



---

# AS Spanish

7691/2-Paper 2 Writing  
Mark scheme

---

June 2018

---

Version/Stage: 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 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](http://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 for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Ibiza has always	Ibiza siempre	allow flexible word order with siempre e.g. ha siempre sido	
	been	ha sido	ha tenido	
	famous for	famosa por	fama por	
	the delicious food,	la comida rica,	la rica comida la rica gastronomía deliciosa	
	its friendly people	su gente amistosa	sus personas (+ plural adj)  simpática/amable/amigable	
	and a lively nightlife.	y una vida nocturna animada.	animada vida nocturna	vida de noche

[3 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	Many visitors	Muchos visitantes	Muchos turistas	visitas
	will not know that	no sabrán que	no van a saber que	
	this island	esta isla		
	is a UNESCO world heritage site.	es (un lugar/un sitio) Patrimonio de la Humanidad (de UNESCO).		

[2 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	Undoubtedly,	Sin duda,	Indudablemente No hay duda (de) que	
	some young	algunos/unos jóvenes	alguna gente joven	
	British people	británicos	británica(if la gente is the subject)  de Gran Bretaña	ingleses
	behave badly in Ibiza	se comportan mal en Ibiza	se comporta mal (if la gente is the subject)	
	because they drink	porque beben/toman	bebe/toma (if la gente is the subject of the verb)	
	too much alcohol.	demasiado alcohol.	bebida alcohólica	

[3 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	Spaniards believe that	Los españoles creen que	piensan que	
	the image of Ibiza	la imagen de Ibiza		
	abroad	en el extranjero		al extranjero
	has changed	ha cambiado		
	in the last five years	en los últimos cinco años		
	and that it is now	y que ahora es	actualmente	
	a destination for	un destino para		
	lovers of culture.	(los) amantes de <u>la</u> cultura.		

[4 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	It is worth	Merece la pena	Vale la pena	
	exploring the coast	explorar la costa	el litoral	
	by car so that	en coche <b>para que</b>	carro	así que
	you can find	(se) pueda(s) encontrar/descubrir	N.F.P for puedes if así que is used encuentres/descubras allow all you forms	para+infinitive
	the most beautiful	las playas		
	beaches.	más bonitas.	más hermosas más lindas más preciosas más bellas	mas without accent guapas

[3 marks AO3]

Conversion grid	
Number of ticks	Mark
7-8	4
5-6	3
3-4	2
1-2	1
0	0

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

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

Each assessment objective should be assessed independently.

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

<b>AO3</b>	
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.

<b>AO4</b>	
17-20	<p><b>Very good critical response to the question set</b>                      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.</p>
13-16	<p><b>Good critical response to the question set</b>                      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.</p>
9-12	<p><b>Reasonable critical response to the question set</b>                      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.</p>
5- 8	<p><b>Limited critical response to the question set</b>                      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.</p>
1-4	<p><b>Very limited critical response to the question set</b>                      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.</p>
0	<p>The student produces nothing worthy of credit in response to the question.</p>

**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
---	---

**La casa de Bernarda Alba – Federico García Lorca**

0	2	.	1
---	---	---	---

“Las mujeres tienen más poder de lo que parece en esta obra”. ¿Hasta qué punto estás de acuerdo con esta afirmación?

Puedes mencionar a:

- Bernarda
- Pepe el Romano
- Adela
- el marido de La Poncia.

[35 marks]

**Possible content**

- Bernarda holds absolute power over the household servants and her daughters.
- When her husband dies, she is capable of continuing with the family's business.
- She holds power over the men around her (eg men in the *duelo* – she determines where they are and when they leave).
- Pepe el Romano is presented as somebody with almost complete power over the family.
- Adela, Martirio, Angustias and even Bernarda can't resist Pepe el Romano's power.
- It is the women who hold the real power, inside the home, not Pepe el Romano.
- Adela is presented as somebody who can stand up to absolute power.
- Adela is able to overcome the power men strive to impose.
- Adela shows that going against society's power will have consequences for a woman, but it can be done.
- La Poncia talks about her husband as somebody she completely dominated.
- She is cruel towards him as she killed his birds.
- Although she would not do it in public, in private she mocks him and dominates him.

**0 2 . 2**

Considera la relación que tiene Bernarda con otros personajes en la obra.

Puedes mencionar a:

- sus hijas
- La Poncia
- los vecinos del pueblo
- Pepe el Romano.

**[35 marks]****Possible content**

- The relationship between Bernarda and her daughters is one of obedience: she teaches them how she expects them to behave and expects to be obeyed.
- Bernarda does not allow her daughters to think independently, or to question her authority.
- Bernarda's daughters are expected to behave according to the strict moral code of the society they live in, and any transgression is seen as reflecting badly on Bernarda.
- Bernarda's relationship to La Poncia is one of ownership: she is her servant, and although she is paid for her work she is seen as somebody Bernarda can control.
- Bernarda uses the information she has about La Poncia's past in order to keep her subservient.
- La Poncia attempts to have a closer relationship with Bernarda but Bernarda rejects the concept of her being anything other than a servant.
- Bernarda feels superior to the other people in the village.
- She despises them and refuses to see them as equals.
- She feels judged by them so she avoids having any relationship with them other than the one required by social conventions.
- Bernarda does not relate to Pepe el Romano except for giving her consent to the wedding with Angustias.
- Bernarda sees Pepe as a means to an end; he will give her daughter a home and a position.
- Bernarda advises her daughter not to talk to Pepe candidly, and to just listen to him without volunteering any comments or feelings herself.

0 3

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

0 3 . 1

Examina el comportamiento de Angela Vicario y las consecuencias de sus acciones.

Puedes mencionar a:

- Santiago Nasar
- Bayardo San Román
- su familia
- su propia vida.

**[35 marks]**

**Possible content**

- Why did Angela name Santiago Nasar? Did she think he was too powerful to be held accountable?
- Santiago died a horrible death as a result of this.
- Why did she marry Bayardo San Román knowing he wanted a virgin bride and that there would be consequences for so many people?
- Bayardo had invested a lot in the marriage: he had bought the house Angela most wanted; brought his family to the village to prove his lineage; organized a huge feast.
- He left the village and never married; later he never read any of Angela's letters but kept them in labelled bundles tied up with ribbons and gave them all back to her.
- Pura Vicario, Angela's mother, tried to beat the truth out of her and called for the brothers to come home and help in this.
- The brothers were forced to try to recover the family honour by killing Santiago Nasar.
- They had grown up knowing Santiago and, particularly, as he was of higher social standing, this would have horrific consequences for them.
- Prison for the brothers and shame for the whole family.
- Angela lived an unhappy life alone in her house.
- Her former lover was never revealed.
- After seeing Román San Bayardo 23 years later in the hotel, she writes all those letters. At that point finding a love that could never be.

**0 3 . 2** ¿Hasta qué punto crees que esta historia es una tragedia inevitable?

Puedes mencionar (a):

- la muerte de Santiago Nasar
- los habitantes del pueblo
- la madre de Santiago Nasar
- el honor.

**[35 marks]**

**Possible content**

Students may argue that the story is an unavoidable tragedy because:

- it seems that the death of Santiago Nasar is a fate he cannot escape
- there is a strong implication, via the narrator, that Santiago Nasar was innocent of the crime
- Santiago Nasar seemed to have no idea why he was being killed
- most characters in the novel do not warn Santiago Nasar about his upcoming death
- Clothilde Armenta and Yamil Shaium try to prevent his death but fail
- the villagers believe that murder is reasonable as retribution for the crime of taking a woman's virginity
- Santiago's own mother failed to save him and the tragedy is that she could have
- she has a dream but fails to interpret it correctly which leads to his death
- she closes the door in hope that this will save Santiago; the tragedy is that it does not
- honour seems more important than the life of a human being; Santiago Nasar
- the fact that without honour the characters would become outcasts in their own community
- a woman's honour is directly related to her chances of marrying well.

0 4

**Como agua para chocolate – *Laura Esquivel***

0 4 . 1

Comenta la relación que tiene Mamá Elena con otros personajes.

Puedes mencionar a:

- Tita
- Gertrudis
- Rosaura
- los soldados y los bandidos.

**[35 marks]**

**Possible content**

- Mamá Elena forces Tita to follow the family tradition of looking after the mother and never marrying.
- She likes to make Tita suffer emotionally, criticising everything she does and enjoying telling Tita that Pedro will marry Rosaura.
- She physically mistreats Tita, giving her a beating, breaking her nose and locking her in the dovecote.
- When she believes Gertrudis has been abducted, Mamá Elena is grief-stricken. She disowns Gertrudis when she discovers Gertrudis is working in a brothel.
- Honour is more important to her than her daughter. She burns her photographs and birth certificate.
- Mamá Elena seems to favour Rosaura who inherits some of her characteristics: coldness and obsession with appearances.
- Mamá Elena rewards Rosaura for her obedience by giving her Pedro.
- Mamá Elena puts Rosaura's happiness first – Pedro is sent to comfort her when she is in tears and Tita is told to give Rosaura a chance to cook.
- With others she presents a tough exterior and formidable strength.
- She runs the ranch herself and faces the rebel soldiers defiantly with a shotgun.
- She fights off the bandits in her bid to defend her honour.

**0 4 . 2** Examina cómo influyen en los personajes y en la historia los platos preparados por Tita.

Puedes mencionar a:

- los invitados a la boda de Pedro y Rosaura
- Mamá Elena
- Rosaura
- los invitados a la boda de Esperanza y Alejandro.

**[35 marks]**

**Possible content**

- Tita is very upset as she makes the wedding cake for the man she loves who is to marry her sister. Her tears fall into the cake mix.
- This sadness affects all the guests at the wedding who experience a deep sense of grief and loss.
- Even worse is the death of Nacha, who dies of a broken heart thinking of her long-lost love.
- Mamá Elena reacts strongly to the quail dish, cooked with the petals from the roses Pedro gave her.
- She says it is too salty but she is reacting to the love and passion it contains, showing how she cannot stomach such emotions.
- Her deep distrust of Tita and her actions bring on her own death as she takes an emetic after every meal that Tita cooks for her.
- Rosaura also finds the quail dish too rich, indicating that she too is not comfortable with love and passion.
- When Tita cooks for the family, her dislike and resentment of Rosaura are transferred into the food.
- Rosaura becomes overweight and has flatulence and bad breath – due to the food.
- Her joy in the wedding of Esperanza and Alejandro is also communicated through the food.
- The guests feel overwhelmed by passion and lust and they depart in couples to make love.
- Pedro and Tita herself are also affected and they make love freely for the first time, now uninhibited by the opinion of others.

0 5

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

0 5 . 1

Considera la relación de Mosén Millán con los diferentes grupos sociales en la obra.

Puedes mencionar (a):

- los caciques
- Paco y su familia
- los campesinos
- los habitantes de las cuevas.

**[35 marks]**

**Possible content**

- He sees them as part of the established order that cannot and should not be changed.
- He sees their faults but is grateful to them for their financial gifts to the church.
- He accepts their guilt in Paco's death and refuses to allow them to assuage their conscience by paying for the mass.
- He hopes to draw Paco's family to the church through encouraging Paco's interest.
- He is keen to be part of the food and wine that follow events like the christening and the wedding.
- He is fond of Paco but more and more concerned at Paco's talk of reform.
- He treats villagers fairly and kindly but as though they are inferior innocents.
- He resents la Jerónima for her superstitious ways and tendency to stir things up.
- He tries to warn the boys away from *el lavadero* to protect them from the women's bawdy gossip.
- He shows the inhabitants no compassion: he is just doing his duty and is keen to get away.
- He seems to blame them for their poverty due to having a son in prison.
- He believes God is punishing them so they must deserve their fate.

**0 5 . 2**

Considera por qué la gente del pueblo no va al réquiem de Paco.

Puedes mencionar:

- la reacción de la gente del pueblo a Mosén Millán
- su actitud hacia la Iglesia
- la participación de los caciques
- su lealtad a Paco.

**[35 marks]****Possible content**

- The villagers have not asked for the mass, it's the priest's idea.
- It was the priest Mosén Millán who revealed Paco's hideout to the guard.
- They don't want to give the priest the opportunity to assuage his conscience by giving and paying for a requiem mass.
- The peasants don't go to church much apart from celebrations like christenings and weddings.
- After the conflict in the village they look upon the church with reluctance and suspicion, associating it with the landowners.
- Don Valeriano, Don Gumersindo and Señor Cástulo had clear roles in the violence that occurred.
- They disappear with the elections of the new councillors and reappear with the violent *señoritos*.
- The villagers do not want to attend a mass where those responsible for Paco's death are also present.
- The refusal to attend demonstrates their rejection of the ruling classes.
- For them, Paco is a peasant hero who fights for justice and against poverty.
- As such they are not interested in sharing their memories of him with 'the enemy'.
- They let Paco's horse loose in the church to show their disdain for the authorities and to warn them that the spirit of Paco lives on.



0 6

**La sombra del viento – Carlos Ruiz Zafón**

0 6 . 1

Explica hasta qué punto motiva el amor el comportamiento de los personajes en la novela.

Puedes mencionar a:

- Clara Barceló
- Beatriz Aguilar
- Nuria Monfort
- Julián Carax.

**[35 marks]**

**Possible content**

- Clara Barceló is first presented as an “angel of life”, and although Daniel falls in love with her, he doesn’t understand her.
- Her actions towards Daniel are not motivated by love.
- Daniel gives her his copy of the book, something that he would not have done for anyone else.
- Beatriz will eventually become Daniel’s true love, and love will motivate her behaviour towards him.
- Beatriz will help Daniel unravel the mystery surrounding Julián Carax, and his behaviour with her is a repetition of Julián’s behaviour towards Penélope.
- Beatriz is prepared to suffer in order to protect Daniel, and therefore her love for him motivates her behaviour.
- Nuria Monfort loves Julián before meeting him. It will be her love for him that will motivate her inability to love anybody else, even Miquel, her husband.
- Nuria’s love for Julián makes her protect him even when she knows he is committing crimes.
- Her love for Julián will eventually destroy her.
- Julián loves Penélope from the first time he saw her. His love for her will destroy both of them, although he never finds out the reason why.
- Penélope and Julián are siblings, although their love is romantic love. When he finds out Penélope is dead, Julián’s behaviour becomes self-destructive.
- Daniel and Beatriz’s love will eventually redeem him.

0 6 . 2

¿Crees que las acciones de los personajes en la novela son generosas o son egoístas?

Puedes mencionar a:

- Daniel Sempere
- Fermín Romero de Torres
- Julián Carax
- Inspector Fumero.

**[35 marks]**

**Possible content**

- Daniel – his actions to begin with are selfish – he wants to find out more about Julian, independently of how it will affect other people.
- Afterwards, a lot of his actions are motivated by infatuation (eg he gives the book to Clara Barceló) or love (he wants to be with Beatriz).
- He often feels selfish and cowardly, but in his dealings with Fumero, he always tries to protect those he loves (Fermín, his father, Nuria) although often he doesn't manage it.
- Fermín is presented as a thoroughly selfless character. He tries to help and protect Daniel and his father, mainly motivated by a loyal feeling of gratefulness.
- His love for Bernarda makes him become a better, and faithful, man. He has been through a lot in his life, but that has not made him a selfish character.
- He feels utterly ashamed that he betrayed his colleagues, even though he did it under torture.
- Julián as a boy is motivated by his love for Penélope, but he acts in a selfish way – he does not see the consequences his actions will have on her.
- Afterwards, we see that Julián's aim in life is the destruction of his work, that is, self-destruction.
- Julián believes that if he destroys his work he will be able to redeem himself. He is prepared to take any measures necessary to destroy his books, making him a thoroughly selfish character.
- Fumero is a sadistic individual who does not have strong beliefs.
- Fumero desires to dominate and destroy those around him. He changes sides several times and his brutality ensures that he always stays in control.
- Fumero wants to kill Carax, because he considers that he took away from him the woman that belonged to him, Penélope. He cannot see things from anybody's point of view and is completely selfish.

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

Explica cómo ser nieta de Esteban Trueba influye en la vida de Alba.

Puedes mencionar:

- la riqueza y propiedad de Trueba
- su posición como Senador conservador
- la venganza de Esteban García
- la relación entre Trueba y Tránsito Soto.

**[35 marks]****Possible content**

- She uses his wealth, diverting it to her chosen cause – using the rooms in the big house to hide fugitives.
- Access to the stash of weapons which she steals, with Jaime, to give to the socialist rebels.
- Access to food and lavish furniture which she slowly sells off to help feed hungry children.
- She falls in love with left-wing activist Miguel and dare not tell him, or their student friends, her real identity, preferring to use her other surname, Satigny.
- During the siege, her bourgeois background (she is nicknamed the Countess) makes her the object of derision by her tougher colleagues.
- She is rejected by Miguel and the others when they find out who she is.
- Her treatment at the hands of Esteban García is the result of earlier actions by Esteban Trueba.
- García seeks his revenge through a series of unpleasant encounters: half molesting and half strangling Alba, violently kissing her.
- He finally oversees her torture and rape in the concentration camp.
- Her connection to Trueba is both her downfall and her salvation.
- Trueba uses his old acquaintance with Tránsito Soto to exert her influence over those in power in order to find his imprisoned granddaughter.
- She pays back the favour he once did her by arranging the release of Alba.

07.2

Comenta la importancia de la gran casa de la esquina y “Las Tres Marías” en la novela.

Puedes mencionar:

- las actitudes de Trueba y Clara hacia la gran casa
- Trueba como patrón de “Las Tres Marías”
- la relación de Clara y Blanca con los campesinos
- cómo usa Alba la gran casa.

[35 marks]

**Possible content**

- Esteban Trueba builds the house as a symbol of his wealth, authority and power – it is solid, cubic and colonial.
- Clara defies this world of logic and straight lines by changing it over the years to reflect her personality and it acquires a labyrinth of rooms, towers and staircases.
- She also fills it with mystical and spiritual guests.
- In Las Tres Marías we learn about the feudal nature of society, and Trueba as a harsh ‘patrón’.
- He treats his workers like slaves and believes he has free access to the women.
- Trueba brings prosperity to the ranch but leaves behind a trail of illegitimate children and even dead bodies of peasants who dared to complain.
- Clara tries to improve the living standards of the peasants.
- Clara gets involved in the education of the children and trains the women in health care and hygiene.
- Blanca too enjoys life in the country, falling in love with Pedro Tercero García and regularly escaping the ranch to be with him.
- Alba has control of the house towards the end of the novel.
- Like Clara, she makes it her own and her nascent revolutionary tendencies mean that she sells furniture for the cause and hides fugitives there.
- The basement becomes the place where she secretly meets her lover Miguel.

**0 8****Rimas – Gustavo Adolfo Bécquer****0 8****1**Discute los temas que *Bécquer* presenta en sus Rimas.

Puedes mencionar:

- la muerte
- el amor
- la tristeza
- la insatisfacción.

**[35 marks]****Possible content**

Students' responses will vary depending on which poems they have studied. All valid examples must be given credit.

- The theme of death is evident in Rima LXI; it talks about the prospect and fear of being utterly alone at the time of one's death and of not being remembered after death.
- Bécquer raises a series of rhetorical questions, such as *¿quién vendrá a llorar?*
- Melancholy and sadness are clear themes in this poem.
- Bécquer fell in love with a woman by the name of Julia but his love was unrequited. It is believed that she is the inspiration for many of his poems.
- Women evoke a poetic feeling in Bécquer.
- She also represents love per se by way of her beauty, vitality and charisma.
- In Rima LIII she is deified and the experience of love is idolised.
- The poet experiences the sadness of unrequited love; his sadness is evident in Rima LXXVII, *Dices que tienes corazón y sólo/lo dices porque sientes sus latidos*.
- In Rima XLVII, Bécquer talks about descending into an abyss; *de un corazón llegué al abismo*.
- In true Romantic style, Bécquer often refers to the heart and to *suspiro, beso, la mirada*, which all emphasise the fleeting nature of love.
- Bécquer desires a union with his beloved that is a union of two like-minded souls. This complete oneness is fleeting and ephemeral.
- This fleeting nature of love creates a longing within the soul of the poet. *Hoy la tierra y los cielos me sonrían* (XVII).
- Similarly, in Rima X the poet writes about this transient brush with true love *¿Qué sucede? ¡Es el amor que pasa!*

**0 8 . 2**Evalúa la representación de la mujer en las Rimas de *Bécquer*.

Puedes mencionar:

- la mujer como inspiración en sus Rimas
- su apariencia
- su impacto en los hombres
- la imagen idealizada de la mujer.

**[35 marks]****Possible content**

Students' responses will vary depending on which poems they have studied. All valid examples must be given credit.

- Women are a central theme throughout his works – they are the cause of love and are portrayed as beautiful, unobtainable beings.
- Women are presented as the muses who inspire the poetry because of this love eg Rima XXI.
- Women are the embodiment of love as in Rima LII the woman is deified.
- The women tend to be portrayed as angelic creatures who are blonde, pale-skinned and blue-eyed.
- Their appearance is often linked to/symbolised by the natural elements of the snow and the sea.
- The woman in Rima XXXIX is beautiful but is described as having a heart of a nest of serpents – this insinuates that they lure men for evil deeds.
- There are numerous examples of men falling in love with beautiful women.
- Women of different ethnic and religious backgrounds are described as mysterious and entrancing to either the author or the main male protagonists, for example in Rima XI.
- For the most part Bécquer does present women in an idealistic manner who can be unattainable to man's desire for them.
- There are many references to women as ethereal/magical beings from the spiritual world – Rima LXXV.
- In Rima XI a woman is depicted as a fantastical dreamlike being – another idealistic depiction of women.
- Their spiritual and fantasy-like status serves to impress on the reader that women are out of reach of mortal man.

0 9

**Las bicicletas son para el verano – *Fernando Fernán-Gómez***

0 9 . 1

Evalúa el impacto de la guerra en los personajes de la obra.

Puedes mencionar:

- el trabajo
- el hambre
- la muerte de amigos y familiares
- la destrucción de su ciudad.

**[35 marks]**

**Possible content**

- The negative effect on employment, eg schools close for both teachers and pupils but the theatres stay open – Manolita able to work as an actress.
- The ‘bodegas’ are seized and Don Luis and Luisito lose their jobs. Don Alvaro’s shop is stoned and he goes into hiding.
- Hunger – Madrid in state of siege, food rationed, the black market emerges. The characters become selfish.
- Manolita steals bread from a colleague and they all help themselves to lentils from the stew.
- They depend on their former maid, María (and Basilio), for food for Manolita’s baby.
- Friends and family members are killed or disappear – eg Manolita loses the father of her child and Julio.
- Don Luis’s family lose relatives – Tío Ramón, Manolito.
- Juan is in a concentration camp, his future uncertain.
- The destruction of the city: buildings bombed, trenches and landmines.
- The shop where Julio worked is destroyed.
- Statues are destroyed and convents burned.

**0 9 . 2** Considera el personaje de Julio y la impresión que da a la audiencia.

Puedes mencionar:

- su dependencia de su madre
- sus características ridículas
- su actitud tradicional
- su relación con Manolita.

**[35 marks]**

**Possible content**

- Weak and rather dependent on his mother.
- She is the one that gets him a job through a neighbour.
- He seeks her opinion and needs her approval, feeling very daring when he doesn't.
- He is rather a comic character and an object of fun – described as wearing thick glasses and being not very attractive.
- Manolita and Don Luis laugh at his courtship of Manolita; his outrage over Manolita's chosen profession is treated as absurd.
- He is traditional and conservative.
- He expects the man to work and the woman to stay at home.
- He is horrified to discover that Manolita wants to be an actress.
- He seems to genuinely love Manolita.
- When he proposes to her, he is sacrificing his respectability to marry an unmarried mother.
- However, the proposal is timely – she is vulnerable and more likely to accept him.



1 0

**El otro árbol de Guernica – *Luis de Castresana***

1 0 . 1

Considera por qué Santi nunca está cómodo en la casa de los Dufour.

Puedes mencionar:

- su separación de Begoña y los otros españoles
- el dinero que gastan en él
- la manera en que intentan cambiarlo
- su deseo de reemplazar a sus padres.

**[35 marks]**

**Possible content**

- Santi and the other Spaniards have so far been together in their experience of evacuation.
- They miss home but have the comfort of each other and their shared memories.
- His mother's last words on their departure were that he should look after her so his reaction to being sent to separate families is negative to start with.
- Almost immediately he is aware of their elegant appearance and smart home.
- They give him an expensive watch and have him measured for new clothes.
- He is uncomfortable with it all and is much more at home with the simple but kind Bogaerts.
- They begin to try to change him as if recreating him in their likeness, eg they employ a private tutor to teach him French in daily classes.
- They remove his old clothes so he must wear the new ones they bought him and Santi clings on to his old identity by wearing his beret.
- They invite friends and family round to show off their new 'creation'.
- They refer to their house as his home and ask whether he wouldn't like to call them something other than M and Mme Dufour (clearly wanting to be called Mother and Father).
- Santi notices that Mme Dufour called him 'son' and when Begoña admires the smart home where he lives he says he feels like a caged bird.
- It all comes to a head when they buy him a bike and label it from 'Mum and Dad' – his act of rebellion finishes the relationship and he leaves.

**1 0 . 2**

Comenta los símbolos que los niños usan para recordar su país natal.

Puedes mencionar:

- el árbol
- el orfeón
- la ropa
- la lectura y la pelota.

**[35 marks]****Possible content**

- The Spanish evacuees rename the oak in the Fleury yard the *árbol de Guernica* and gather there to talk and discuss matters: it becomes their territory.
- After the row with Mademoiselle Jacquot and Merche's accusation of theft, all the Spanish children assemble at the tree and decide to walk out.
- The vote to make Andrés an honorary Spaniard is made official by its taking place by the tree.
- Santi reads that the Basques are famous for their singing and their choirs and uses this as another way to strengthen their identity and unity.
- Using Aurelia's musical knowledge and Tomás's skill on the harmonica they learn and sing numerous Basque songs.
- They write out the words so all know the correct lyrics and practise in small groups so that the choir will be a success.
- After an argument among the Basque children during which they had all insulted each other's towns and villages, Santi asks M Bogaerts for an Atlético Bilbao shirt.
- The mixed football teams start to even up as all the Spaniards swap sides so as not to play against Bilbao.
- They unite under the name of the city and forget their differences.
- Santi also uses the beret as a proud reminder to others of his identity and the Bilbao shirt goes on to represent the whole of Spain as other children join them from other parts of the country.
- They bring their homeland's sport to Belgium by not giving back a ball they find and drawing a pelota court on a wall.
- Don Gregorio organises the delivery of dozens of Spanish books and they create a library where the children read and keep in touch with their language and their culture.

1 1

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

1 1 . 1

Comenta la influencia de Agustín en la historia.

Puedes mencionar:

- la muerte
- la máquina de coser y los compañeros de la sastrería
- la opresión política
- el gallo.

**[35 marks]**

**Possible content**

- The death of Agustín hangs over the whole of the story and the colonel's wife feels that they are orphans of their son and takes flowers to his grave.
- She is constantly reminded of him – the death of the bugler makes her wonder whether the two have met yet; she will not sing or go to the cinema until his year of mourning is over.
- Even in town this year of mourning is respected (no guitar playing allowed).
- Agustín's legacy provides a lifeline for the colonel and his wife.
- The sale of his sewing machine has kept them fed for months.
- The colonel's relationship with his son's former colleagues provides friendship, support and a refuge for him.
- Agustín comes to represent the political oppression in the town and the clandestine resistance of the people.
- He circulated the news sheets which gave details of national events censored by the regime and his name is now used as a code for these documents.
- His killer comes face to face with the colonel in the raid at the pool hall, reminding us of the constant oppression and threat of violence.
- The fighting cock that Agustín owned becomes a symbol of hope, not only for the colonel, but also all those that knew Agustín.
- Many will make money if it wins; the colonel will make money by selling a winning cock.
- The cock becomes a symbol of resistance and a statement of defiance against the oppression as if to show that Agustín's legacy lives on.

**1 1 . 2** Comenta la actitud de la gente del pueblo hacia el coronel.

Puedes mencionar a:

- Don Sabas
- el abogado
- los amigos de Agustín
- el doctor.

**[35 marks]**

**Possible content**

- Don Sabas seems to be a friend at first, asking after the colonel's health and offering an umbrella in the rain.
- Don Sabas treats the colonel with little consideration, making him wait, arguing with his wife in front of him and seeming to flaunt his wealth.
- It is made clear that Don Sabas is planning to cheat the colonel by paying him 400 pesos for the cock and re-selling it for 900.
- The lawyer also shows no real consideration for the extreme situation in which the colonel finds himself.
- He is depicted as lazy and demotivated, unwilling to exert himself to get the best for his client.
- He gives excuses for his lack of results and grows frustrated at the colonel's insistence.
- The tailor's offers the colonel a refuge of support and comradeship; they treat him with friendship and respect and give him the help they can afford.
- Hernán offers to repair the clock, Alvaro bought the sewing machine and they all undertake to provide food for the cock when they understand the colonel's plight.
- They show their solidarity by insisting it should be the colonel that enters the cock in the fights in memory of his son.
- The doctor is helpful and supportive in a considerate way, conscious of the colonel's sense of pride and dignity.
- He enjoys discussion with the colonel, shares a joke and exchanges censored political news.
- He recognises the colonel's naïve idealism and tries to alert him to realities, like the impossibility of elections and the certainty of Don Sabas swindling him.

1 2

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

1 2 . 1

Examina la relación que tiene Ofelia con su madre, Carmen.

Puedes mencionar:

- la enfermedad de Carmen
- la rebelión de Ofelia
- la relación de Ofelia con Mercedes
- su actitud hacia el Capitán Vidal.

**[35 marks]**

**Possible content**

- Carmen is unable to look after Ofelia properly due to her sickness in pregnancy and so cannot fulfil her maternal duties.
- Carmen is unable to connect with her daughter because of her illness and the new role of wife to Vidal, often chastising Ofelia for being childish.
- Carmen dies due to her sickness and Ofelia is obviously devastated by the loss of her mother.
- Ofelia takes care of Carmen whilst she is ill; a role reversal of the traditional protective mother, Ofelia is the stronger character.
- In the very first scene Ofelia rebels against her mother as she walks into the woods, despite her mother's sickness.
- Ofelia purposefully disobeys Vidal as she rejects him as a stepfather, thus rebelling against her mother's wishes.
- She also rebels against her mother when given the new dress; she goes into the woods and gets filthy, thus showing her disobedience towards her mother's wishes.
- Mercedes becomes Ofelia's 'guardian', developing a more maternal role; one which Carmen is unable to provide.
- Ofelia and Mercedes appear to share more personality traits than Ofelia does with Carmen, eg they are both strong and rebellious.
- Mercedes seems to understand the way that Ofelia is feeling and can empathise with her more than her mother.
- Carmen sees Vidal as the father figure who will unite and provide for her family, whereas in clear juxtaposition Ofelia shows disdain for him from the moment she meets him.
- The differing attitudes towards Vidal cause conflict between mother and daughter.

1 2 . 2

Examina la sociedad española representada en la película.

Puedes mencionar:

- el fascismo de Vidal
- los Maquis
- el machismo
- el racionamiento.

[35 marks]

**Possible content**

- Vidal is the representation of Franco and as such is a microcosm in mirroring his brutal dictatorship of the time.
- Vidal's murder of two farmers echoes the brutal regime of Franco and the possibility that if you were believed to be Republican you could be murdered.
- Vidal's fascism evokes the idea of a divided Spain; he perceives a unified Spain free of communism with a strong Catholic tradition.
- The director elicits empathy in the viewer towards the resistance and their fight who show far more humanity than Vidal's cruel dictatorship.
- The resistance represent the guerrillas who were fighting against the fascist dictatorship of the time.
- The aim of the resistance in the film is to destabilise and overthrow Vidal, the personification of the fascist regime.
- Vidal's treatment of both Carmen and Ofelia shows a complete disdain for women; sexist behaviour was common in Spanish society in post-war Spain.
- Vidal also treats Mercedes as a second-class citizen; he often tries to exert his power over her.
- Vidal insists his child must be a boy and that despite Carmen's illness she must travel to make sure the father is present at the birth.
- Rations are not sufficient for the people in the village and they are forced to queue up.
- The opulence at Vidal's dinner table shows the disparity between the winners/losers of the war and the hypocrisy of those in charge.
- Rationing is a way for the regime to control the people of the village.

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

Explora la representación de la identidad andaluza en la película.

Puedes mencionar (a):

- la cultura
- Rafa
- los estereotipos
- el contraste con la identidad vasca.

**[35 marks]****Possible content**

- The director depicts a typical representation of ‘Spanish’ culture that western viewers often relate to Spain.
- The characters from Andalucía (often exaggerated stereotypes) embody the traditional cultural values and beliefs of Andalucía.
- The culture is often juxtaposed with the Basque culture to create a comedic effect.
- Rafa is the embodiment of these cultural values and beliefs; this can be seen in his appearance (clothes and hair), his accent and his character.
- Rafa displays a typical nationalistic pride and he is very religious; this is seen via the script and religious iconography found in scenes – he finds it impossible to lie to the priest.
- Rafa seems fearful of the Basque country having never left Andalucía; this representing a typical Andalusian view of this region.
- The stereotypes commonly associated with Andalucía are frequently seen; for example from the very start of the film we see flamenco, tapas and beautiful weather.
- Joaquín and Curro as secondary characters reinforce typical Andalusians’ stereotypical views.
- The characters are more jovial and humoristic in their criticism of the Basques, thus showing the more laid back and comedic nature of Andalusians.
- Andalucía contrasts with the Basque country, often being depicted in a more positive light, eg the weather, warmth and openness of the characters.
- The juxtaposition of the two regions and their polar opposites provide many comic moments.
- The Basque identity is mocked by the Andalusians often about serious issues such as terrorism – do they take the moral high ground?

1 3 . 2

Explora la relación entre Merche y Koldo a lo largo de la película.

Puedes mencionar:

- la atracción instantánea
- el impacto positivo de Merche
- los polos opuestos que se atraen
- el cambio en sus caracteres al final.

**[35 marks]****Possible content**

- There seems to be an instant attraction between Anne/Merche and Koldo – there is evidently chemistry in the scene they first meet at Merche’s house.
- This instant attraction between Anne/Merche and Koldo is perhaps the reason why Koldo invites them to go fishing and dine together.
- Merche successfully deceives Koldo and he falls for her charms; she seems to be able to defrost the cold interior.
- Merche brings out the more romantic side to Koldo.
- After the dinner and having drunk too much, they are both sitting on the sofa. Koldo tells her: “¡Qué guapa eres!” and Merche kisses him – he needs drink to display the same emotional response.
- Merche points out to Koldo his lack of tolerance, bad humour and often lack of concern for Amaia’s true happiness – she opens his eyes and this has a positive impact.
- Merche’s positive impact on Koldo mirrors the positive impact Rafa has on Amaia and indeed vice versa – she mends the broken heart and hurt he had from his first wife leaving him.
- After the wedding, Koldo appears in Anne/Merche’s house and she confesses Rafa’s and her own real identities – she has changed him and their relationship has allowed Koldo to develop.
- Their relationship embodies the notion that opposites attract as they share little in common, apart from both being single.
- The characters are completely contrary; she is charming, funny and warm and he is cold, lacking emotionally and very dry and intolerant.
- The relationship they have allows Koldo to improve the relationship he has with his daughter.
- At the end of the film Koldo has changed and has become more tolerant and displays more emotional intelligence; Merche has found love – her character has not changed.



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

¿Hasta qué punto se puede decir que María es ‘una víctima’ en la película?

Puedes mencionar:

- su trabajo
- su vida en Colombia
- el tráfico de drogas
- su carácter.

**[35 marks]****Possible content**

- María is a victim of exploitation by her boss in the factory.
- Her boss in the factory punishes her and chastises her.
- She is a victim of her family as they demand money from her for the upkeep of the family.
- She is a victim of the poverty in her home town which is forcing her to seek other outlets.
- She is the victim of small town mentality as her only option is to marry her boyfriend when she is pregnant.
- She becomes a victim of drug trafficking, acting as drug mule for some unscrupulous drug dealers.
- She surrenders her body as a physical victim that will ingest the drugs she will traffic to the USA.
- Her decision to become a drug mule is simply due to her being a victim of circumstance; it is the only way out for her and her unborn child.
- Students could argue she is **not** a victim.
- Her character is such that she is self-sufficient, ambitious and enterprising in her methods to survive.
- She is fearless and shows individual self-determination – she actively chooses to stay in the USA.
- At the end of the film she is not a victim; she has found a new life for her and her unborn child and sees staying in the USA as a way to avoid being a victim.

1 4 . 2

Examina cómo se presenta la cultura estadounidense en la película.

Puedes mencionar:

- el sueño de vivir en los Estados Unidos
- el contraste con Colombia
- la sociedad multicultural de los Estados Unidos
- la elección de María al final.

**[35 marks]**

**Possible content**

- The film shows the area in the USA where Clara, Lucy's sister, lives as a "mini Colombia". Spanish is spoken everywhere.
- They work hard but they appear happy as they can offer their children a better future – Lucy's sister does not show any desire to return.
- They even have a man, Fernando, who helps the immigrants to legalise their situation in the USA, showing that in the US they will still have a community and links to home.
- The USA is represented as the 'saviour' from the poverty, drug-fuelled crime of Colombia.
- The USA seems to have more positive attributes than those of Colombia; although the viewer could argue it is represented as having a drug problem.
- Colombia is presented as being dependent socio-economically on the USA, eg inexpensive roses are sent to the USA.
- The American customs officers are friendly and represented as fair and honest; this juxtaposes with the cruel Colombian drug traffickers.
- There is a multicultural ambience in the USA – in New York María is able to eat traditional Colombian caramel-filled waffles.
- There are friendly Colombians in the USA willing to give María free room and board.
- María has the choice to return to Colombia or stay in the USA; she ultimately believes the best place for her and her unborn child is the land of opportunity.
- American culture or maybe the possibility to live in a 'mini Colombia' are more appealing than the traditional values of family life in Colombia.

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

Examina la relación que tiene Raimunda con su hija Paula.

Puedes mencionar:

- la brecha generacional
- la muerte de Paco
- la madre protectora
- su nueva relación al final.

**[35 marks]****Possible content**

- At the start Paula is depicted as the typical teenager; whilst her mother is working she is worried about mobile phone credit and seems distant from Raimunda in general.
- At the beginning she does not want to communicate with Raimunda as they portray the stereotypical moody teenager and bossy parent.
- The gap is broken as Paula enters adulthood quickly when she murders Paco, who has tried to abuse her.
- Paco's death brings mother and daughter closer as Raimunda protects her daughter from the authorities and so becomes her accomplice.
- Paula works with her mother in the restaurant and becomes more mature after Paco's death, helping her mother more.
- Raimunda does not hesitate in protecting her daughter when she discovers she has killed Paco.
- Raimunda lies to her daughter, not telling her who her biological father is; this allows her to protect her from the knowledge she was raped.
- Raimunda always puts Paula first; she has no identity beyond the family unit – the lonely shot of her cleaning the airport floor accentuates this.
- Raimunda is seen working several jobs to provide for her daughter; nothing is more important and she sheds no tears over the death of her husband.
- By the end of the film the dynamic of the relationship has changed; the pair are now more like friends than mother/daughter.
- Despite the tragedies that have beset the mother/daughter they are even closer due to the events that have taken place in the film.

1 5 . 2

Examina el uso de los secretos y las mentiras en la película.

Puedes mencionar (a):

- la supervivencia
- la protección
- el amor
- las autoridades.

**[35 marks]**

**Possible content**

- In order to survive, secrets are used by the characters to move forward with their lives, eg Raimunda lying to her boss about taking over the restaurant.
- Raimunda knows the survival of her family is at stake if she does not lie about Paco's death.
- Raimunda lies to her daughter, not telling her who her biological father is; this allows her to protect her from the knowledge she was raped.
- Raimunda lies about the death also to avoid prosecution from the authorities.
- Irene keeps from Agustina the fact that her mother died in the fire she started so she can die peacefully, protecting her from the truth.
- Irene loves her family so much she 'fakes' her own death and secretly carries on living in their town; not only to protect her from the authorities but also so they do not know she killed their father.
- The love the family have for Agustina keeps her secret that she is growing her own marijuana to help with her cancer and suffering; lies and secrets are needed to avoid the interference of the authorities.
- The love Raimunda has for her daughter means she needs to lie to protect her.
- It is only later in life that Irene admits to Sole that her father was unfaithful – she obviously kept it from her to protect her.
- Agustina believes that lying and secrets are necessary as she says things should be sorted out between themselves.
- Irene cannot bring herself to tell Raimunda the truth she is still alive as she feels so ashamed – she loves her that much.

**1 6****Abel – *Diego Luna*****1 6 . 1**

¿Hasta qué punto se puede decir que Anselmo es un mal padre?

Puedes mencionar (a):

- su familia
- su comportamiento machista
- la relación que tiene con sus hijos
- su actitud hacia el estado de salud mental de Abel.

**[35 marks]****Possible content**

- He is obviously a bad father as he leaves his children to go and live with another woman.
- Anselmo lies to his family telling them that he has gone to the USA to find work when in fact he has another family.
- The abandonment of Anselmo is blamed for the change in the mental state of Abel and the subsequent problems the family encounters.
- Anselmo treats his family in a very sexist way; he expects Cecilia to be the dutiful wife.
- He does not like his patriarchal role being usurped by Abel.
- Anselmo is furious with Cecilia when she is unfaithful, despite him having another family and child.
- Anselmo threatens Cecilia with sole custody – he does not put the family's needs above his own.
- Anselmo shows no paternal instinct towards any of his children; he thinks he can buy their love with presents.
- He has a very damaged relationship with Selene; she is angry and unimpressed with his behaviour.
- He criticizes Cecilia in her role as mother and is unable to see his failings as a father.
- Anselmo is the only member of the family to really see that the situation is not helping Abel; therefore, it could be argued he is being a good father.
- Anselmo shows concern for Abel and Paul and rescues them from the swimming pool at the end, saving their lives.

**1 6 . 2** Examina la noción del aislamiento en la película.

Puedes mencionar (a):

- la casa de la familia
- Abel
- los otros miembros de la familia
- el final.

**[35 marks]**

**Possible content**

- The family is geographically isolated; their house seems to be on the outskirts of town with no neighbours.
- The location of the mental hospital where Abel is admitted is far from the family; the second one is even further away showing Abel's isolation from not just his family but society as well.
- There is some help from the authorities for the family but ultimately this leads to Abel's readmittance to hospital – there seem to be no regular visits to help them.
- There are very few adults in the film and Cecilia is isolated within the family doing her best to protect her son.
- Abel is mentally isolated as he is unable to connect with the other members of his family.
- Selene's frustration as she is unable to lead a 'normal' teenage life; forced to play mother to her brothers and an incapacity to maintain a relationship leave her isolated.
- Anselmo at the start is physically isolated from his family but even when he returns to the family unit he is isolated emotionally from his family, being unable to connect to them.
- Anselmo further threatens to isolate Cecilia by taking away the children to live with him.
- The children are isolated from their father's other family.
- Selene and Paul are very reticent about Abel's return and initially Paul does not want to be with Abel or play with him; although this changes throughout the film.
- Towards the end of the film the characters are brought closer together, eg Abel sorts out Selene's relationship with Clemente.
- Cecilia is completely isolated at the end; no chance of being with Abel nor being able to find love.

1 7

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

1 7 . 1

Explica el impacto de la guerra civil en la vida de los personajes de la película.

Puedes mencionar:

- el hambre
- el miedo
- los trabajos
- la traición.

**[35 marks]**

**Possible content**

- The project where the women offer soup to the children shows that war has caused food shortages.
- The nationalist troops bombard Madrid with bread (poisoned bread?).
- The nationalist troops give food to the children on entry to Madrid – children give fascist salutes; children are now the victims of indoctrination.
- Propaganda: radio and the Canepa in-laws; the cinema films about Franco – the characters have to get used to living in a Fascist society.
- The young Falangistas bullying the elderly couple; there is now fear of those in power.
- The fear of a knock on the door; hiding anything that could connect them to the Republic or young socialists.
- Torture; chief of police; Gaspar – the war has brought out the most cruel and sadistic aspects of behaviour.
- Perico has become a militar to protect himself – el uniforme.
- Julia's job on the bus and her dismissal – the role of women is now at threat.
- Virtudes' job with the Nationalist family – a safe haven and an opportunity to hear what the nationalists are doing.
- Teo is not allowed in her flat by his aunt; he then betrays his comrades and leads the police to many of them.
- Juan is betrayed by his in-laws who also betray Blanca, claiming that Juan and Blanca spoke about weapons.
- Perico does not stand by Julia, but he weeps in the cemetery when Julia's sister is buried; betrayal is now a key issue for society.

**1 7 . 2** Compara las características positivas y/o negativas de los hombres en esta película.

Puedes mencionar a:

- Teo
- Juan Canepa
- el padre de Adelina
- el Comisario Fontenla, Jefe del centro de detención.

**[35 marks]**

**Possible content**

- Teo is welcomed warmly, as a hero, in the soup kitchen and is seen as a leader by the women in the post-war era.
- After arrest and torture he reveals what he knows and therefore implicates the women and his male comrades too.
- He tells Carmen that as long as he is there, nothing will harm her; he then tries to get more information out of her in the presence of the police on the bus.
- Juan is a musician, an idealist and a communist, but he recognizes goodness in Blanca – *“si todos los de derechas fueran como tú”*.
- He is betrayed by his in-laws who also name Blanca to the police.
- He is horribly tortured but does not reveal any names. He commits suicide in front of Adelina rather than face further torture.
- Adelina’s father is an honourable man “cumple con su deber”; he went through the war serving the Republic and keeping the law.
- He showed his daughter little affection but then passed her a note in prison telling her he loved her and she immediately assured him she loved him too.
- He believed the assurances that his daughter would be interrogated and then released, and so he delivered her to her death.
- Fontenla coldly tortured psychologically, hinting at punishments and slowly revealed his evidence.
- He humiliated the women by forcing them to strip and his torture took on sexual elements.
- He offered Adelina freedom to return to the village in return for a night in his bed and a signed confession.