



A-level
SPANISH
7692/2

Paper 2 Writing

Mark scheme

June 2019

Version: 1.0 Final

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

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

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.

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. 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	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	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.
9–12	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 language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language 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	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5– 8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</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	1
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La casa de Bernarda Alba – Federico García Lorca

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Analiza cómo crea Lorca un ambiente de tensión a lo largo de la obra hasta llegar al trágico final.

[40 marks]**Possible content**

- Lorca uses the weather to foreshadow the climax with references to the endless summer and the unbearable heat which must break in a storm.
- The use of/change in colour, which contributes to the increasing oppression.
- There are warnings and hints throughout the dialogue, indicating that all is not as it seems. For example, Pepe is heard around the house when not expected and Martirio thinks she hears people in the yard.
- Martirio often looks at Adela '*con intención*' as if accusing her of secret crimes.
- La Poncia makes it quite clear that things are not as Bernarda thinks they are and warns Bernarda to open her eyes to see what is really happening.
- Adela's inability to conform to the destiny that awaits her takes the form of a growing rebellion, symbolised by her green dress and coloured fan.
- Adela confesses to La Poncia that she is secretly meeting Pepe and plans to continue doing so, as La Poncia has no evidence.
- She admits the affair to Martirio too but knows her secret will be safe as no one dare face Bernarda with the truth.
- In the third act she declares her love openly, stating she intends to become Pepe's lover with the whole town against her and face the consequences.
- The relationship between the sisters, which becomes increasingly bitter, up to the point when Adela does not consider her sisters family, only rivals.
- There are omens that foreshadow the tragedy, as when Magdalena spills the salt and Angustias shows off her pearl ring, a symbol of tears.
- The girls observe that the night is so dark it would be ideal for anyone needing to hide.
- The barking of the dogs at the end tells us that someone has come through the gate and we know it must be Pepe.

0	1	.	2
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Analiza el papel de La Poncia. ¿Cuál es su importancia en el desarrollo del argumento?

[40 marks]**Possible content**

- La Poncia has seniority with respect to the other servants (we don't even know the name of the other ones).
- This seniority has to do only with the number of years she has worked for the family; it doesn't give her any preferential treatment – she is humiliated and insulted by the family.
- As a result, she behaves in a cold manner; she has worked for the family for 30 years but doesn't love any of them.
- She belongs to a lower class (she was the daughter of a prostitute) and has had very little education; this makes her resentful and envious of Bernarda and her daughters.
- At times, La Poncia provides humorous interludes. She talks about the funny side of her relationship with her husband.

- La Poncia is very important in the development of the play; she is used to represent different themes and attitudes.
- Her relationship with her husband represents the strength of women; she dominates him completely (she killed his birds when she didn't like his behaviour).
- Bernarda uses La Poncia to find out what is happening in the village, without risking her own status in society.
- She embodies society's opinions towards sexual morality; she pays for a prostitute for her son, but will not live in a house where there is scandal.
- La Poncia also represents vision; she sees what is happening, whilst Bernarda is completely blind to it.
- La Poncia is also used to represent the clash between social classes. It is very clear that La Poncia and Bernarda will never be equals, and that Bernarda has power over La Poncia due to her higher social status.
- La Poncia is used to provide a contrast with Bernarda, which shows us the differences between them and what they represent.

0 2***Crónica de una muerte anunciada* – Gabriel García Márquez****0 2 . 1**

Analiza el estilo de esta novela y el impacto que tiene en el lector.

[40 marks]**Possible content**

- The term '*crónica*' translates as 'newspaper column' or 'chronicle' and, as such, the reader is left wondering if this is a work of fiction or a journalistic account.
- The title is therefore a literary device used by Márquez to influence the reader from the start.
- The novel strays from the traditional 'whodunnit' style and, as such, the reveal of who committed the crime at the start could anger or disappoint some readers.
- The novel is written in a literary style known as epic realism, sometimes gruesome in detail: blood, smells, shocking violence.
- This could either shock the reader or allow the reader to indulge their morbid curiosity.
- Events are revisited and examined from other points of view and this, with the perspective of the passing years, adds to the realism.
- This style allows the reader to evaluate the veracity of the various witnesses who recount their version of events.
- Although the reader knows the culprits of the murder, the novel explores the different testimonies and, in this way, allows the reader to gain a deeper knowledge of the crime.
- It is narrated in the third person and the narrator reports evidence from witnesses, reports and letters in an impartial manner so the reader is allowed to come to their own conclusions.
- The narrator is not always objective, sometimes he becomes a protagonist and a witness leading the reader to question his role.
- The story is based on a real-life event, a newspaper article that the author read and so, for the reader, it becomes a more compelling tale.
- Márquez offers us the information, allows us to carry on and then surprises us with a different detail or another perspective.

0 2 . 2

“Esta novela nos presenta temas anticuados que podrían parecer irrelevantes en la sociedad de hoy”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

Honour:

- The honour of the whole Vicario family is lost when Ángela loses her virginity – this drives the plot of the novel and introduces the conflict.
- Blood will “clean” their honour – the brothers are forced to kill Santiago to save the family.
- Honour killings are common in many parts of world and even in the West.

Religion:

- The bishop's visit – the importance accorded by the entire town which contributed to enabling the killing, but he did not even get off the boat.
- Religious/biblical references – the names of the characters; the cockerel crowing; Santiago as a Christ-like figure.
- Padre Amador – his failure to stop the crime; his complicity in accepting the honour code; he rings the church bell only after the killing.
- This is still a live issue in today's world and wars and terrorism testify to this.

The role of women:

- The lives of women: Purísima Vicario – teacher but then wife and mother; Plácida Linero, loveless marriage – overwhelming love of son; Victoria Guzmán – servant but also mistress of Ibrahim Nasar; Divina Flor must fight off Santiago's advances.
- The expectation of virginity as opposed to the sexual freedom the men enjoy in the house of María Alejandrina Cervantes.
- Marriage is the single most important aspect of their lives; their upbringing is to prepare them for the skills they need but they should not expect love or fidelity in their husbands.
- Current issues such as recent campaigns against sexual harassment and the gap in salaries tell us this is still relevant.

Destiny or fate:

- Santiago's mother can interpret dreams but gets it wrong on this occasion.
- Doors: Santiago goes out the front door; his mother shuts the door locking him out; the maid leaves the door open.
- "Fate" ensures that no-one manages to tell the Nasar family nor to stop the killing.
- This is perhaps the least relevant to modern society but candidates may argue successfully otherwise.

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

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Analiza las consecuencias de prohibir la expresión de emociones para los personajes de la novela.

[40 marks]

Possible content

- It begins when Mamá Elena is refused permission to marry her *mulatto* lover and is forced to marry Juan De La Garza.
- She buries her love and emotions and devotes herself to a life of duty and respectability.
- Deeply embittered, she determines that her daughters will follow her example.
- As Rosaura resembles Mamá Elena, this has the effect of turning her into a woman of little emotion, obsessed with appearances and social standing.
- She marries Pedro, because a woman should marry, but has no love for him and does not care about the relationship between Pedro and Tita, as long as it is secret.
- She is a woman of no passion and demurely wears the traditional sheet during the (rare) times that Pedro makes love to her.
- The effect on Gertrudis is the opposite and when the quails dish awakens the passion buried within her, it explodes.
- Such is the strength of the passion that has lain dormant for so long, it sets fire to the wooden shower cubicle where she goes to attempt to cool off.
- The fire that Gertrudis feels needs an outlet and she is compelled to work in a brothel for months.
- With Tita, the emotions are so strong that they need to go somewhere and so they are channelled into her cooking, affecting all those that eat the dishes she prepares.
- When she learns of the death of Roberto, her emotions cannot cope as she has been unused to allowing them free rein, and she has a nervous collapse.
- When, finally, her emotions of passion are allowed to express themselves freely and without restraint, they are so strong that Pedro dies while making love to her.

0 3 . 2

Analiza la relación que tiene Pedro con otros personajes de la novela y lo que nos dice sobre su personalidad.

[40 marks]**Possible content**

- Pedro is intimidated by Mamá Elena and is unable to defy her; he accepts her rejection of his proposal to Tita and the offer of Rosaura instead.
- Later, he allows himself to be sent away from the ranch at Mamá Elena's bidding.
- He is made to look weak and indecisive in his inability to stand up to Mamá Elena.
- This is confirmed when Juan Alejándrez whisks Gertrudis away on horseback while Pedro watches on with his bicycle.
- His relationship with Rosaura is courteous but cold; Pedro only marries her to be near to Tita and avoids intimacy with his wife.
- His love for Tita makes him thoughtless of Rosaura; he offends his wife by praising Tita's cooking and bringing her flowers.
- When he hears of Tita's pregnancy, he suggests they run away together; it is Tita who reminds him he has a wife and child to look after, thus emphasising Pedro's immaturity.
- Pedro behaves in a selfish and jealous way when Tita becomes engaged to John Brown, especially when compared to Doctor Brown, who always puts Tita first.
- Pedro does not seem to see the irony of his childish pleas to Tita not to marry John Brown and he resents her spending time with the doctor.
- However, despite his defects, he tells Tita he will always love her and he always does; he is an honest, affectionate and loyal man.
- Pedro tries to be honourable and dutiful, both to his father and to Mamá Elena, and Tita respects this, referring to him as '*decente y correcto*'.
- It is only with Pedro that Tita responds with true passion; he is the only one that can light her inner fire, according to the theory of the matches.

0 4

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

0 4 . 1

Analiza cómo presenta Sender a la Iglesia Católica en la novela.

[40 marks]**Possible content**

- Sender shows the Church as a source of pomp and ceremony but of little heart or charity.
- The splendours of the Easter celebrations dazzle Paco and Sender suggests that this is what draws people in.
- Behind all this, prayers are shown as a mechanical recitation and the attitude to the poor is that God is punishing them for some crime as people are evil at heart.
- Sender shows that the Church is seen by the peasants as on the side of the wealthy landowners and reactionary in its attitude.
- Not wanting to lose hold of its long-held power, the Church does not wish to alter the status quo so it makes no attempt to improve the lot of the poor.
- When Mosén Millán eases his guilt by taking comfort that Paco died within the bosom of the Church, Sender is highlighting how wrongs can be masked by religion.
- Sender implies that the Church is concerned only for itself and its own preservation.
- He shows how Mosén Millán is motivated by the gifts and payments for the *romería* and the food and wine at weddings and christenings.

- We see how Mosén Millán is more concerned for his own safety than the care of his flock when he hides away and refuses to broach the subject after the King flees Madrid.
- Sender also makes a clear comparison between the religious calendar and pagan festivals, showing how the villagers incorporate one into the other.
- He shows how Mosén Millán replaces La Jerónima’s amulet with a scapular, implying that one serves much the same purpose as the other.
- The strange and exotic words used in the Easter services are just as mysterious as La Jerónima’s improvised prayers and Latin phrases.

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“Creer que las cosas no pueden ni deben cambiar es el mayor defecto de Mosén Millán”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Mosén Millán does not perceive the extent of the poverty and injustice in the village, he constantly retorts that there are worse problems elsewhere, so sees no need for change.
- It does not occur to him that ordinary people can bring about change: he frequently asks ‘What can I do?’ or ‘What can you do?’
- He accepts things as they are and informs Paco that God allows poverty and pain for a reason, so change would be against God’s will.
- Mosén Millán is seen as a figure of apathy and inertia, leaning his head against the wall in the sacristy, and waiting – a figure of inaction and not change.
- Worse than this is his belief in the basic evil of people: he calls Paco deluded for believing they could possibly survive in a changed society without the Civil Guard.
- He sees the poor as little better than ignorant animals who should know their place and not seek to better themselves.
- When he tries to understand Paco’s claims of the need for change, he can only see it as disrespect for Paco’s betters.
- He is astonished that someone such as Paco should question the Duke and asks him directly who he thinks he is.
- His constant state of unquestioning acceptance makes him unable to cope with change and decision-making so he reveals Paco’s hiding place, ridding himself of the uncomfortable knowledge.
- It can also be said that his pride is another of his greatest crimes because he only gains and gives away knowledge of Paco’s hiding place through wanting to seem noble and loyal.
- At the end, Mosén Millán falls back to the comfortable habits of before, saying mass in the company of the landowners; he has resisted change.
- The runaway colt has left the church, perhaps suggesting the rebellion is over, and Mosén Millán has locked away the symbols of his guilt (the watch and the handkerchief) so as not to be troubled by them anymore.

0 5***La sombra del viento* – Carlos Ruíz Zafón****0 5 . 1**

“La vida de Julián Carax está basada en las mentiras desde el momento de su nacimiento”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- His very birth is a lie because he is not the son of Antoni Fortuny but of his mother’s former lover, Ricardo Aldaya.
- As a child he is drawn to fiction, having an imaginary friend and telling endless stories to the children in the neighbourhood.
- Many of the events shaping his life are based on lies or the withholding of the truth.
- His entire relationship with Penélope is based on the lie that they are not related to one another.
- Julián only abandons Barcelona because Miquel does not tell him the truth of what has happened to Penélope.
- Miquel delays sending Penélope’s letter until after her death and its contents make Julián believe she is alive and marrying someone else.
- The duel between Julián and Jorge is engineered by Fumero, fostering fury in Julián and unfounded jealousy in Jorge, with the full knowledge that the gun will injure Jorge.
- There are constant lies surrounding identity and death, shrouding the story of Julián in mystery.
- The scarred character of Laín Coubert is the persona adopted by Julián after being burned in the fire but is assumed to be Jorge by Daniel.
- Julián allows the consumptive Miquel to be mistaken for him by giving him his passport and Miquel dies in the shootout with the police.
- For his own purposes of revenge and future alibi, Fumero signs to confirm that the dead body is indeed Julián.
- When Julián’s badly injured body is found after the fire, Nuria declares him to be her husband Miquel.
- Even at the very end, when Julián finds a new life and begins writing again, he has a new identity: Boris Laurent.

0 5 . 2

Analiza el carácter de Miquel Moliner y cómo influye en sus acciones.

[40 marks]**Possible content**

- There is a darker side to Miquel, possibly caused by the unexplained death of his mother whom he finds drowned in the summer house well.
- He is convinced he will die young: this intuition may be why he invests so heavily in the future of Julián.
- Miquel is seen as a good judge of character: of the three friends, he is least taken with Javier Fumero, perceiving his sense of inferiority.
- He senses that Fumero is obsessed with Julián and does everything to win his approval. He foresees that Fumero will never have friends.
- It is perhaps his intuition of Fumero’s character that makes Miquel jump at him and save Julián from the bullet.
- Miquel is generous and altruistic: he provides the money and tickets for Julián’s departure for Paris and the finances for the printing and distribution of his books.
- He spends his father’s fortune (made from weapons) on good causes like hospitals, museums and schools.

- In his last years, he pays all his earnings into Nuria’s account, urging her to marry and forget him if anything happens to him.
- It is this generosity of spirit and unfailing loyalty to his friends and loved ones that motivate his actions.
- His loyalty leads him to want to protect Julián at all costs, lying to him to ensure he leaves Barcelona, for his own safety, and then sending the letter telling of Penélope’s forthcoming marriage.
- His devotion extends to Nuria too: he accepts their one-sided relationship, knowing she is in love with Julián and reassuring her when they hear of Julián’s forthcoming marriage.
- He once told his school friend, Julián, that when he died, Julián would have everything that belonged to him and this is borne out when Julián not only takes on his lover, Nuria but Miquel’s identity as well.

0	6
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La casa de los espíritus – Isabel Allende

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 Analiza los temas principales que presenta la novela y considera cuál es el más importante.
[40 marks]**Possible content**

- Class conflict is one of the main themes: the fight between the lower classes (eg peasants in *Las Tres Marías*) and the ruling classes (eg Esteban).
- Injustice is another main theme: it is very difficult for those at the bottom of society to receive justice, and those at the top don’t have to follow the rule of justice.
- The role of men and women is one of the main themes too. Peasant women have no power and must submit to their owners.
- Men use their physical strength to overcome women and do what they want.
- Women’s authority is real, but more benign: Clara has power over the household, and when she dies, the household dies with her.
- Politics permeates the novel as a theme – the real historical events in Chile in the 50s and 60s are a constant theme in the novel.
- It could be argued that hope is the main theme: the ending of the novel emphasize its importance as Alba believes that life for her daughter will be better.
- Alba doesn’t want revenge – she wants to look forward to the future, without bitterness.
- Esteban learns from his mistakes and is able to recognise what he should have done: this provides hope that people can change.
- Students may conclude that there are other, more important themes than hope. It could be argued that hope is not a theme, but the final teaching of the novel: it is possible to survive brutality and start a better world, although there will be a personal cost.

0 6 . 2

“En *La casa de los espíritus* los personajes femeninos son más fuertes que los masculinos”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

- Male characters: use brute force to impose their authority (eg Esteban and Pancha in *Las Tres Marías*).
- Male characters abuse women and use them as objects (Esteban and peasant women, Esteban García and Alba).
- Male characters want to dominate women but can't – Esteban can't control Clara, Blanca never does give up her life style for Miguel.
- Women's authority is subtle but controls all around them (Clara's household is completely controlled by her, even if she never tries to control it).
- Women are much more ready to sacrifice themselves for others (Amanda for Miguel, Férula for Clara, Alba for those she's trying to protect from the regime).
- Women have very little power and status in society: their strength is only evident in the influence they have on their family (eg Clara chooses the names for her sons, despite Esteban's strong opposition).
- In the end, women's strength is greater: men try to dominate women but can't do it. Esteban realises that he never could control Clara.
- Women as a community support each other (eg women in prison with Alba).
- It could be argued that Alba is the strongest character in the novel. Despite all her suffering at the hands of Esteban García, her spirit is not broken: at the end, she is not destroyed by a desire for revenge.
- It is Clara who gives Alba the means to fight: by writing about her experience and the experiences of other women in the family, she is able to let go of the anger.

0 7

Rimas – Gustavo Adolfo Bécquer

0 7 . 1

Analiza cómo emplea Bécquer los elementos de la naturaleza para describir y explicar sus emociones.

[40 marks]**Possible content**

- Bécquer uses images of nature that are tenuous and impossible to grasp (Rima III – wind, waves, shades of the rainbow) to express the ideas that a poet attempts to capture.
- In Rima V he uses images of nature like shadows, mists, snow on the mountains and the fragrance of a violet to explain the unreachable concepts that the poet tries to bring to mankind.
- He also says that poetry is in the beauty of nature itself (Rima IV – sunsets and springtime) and is inspired by nature.
- Similar ideas are used to convey the fleeting nature of a love affair.
- In Rima XXIV the enamoured Bécquer uses images of nature that join together as one like two flames, two waves, two wisps of mist. But these are still transient images.
- In Rima LIII, nature carries on regardless, oblivious to his grief and loss. The swallows return and the flowers will bloom but his love cannot be restored.
- When Bécquer is in love and happy, he projects that joy onto nature and sees a benign and harmonious universe.
- In Rima VIII, he reflects on the marvellous possibilities of life, comparing them to floating with the golden mist or merging with the stars.

- In Rima IX he presents an image of bliss and harmony when all aspects of nature smile upon each other and he joins with nature in Rima XVI to voice his love.
- The opposite also applies: when Bécquer is in despair he sees the universe as harsh and unforgiving and himself exiled from nature.
- In Rima LII he calls upon the forces of nature to take him with them and wipe away his pain.
- In Rima LXVI his life is compared to a journey over jagged rocks and his future as a swamp of melancholy mists and snows.

0	7	2
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“Para Bécquer, el amor es capaz de traer la felicidad más exquisita pero también la tristeza más profunda”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- When Bécquer is in love, his poetry reveals his positive emotions and the joy of being alive and in love.
- In poems like Rima XVI he feels at one with the harmonious universe, being part of the nature that surrounds his beloved.
- Some of his shorter poems, such as Rima XVII, are like a joyous shout of celebration that his beloved has smiled upon him and he believes in God.
- Certain poems are more specific in nature and clearly relate to a particular moment of love and happiness that he recalls and captures.
- In Rima XVIII he recalls his beloved, pausing in the ballroom, flushed from the dance, a momentary vision of perfection.
- Rima XXIX captures a moment when Bécquer and his beloved are reading a book together, oblivious to the page they are looking at. Their eyes meet and they kiss: again a moment of never forgotten bliss.
- However, Bécquer at times acknowledges that these moments of perfection are, indeed, just moments and that this state of exquisite joy that he seeks is elusive.
- In Rima XV, Bécquer tells of his search for the ‘*tú*’ of the poem, but describes his goal in terms of foam, light, waves, a shadow: fleeting and intangible.
- In Rima XI, he rejects two women, one dark, one fair, and chooses the third: a dream, ‘*un imposible, vano fantasma de luz*’.
- Later poems reveal the deep misery of a love affair that has died and Rima XL recalls the coldness of a former love who barely acknowledges him a year after they part.
- In Rima LXII he compares his former happiness that the breaking of day and his current state of mind to the dark shadows of fading light and night.
- Rimas XXX – XXXIII recall the pain of the collapse of a relationship, the regrets and the recriminations and the lament that love is nothing more than ‘*una breve noche de verano*’.

0 8***Las bicicletas son para el verano* – Fernando Fernán-Gómez****0 8 . 1**

“Las principales prioridades de las mujeres en esta obra son la seguridad y la felicidad de sus hijos”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Doña Dolores wants respectability and financial security for Manolita and, for this reason, is delighted at her teaching job and horrified at her aspirations as an actress.
- She is scandalised at Luisito’s relationship with María and, wishing to protect him at all costs, determines to dismiss the maid.
- She is afraid for Manolita’s future as an unmarried mother.
- Doña Antonia’s life revolves around her sons and she is the one who procures a job for Julio.
- She is dismayed by Julio’s relationship with ‘aspiring actress’ Manolita as she fears he will be tainted by this disreputable occupation.
- She dismisses news of Calvo Sotelo’s assassination to tell Pedro the dreadful news about Julio and Manolita.
- Doña María Luisa bargains with Don Luis to gain access to food for her daughter.
- When hearing of the bread drop and the violent frenzy to get hold of the food, she refuses to allow her daughter to go, but sends her maid instead.
- At the end, her thoughts revolve around Maluli and her successful future at a school for young ladies in Switzerland.
- Manolita steals food from colleagues and family to fortify herself as she is struggling to feed her baby.
- She sacrifices her beliefs and independence to marry Julio and give her child a father.
- Doña Marcela reveals she did not press for divorce earlier as it may have affected her son’s chance of promotion.

0 8 . 2

Considera las aspiraciones de los personajes principales de la obra y analiza hasta qué punto tienen éxito con sus ambiciones.

[40 marks]**Possible content**

- Don Luis has had to change his aspirations with the passing years and his changing circumstances.
- As a young man he aspired to be a writer and to write plays for the theatre, but as a husband and father he aimed to provide for his family.
- He sacrificed his earlier ambitions long ago and finds that, due to the post-war regime, he is unable to look after his family either.
- His son, Luisito, also has literary ambitions and wants to be a writer.
- Forced into work when the schools close, Luisito’s education is curtailed but, naively, as the war draws to a close, he dreams of finishing his schooling, completing a business course and writing in his spare time.
- The reality is very different and he must accept a job as a humble errand boy as his family are depending on him to bring in the only wage.
- Manolita is clear about her ambitions from the start – she wants to be an actress and live her life as a modern young woman in a liberal society.
- In the right-wing regime, pregnant with the child of a captain killed in the fighting, Manolita sacrifices this ideal to marry Julio and give her child a father.

- To a certain extent she achieves her dream to act, and she is still working at the end, but Julio is killed and her marriage is declared invalid thus negating her attempt to achieve respectability for her son.
- Other characters meet with little success: Don Simón and Doña Marcela are denied their longed-for divorce.
- Doña Antonia loses her son Julio and is saddled with the ex-prostitute girlfriend of her other son Pedro as they await news of whether he will be released from the concentration camp.
- Julio himself has a brief period of contentment on achieving his goal of making Manolita his wife, but it is short-lived; he dies before he learns that the marriage was never legal.

0 9

El otro árbol de Guernica – Luis de Castresana

0 9 . 1

Analiza el comportamiento de Santi. ¿Crees que el autor ha creado a un niño que es creíble como personaje?

[40 marks]**Possible content**

Santi can be seen to be an unrealistic and idealised portrayal for a number of reasons:

- He is unusually self-aware and self-critical, sensing he is exploiting his own grief when his uncle dies and knowing that his interest in naval engineering is not an aspiration to take seriously.
- He is portrayed as very observant, thoughtful and curious, storing images and memories in the 'desván' of his mind.
- He is sensitive and capable of empathy: he is sickened by the violence of a cat catching a bird, a fish on a hook and the suffering of André, Tomás and Valentín.
- He is unusually perceptive, seeing Ramón's pain and insecurity behind his image of bravado and using the Athletic Bilbao shirt to inspire unity.
- He is prepared to take responsibility for the welfare of others, from Begoña to Merche and Tomás, when he stands up to Mme Jacquot.

However, he is not perfect and on various occasions we see the flaws in his personality which make him more believable:

- He has the emotional fragility of a child, crying at leaving his parents and hiding his tears of homesickness in the Fleury.
- The Dufour's elegance brings out his insecurities and undermines his self-confidence and brings a childish response from him (crossing out and rewriting their gift card).
- It can also be argued that his reaction to Mme Jacquot is childish when he copies the insult she has used and calls her the same name.
- He has a naïve and simplistic view of politics and war and is quick to criticise adults for their violence and warmongering, also claiming politics is a man's business.
- Although the history teacher at the Ateneo is clearly in the wrong, Santi's verbal attack is both arrogant and insolent.
- Santi is arrogant when he takes exception to not being informed in advance of the arrival of new Spanish children: he sees himself as leader of the group, 'mayor' of their community.

0	9	.	2
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Analiza cómo usa el autor los símbolos para ilustrar los temas principales de la novela.

[40 marks]

Possible content

- One of the main symbols is presented in the title and the oak tree in the Fleury grounds becomes a piece of Spain that the Spanish children think of as their special place.
- It is the place where they rally, united in their indignation against Mme Jacquot and in their desire for rebellion.
- Castresana makes frequent references to the need for an individual to have roots and a sense of belonging to the land of their birth.
- Due to this, people who are cut off from their roots, such as the evacuated children or the exiled teachers, are deeply to be pitied.
- He compares this tragic state of affairs to that of a mast which no longer grows where it belongs but is adrift and homeless.
- This need for belonging and a sense of being 'rooted' to one's homeland takes the form of an exaggerated use of regional and national symbols.
- Santi does not normally wear the Basque beret at home, but now wears it as an expression of his identity and a rejection of what the Dufours try to make of him.
- It is also a sign of the pride that Santi feels in his homeland as he wears the beret to the Ateneo, where he feels like an ambassador for his country.
- Santi did not even know the Basques had a reputation for singing, but as soon as he learns this, he sets up the choir to promote Basque songs and unity – a further symbol of their culture and unity.
- Castresana uses the symbol of the Athletic Bilbao shirt as the unifying factor around which the boys come together.
- They find a common cause in football and the shirt, managing to forget their differences, even though they are from different regions of Spain.
- In this way the author emphasises the stupidity of adults who cannot find a common cause to resolve their problems and who resort to war.

1 0***El coronel no tiene quien le escriba* – Gabriel García Márquez****1 0 . 1**

“El coronel y su mujer intentan hacer frente a sus dificultades de forma muy diferente”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- The colonel lives in a state of optimism that the letter regarding his pension will one day arrive and this state of mind governs his actions.
- His wife is more aware of the daily struggle for survival and urges him to think of their circumstances on a more short-term basis.
- He has a positive way of looking at negative things like rain and a moth-eaten umbrella and this enables him to maintain his optimism.
- His wife is of a more sombre frame of mind and turns to religion for support.
- The colonel's wife is constantly fighting the battle to feed and clothe them and channels her energy into repairing their clothes and scraping together meals.
- Her practical skills have allowed the colonel to become a little complacent in his belief that they will survive.
- The colonel depends on his hope and stubborn optimism to allow him to remain positive and give heart to his wife; however, he has no immediate answers to their dilemma.
- His wife perpetually seeks active strategies to overcome their problems; she urges her husband to change their lawyer and pushes him to sell the clock.
- The colonel's dignity and pride get in the way of the daily survival; he sets out to sell the clock but cannot bring himself to tell Germán of his need.
- His wife is also proud; she has boiled stones to convince the neighbours she has something to cook.
- However, she has the strength to swallow her pride and has attempted to pawn their wedding rings with the priest.
- Their disparate ways of coping begin to erode their bonds and lead to the violence of their final confrontation.

1 0 . 2

Analiza cómo crea el autor la imagen de un pueblo aislado y sin vida en la novela.

[40 marks]**Possible content**

- The town is indeed isolated, miles from 'civilisation' and accessible only by an eight hour boat journey.
- It seems lifeless due to its distance from anywhere – news only reaches there once a week when the newspapers come with the post.
- The monotony of existence in the town is emphasised by the colonel's wait for the letter and his weekly trudge to the post office for the post.
- The climate has a huge impact on the town's inhabitants: they are often kept off the streets by torrential rain or by intolerable heat.
- There are constant references to the stupor that affects the town, the colonel being the only one moving in the town and the town being paralysed in the Sunday siesta.
- New events are rare in town – the open air cinema is a distant memory and the last circus was ten years ago.
- The colonel's social life is limited to sitting chatting to his son's friends at the tailor's or the Syrian Moisés at his shop.
- The cockfight training is the only moment when the town seems to come to life and it is clear that they all anticipate the fights in January – a rare moment of activity in the town's calendar.

- The political repression is also a major source of the inertia affecting the town: the people's movements are tightly controlled and even the funeral procession is seen as a potential uprising.
- The censorship of the newspapers cuts them off even further from the rest of the country and the news is dull – local trivia and obituaries.
- The citizens are even forbidden to discuss politics, so a further source of interest is denied.

1 1

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

1 1 . 1

Analiza el comportamiento de Carmen hacia Vidal y Ofelia y examina sus motivos.

[40 marks]

Possible content

- Carmen submits to Vidal's wishes with little protest, at his insistence undertaking the journey to be with him when their child is born.
- She makes a token resistance when he orders her into a wheelchair but does what she is told.
- She allows him to humiliate her by scolding her during the banquet and telling the guests she is not used to society.
- However, it could be argued that Carmen is using Vidal just as much as he is using her (to bear him a son).
- Despite Vidal's words, she does understand society and knows that, as a widow, she and her daughter would be alone and defenceless in a harsh world.
- She is prepared to sacrifice her free will for a secure future for herself and Ofelia.
- Her words when she throws the mandrake root into the fire are an indication of her true view of the world.
- She warns Ofelia that magic does not exist for either of them and that the world is a cruel place.
- This suggests that she too has had her illusions but has learned the hard way that they amount to nothing.
- Carmen's practical and pragmatic nature is revealed in her attempts to change Ofelia and her daughter's fondness for fairy stories.
- She tries to interest Ofelia in the aspects of life that will help turn her into a presentable and obedient young lady – she must grow up to find herself a husband.
- She adopts this practical approach to protect her daughter: she wants to toughen her up to face the world and not have her dreams destroyed (as she has done?).

1 1 . 2

“El director intenta recordar y celebrar a los héroes olvidados de la resistencia española en esta película”. Analiza esta afirmación y justifica tu respuesta.

[40 marks]

Possible content

- The story of the rose on the mountain, told by Ofelia to her unborn brother, represents the views of the director.
- The rose blooms every day and has the power to bestow immortality on whoever plucks it, but people shy away from attempting to reach it due to the poisonous thorns along the way.
- This is symbolic of Del Toro's view of the Franco regime: he has a low opinion of those who made no attempt to reach for the freedom and democracy represented by the rose.
- The film is unashamedly biased in favour of the Republicans and he creates a very positive image of the Maquis.

- We see the poor conditions in which they live and the brutal effects of their clashes with the Nationalists – the torture of the stutterer and the amputation of the French fighter’s leg.
- Their humanity is emphasised in the relationship of Pedro to his sister Mercedes and in the letters from home that Mercedes brings out to them.
- Mercedes herself is painted in a heroic light despite her claims that she is nothing but a coward.
- Every day she braves discovery, working for Vidal yet spying on him for the Maquis at the same time.
- She risks her own safety every time she takes food, medicines and letters up to the rebel camp and the audience celebrates her courage to attack Vidal when she is captured.
- An understated hero is the Doctor, who is also secretly helping the rebels but appears timid and nervous at every step.
- His courage asserts itself when he is faced with the agony and misery of the torture victim and his desire to help people and alleviate suffering is stronger than his fear of Vidal.
- He quietly and bravely confronts the captain with his view that blind obedience is an approach to life only followed by people like Vidal.

1 2

Ocho apellidos vascos – Emilio Martínez-Lázaro

1 2 . 1

Analiza cómo usa el director los paisajes y los otros lugares que aparecen en la película.

[40 marks]

Possible content

- The director’s aim is to create a stereotypical view of Andalusia and the Basque country to emphasise the differences between south and north.
- Therefore, the initial scene is on a warm night in an open-air bar where locals are dancing *Sevillanas* and wearing traditional dress.
- The fireworks in the sky as Rafa and Amaia go back to his flat add to the typical depiction of the south as nothing but fiestas.
- Similarly, the initial views of the Basque country are also exaggerated for effect: the weather, as Rafa arrives, is dark and stormy, like the start of a horror film.
- The depiction of the Basque town of Argoitia is the stereotypical view that people have of the Basque country: green, mountainous, with a fishing port and *caseríos*.
- He even uses the town square to continue the theme: there is pro-independence graffiti on the wall and a couple of young men playing pelota.
- Martínez-Lázaro also uses the background in Merche’s house to make his point.
- She is clearly a Spanish patriot as is obvious from the photos and ornaments in her home.
- Yet, the pro-Basque Koldo has grown fond of her, oblivious to the obvious clues around him.
- The director flags up the differences and shows both the characters and the audience that the differences do not matter.
- The representation of the backgrounds changes as the character’s perceptions change: the director wants us to see that places and people can be different but equally beautiful.
- The Basque country is seen as majestic and picturesque, attractive houses and flowers everywhere.
- The carriage and horses accompanied by the hired singers and guitarists now seems corny to Rafa.

1 2 . 2

“La película muestra que nuestras diferencias no son siempre una razón de conflicto sino más bien una oportunidad de aprender de los otros”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- The film sets out initially to draw attention to the differences between north and south and to remind us of how conflict has often been the result.
- Each region has a firm belief in the rightness of its own lifestyle, values and characteristics and derides or criticises others.
- The first encounter of Rafa and Amaia leads to his removing her physically from the bar with some force and the Kale Borroka episodes remind us of the recent conflicts.
- The director mocks the characters for their narrow-mindedness and provincial attitudes: Rafa has never been out of Andalusia before and Koldo thinks that someone from Vitoria is from the south.
- The Andalusian view of the Basques and vice versa is comically stereotypical, based on hearsay, as neither know the other at first hand.
- The director shows that greater tolerance and understanding is an inevitable bi-product of getting to know people from other areas and different backgrounds.
- Likewise, the characters themselves undergo certain changes in outlook and attitudes as they open up to other possibilities.
- Rafa has an arrogant attitude regarding women and an exaggerated view of the importance of appearance: all this changes as his relationship with Amaia progresses.
- Amaia is antagonistic and hard at first but we see her soften and allow other emotions to surface, both for Rafa and Koldo.
- Koldo is brash, insensitive and undemonstrative in the initial scenes but he, too, learns to understand his daughter and show emotion.
- Having come into contact with people from the other end of the country, they all broaden their horizons and learn that theirs is not the only way.
- Koldo is prepared to allow a Sevillian into the family, Amaia is prepared to woo Rafa in romantic Andalusian fashion and Rafa admits that the horse and carriage is a bit corny after all.

1 3**María, llena eres de gracia – Joshua Marston****1 3 . 1**

“La razón por la que María quiere dejar Colombia es su relación con su madre y su hermana”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus respuestas.

[40 marks]**Possible content**

- The situation in which María lives with her grandmother, mother and sister is cramped and tense; there is no doubt it is a contributing factor to María’s decision.
- We see how María has to share a room with her sister and the baby and how the baby’s constant crying wears them all down.
- Furthermore, the demands María’s mother and sister make on her seem totally unreasonable.
- María contributes her entire wage to her mother to support the family yet her sister provides nothing.
- Added to this, she is expected to hand over all her money when the baby needs medication.
- Her mother and sister show no sympathy when María explains why she quit her job; they insist she must go back, implying it is her duty as the family breadwinner.
- However, there are other factors which drive María to leave.
- Knowing she is pregnant, she cannot face the thought of living like her sister, or being married to Juan sharing his overcrowded house.
- The lure of the wider world beckons when she meets Franklin with his motorbike and she is drawn by the sense of adventure and sophistication that he represents.
- Her rebellious nature and adventurous spirit drive her away from the people making demands of her towards a more independent life.
- Her thoughts of home influence her decision not to return to Colombia; Carla has told her about the opportunities for her unborn son in the US.

1 3 . 2

Analiza la relación entre María y Blanca y cómo cambia esta relación debido a la experiencia que comparten.

[40 marks]**Possible content**

- María and Blanca are clearly great friends: they share each other’s gossip, work together and go out together.
- When María tells Juan she is pregnant, he assumes she will already have told her great friend Blanca.
- However, even in the early part of the film it is clear that María is more mature, more confident and more decisive than her friend.
- Blanca behaves rather like María’s younger sister, copying what she does and following her round, for want of a better idea.
- After María tells her about her venture as a ‘mule’, she goes to see Franklin and becomes a ‘mule’ as well.
- When María decides to abandon the drug smugglers after Lucy’s death, Blanca goes along with her and twice turns up at Carla’s flat having walked away from María.
- Blanca often behaves like a sullen child and her behaviour in front of Don Fernando leads to his discovering the drug pellets in her possession.
- María is beginning to feel that Blanca is a liability and reminds her that she warned her not to come.
- Blanca seems incapable of making any decisions herself: every time, she comes back to María waiting for her to decide what they should do next.
- The experience they share has driven a wedge between them and flagged up their differences.

- María has taken care both of Lucy and of Blanca and now decides to prioritise herself and her unborn child, and stay in the US.
- Blanca has got what she came for – her money – and goes back to the home that she knows.

1 4 **Volver – Pedro Almodóvar**

1 4 . 1 Analiza los factores que motivan las acciones de Raimunda.

[40 marks]

Possible content

- Raimunda is an impulsive character, who often acts without thinking.
- One of her main motivations is to protect her daughter – she covers up Paco’s murder in order to protect her.
- Raimunda could have rejected Paula, since she was the result of abuse, but her love for her motivates her protection.
- Protecting Paula (and to a certain extent herself) is also her motivation to marry Paco: she wants her daughter to grow up within a family.
- One of Raimunda’s actions was to put distance between her mother and herself, and eventually leave for Madrid.
- The motivation for this action was assuming that her mother knew about the abuse, but did nothing to prevent it – this is not true, but Raimunda believes it to be. Again, she is trying to protect herself.
- For Raimunda, family ties are very important – they motivate her visits to her aunt Paula, and her desire to help her.
- Family ties are also the motivation for Raimunda’s actions towards her sister: even when she thinks she has betrayed her (taking aunt Paula’s suitcase), she forgives her.
- Raimunda is a caring person, and this also motivates her actions.
- She disposes of Paco’s body in his favourite place: she wants him to rest in the place he liked going to the most. This shows care for somebody who maybe does not deserve it.
- Another action resulting from Raimunda’s caring nature is the way she cares for her family: she is prepared to work three jobs, and to take on the restaurant, so that she can provide for her daughter.

1 4 . 2 “Al presentar los aspectos más feos de la sociedad, Almodóvar da una imagen negativa de España”. ¿Estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- In *Volver*, the characters belong to lower classes and some do jobs that could be described as sordid (eg Regina is a prostitute).
- There are several examples of abuse of minors: Raimunda’s father abuses her and gets her pregnant, Paco tries to abuse the teenager Paula.
- Irene deals with the abuse by burning alive her husband and his lover.
- Agustina goes to a reality TV show which focuses on the most sordid aspects of her life: telling the story of the affair her mother had with Raimunda’s father, in exchange for medical treatment in Houston.
- Sole’s income comes from an illegal hairdressing business that she is running from home.
- Sole’s husband left her and hasn’t been heard of for two years. Also, Irene’s husband slept around and did not care for his family.

- However, not only sordid aspects are represented: one of the themes coming out most strongly is the solidarity between women.
- Women appear always ready to help each other (eg when Raimunda is preparing the first meal at the restaurant, she manages to do it thanks to the help of the other women).
- Family ties are also very strong, particularly between female members of families: they are prepared to help and care for each other.
- It is not only family: Agustina cares for Paula until her death and doesn't want payment for it: it shows her humanity.
- Although Agustina goes on the reality TV programme, in the end she decides not to tell the story: she prefers to keep private matters in the family, protecting her and others' privacy, despite losing the possibility of medical treatment.
- Although the sordid aspects of Spanish society do have a prominent role, the strength of links between women can overcome them.

1 5

Abel – Diego Luna

1 5 . 1

“La gran mayoría de los cambios que ocurren cuando Abel asume el papel de padre son positivos para la familia”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- Selene takes advantage of Abel's paternal role when he overrules her real father to allow her to have a boyfriend.
- When Clemente leaves her, Abel is there to console and comfort her.
- Abel even resolves their dispute and arranges a date for them.
- Paul has someone to take the place of his missing father and provide reassurance and approval (his pictures and his festival performance).
- Abel gives Paul help with his homework.
- Paul spends time with his older brother, playing games, painting and watching TV.
- Abel himself is less disturbed, no longer drawing on his hand or hitting his head.
- Cecilia can be with her son all the time and not have to travel to visit him in hospital.
- By going along with Abel's new role, both Selene and Paul are less rebellious and the atmosphere in the house is calmer.
- However, although Abel can be at home with his family, the delusion is dangerous – Abel talks of driving the car, the boys nearly drown.
- The film raises the question about whether it can be right to allow a child to labour under this delusion, particularly when it goes as far as Abel thinking he has fathered a child.
- Anselmo, in a rare moment when the audience might agree with him, is adamant that encouraging the delusion is bad for the boy and that Abel must return to hospital.

1 5 . 2

Analiza cómo se presenta la figura del hombre machista en la sociedad mexicana.

[40 marks]

Possible content

- Luna portrays Anselmo as a thoroughly despicable character, condemning him for his selfish and callous treatment of his wife and children.
- It is suggested that Anselmo's abandonment of the family played a key role in Abel's disturbance: the macho Mexican cowboy on television triggers a violent reaction in Abel.
- When Abel finds the photos of Anselmo in the shed, and sees Paul's need for a father figure, it is as if he 'becomes' Anselmo to fill the void.
- As a substitute father, Abel demonstrates some of the better qualities a father should have – tucking Paul in and removing Selene's headphones when she is asleep.
- Luna also accepts the need for a father to impose discipline as when Abel challenges Selene's rudeness and makes her do her homework again.
- But we also see how Abel imitates the manners he has seen from his absent father when demanding to be served at the table.
- However, it is when we see Anselmo in person and discover the reality behind his excuses, that the director's condemnation of the character is made clear.
- He has left Cecilia with no money, in a dilapidated house, having to sell possessions to survive.
- He has been living with his mistress and their child: the fact that he and Fili find this highly amusing makes the audience dislike him even more.
- His hypocrisy lowers him further in our esteem: he cannot tolerate the idea that Cecilia may have been with another man.
- His lies to Cecilia, that he missed them and wanted to see how they were, are compounded when we learn the real reason for his visit (to sell her stalls).
- His careless arrogance is demonstrated when the camera he gives Selene as a gift turns out to contain photos of himself with his mistress.
- Our final glimpse of Anselmo does nothing to alleviate the damning picture that Luna has drawn: Anselmo is driving back to his mistress in Saltillo.

1 6

Las 13 rosas – Emilio Martínez-Lázaro

1 6 . 1

Analiza cómo consigue el director provocar emociones fuertes en el público que ve esta película.

[40 marks]

Possible content

- The extreme youth of the 13 women evokes sympathy in the audience.
- He endears them to us by showing their humanity, their honourable intentions; feeding the children in the soup kitchen; their desire for a just society for all.
- He shows how they love, and are loved by, their families; their partners and each other.
- The suffering of the families is explored.
- He shows us their spirit of fun as well as their defiance and willingness to stand up for others in the prison.
- He shows us the difficulties involved in having normal romantic relationships.
- He heightens our sense of injustice by showing us the cruel treatment meted out when they are interrogated.

- The sheer injustice of the trial where their defence is derisory; the relatively trivial nature of their crimes is in stark contrast to their death sentence.
- The scenes where they take the youngest girls to their death; the desperate cries of Julia's mother as she follows the truck and the bravery of the defiant singing of the girls.
- The letters to their families in the church when they hear the 43 men being shot.
- The final dreadful scene where the 13 defenceless women face the firing squad and seek comfort from each other, holding hands and embracing.
- Other cinematic techniques increase the emotional impact such as the poignant music, the posthumous words of Blanca to her son and the scene of the children playing at soldiers in a firing squad.

1 6 . 2

Analiza las acciones de los dos militares en la película, Jacinto y Perico. ¿Hasta qué punto son hombres honrados y valientes? Justifica tu respuesta.

[40 marks]**Possible content**

- Jacinto is shown to be a professional, responsible Civil Guard Commander who follows the orders of first the republic and then Franco.
- He is entirely honourable and assures his troop that they have just followed orders and therefore will come to no harm.
- He partially recognises the dangers in the new order and sends Adelina away from Madrid to try to protect her but then brings her back, again obeying orders.
- He still has enough belief in justice to believe that Fontenla will be true to his word and only question Adelina.
- Adelina tells us he has never expressed his love for his daughter, he finally does so in his note in prison and we are left in no doubt of his love for her.
- It could be argued that he sent his daughter to her death, choosing to obey orders and trust in his belief in justice.
- Perico, a Captain in the new regime, is motivated by pragmatism. He is a realist who knows what to do to survive.
- It takes courage when he defends Julia from the verbal attack of the couple who call her a "Red" on the tram.
- He is fun and optimistic; he offers pleasure in life, bringing food and cinema tickets.
- He knows that Julia does not share his loyalty to the regime, but he chooses to ignore this and warns her about wearing her badge and makes her salute in the cinema.
- He recognises the reality of the new order and knows that he can do nothing to help Julia after her arrest. It could be argued that he is not honourable or brave enough to stand up for her.
- We are disappointed that Perico's sense of self-preservation proves stronger than his love for Julia; he is not brave enough to risk being tainted by his association with her and, at Julia's sister's funeral he hides in the background before melting away, unseen by Julia or anyone.