



A-level SPANISH 7692/2

Paper 2 Writing

Mark scheme

June 2025

Version: 1.0 Final



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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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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/peligroso*
 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	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.
13–16	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.
9–12	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.
5–8	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.
1–4	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.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:



= content point considered in award of AO4 mark



= repetition



= unclear



= retelling story



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

0 1

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

0 1 . 1

“En la obra, Adela es la única mujer libre de las normas de la sociedad”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- Adela shows less regard for society's expectations than any of the other female characters in the novel.
- Adela is prepared to have a sexual relationship with a man she is not married to, and to face the consequences that society will impose.
- Adela also expresses her willingness to live in a house as an unmarried woman and accept visits from Pepe. This is something that would place her completely outside society, but she is prepared to do it.
- Another norm of society that Adela ignores is the expectation that she will obey her mother. Adela goes against her mother's explicit instructions and, in the end, she breaks her stick as a symbol that she does not recognise her authority.
- When we compare Adela to her sisters, she is very different from them in terms of her attitude to society's rules.
- Although Adela's sisters do not like the rules that society imposes on them, such as the period of mourning and the obligation to stay inside the house, they follow the rules.
- Bernarda is in many ways a very strong character, but she is not strong enough to ignore society's expectations.
- Bernarda imposes even harder rules on her daughters, driven by fear of society's opinions and retaliations.
- La Poncia is another example of a female character that cannot be free from social expectations. She does not like the way that Bernarda treats her, but treats the beggar in a similar way because she is her social superior.
- La Poncia talks to the daughters about what to expect from a man after marriage. She presents men's behaviour as something she cannot change.
- There is one female character who could be argued to show a higher level of freedom from society – La Librada's daughter.
- La Librada's daughter is an example of the consequences of ignoring society's rules: she is scorned and despised by the other female characters.
- It could be argued that, although Adela wants to feel free from society's rules, she does not agree with or admire La Librada's daughter's behaviour. Adela wants to be free of society but she does not completely manage to do so.

or

0 1 . 2 Analiza la influencia que tiene la sociedad en las acciones de Bernarda.

[40 marks]

Possible content

- Society's opinion has an effect in virtually all of Bernarda's actions. Bernarda is a strong character who could rebel against society but seems unable to do so.
- Society influences Bernarda's actions with respect to marriage. Her own two marriages were not dictated by love, but by what society expected of a woman in her position.
- Bernarda fully supports Angustias' marriage to Pepe. In a similar way to her own marriage, Bernarda knows that there is no love between them, but he is a suitable match for her in terms of society's expectations. Therefore, she gives her blessing.
- On the other hand, Martirio's marriage to Enrique Humanes is prevented by Bernarda. Bernarda cannot overlook Enrique's family background. She prevents the marriage from happening because she believes that society will hold the same point of view as her.
- The pressure of society is a key influence in Bernarda's treatment of her daughters. Bernarda's main concern is that her daughters' behaviour does not provoke any gossip in the village.
- With this in mind, Bernarda decides to lock them up and keep them in full mourning for seven years after their father's death. Bernarda believes that this is the only way to stem gossip about her family.
- Bernarda shows no compassion or sympathy with the situation of her daughters. Her main driving force is society's opinion.
- Bernarda's treatment of her mother is also determined by society's opinion. María Josefa is kept locked up so that she cannot share her own opinion on the Alba household.
- On the limited number of times when María Josefa is allowed out in the yard, the main concern is to prevent the neighbours from seeing her, not her own safety near the well.
- Once again, Bernarda shows a distinct lack of feeling when dealing with her mother. She is not a real person to her, just an element in the household that could trigger gossip.
- Bernarda feels that she cannot mix with the rest of the village, but she still wants to be aware of everything that happens.
- Because of this need for information about others, Bernarda sends Poncia to find out about other people's foibles so that she can use them against them. Bernarda lives in an extremely judgemental society, but she is not any less judgemental herself.

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

0	2	1
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“Nunca hubo una muerte tan anunciada”. Considera esta afirmación y analiza el tema de la responsabilidad colectiva en la novela.

[40 marks]**Possible content**

- The predictability and inevitability of Santiago Nasar’s death is summed up both in the title of the novel and in the opening sentence.
- The quotation illustrates the extent to which the townsfolk in the novel were aware of the imminent threat to Santiago Nasar’s life.
- The inertia of the bystanders to the tragedy is linked to traditional assumptions about the honour code, and reiterated through different characters on multiple occasions.
- The policeman, Leandro Pornoy, speaks to the twins but does not take their knives away; Clotilde Armenta feels real sympathy for the task with which they are faced, but her husband Don Rogelio de la Flor fails to pay heed to her warnings of the impending murder.
- Colonel Lázaro Aponte, the mayor, removes the knives after being warned by a number of people, but fails in his duty by letting the twins go free.
- The novel focuses on a multitude of people – such as the twenty-two people who saw the Vicario twins at the meat market – who make a decision not to get involved.
- After the event, characters respond by saying that *los asuntos del honor* are sacred, placing more importance on the honour code than on the individual.
- Important institutions such as the Catholic Church and the agents of the judiciary are depicted as both inept and complicit through the autopsy and the report.
- The narrator attempts to piece together the events of the fateful day many years later and in so doing reveals the passivity of those who witnessed it.
- There are multiple fateful coincidences in the novel – Plácida Linero’s dreams, the note, the door being barred – but, fundamentally, it is the inaction of the people which causes Santiago Nasar’s death.
- The fact that the Vicario twins did not want to commit the crime at all adds a sense of irony, as it is likely that they could have been prevented from carrying out the murder.
- The focus on collective responsibility shines a light on greater society, exploring the honour code within a socio-historical reality.

or

0 2 . 2 Analiza cómo afecta la muerte de Santiago a los otros personajes de la novela.

[40 marks]

Possible content

- Santiago's death had an effect on everyone in the town, both immediately after the death, but also many years afterwards.
- The narrator of the novel was a friend of Santiago's. So many years after the tragedy, he still feels a compelling need to find out what happened. He acknowledges that Santiago's death had a lasting effect on him and on decisions he made in his life.
- Virtually every character is affected to a greater or lesser degree in the immediate aftermath of the tragedy.
- When the magistrate comes to the town to investigate the murder, he describes the feeling as raw. Everyone is on edge, everyone wants to give him their version of the truth.
- When the twins are in prison, they cannot shake off the smell of Santiago. They feel guilty about his death and the smell is the physical manifestation of that guilt.
- Another character who cannot shake off the guilt is the mayor, Coronel Aponte. After his part in the drama is finished, he stops doing his job as mayor and starts pursuing an interest in the supernatural.
- The prostitutes in the brothel are also affected by the death. They go into deep mourning, dyeing their clothing black. Even though Santiago was not particularly pleasant or respectful towards them, his death has a lasting effect.
- Bayardo is another character affected by Santiago's death. When we first meet him, he is an impressive character, liked by all, wealthy and attractive. However, after the events depicted in the novel, he loses all respect for himself.
- Immediately after the death, when the people from the village realise what they have done, they are described as being shocked by their own crime. Now that Santiago is dead, they acknowledge the weight of guilt that they will carry forever.
- There are also elements in the novel that point to the fact that, many years after the tragedy, Santiago's death still has an effect.
- When characters are asked about their memories of the day, there are great discrepancies with regard to their memories of the weather. This could be interpreted as a lack of willingness to remember the part they themselves played in the drama.
- It could be said that not a single character in the novel remains unaffected by their own part in the drama.

0	3
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Como agua para chocolate – Laura Esquivel**Either**

0	3	.	1
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Analiza cómo presenta Esquivel a la gente indígena de México en la novela.

[40 marks]**Possible content**

- Esquivel presents her immensely positive vision of the native Mexican people through the indigenous characters of Nacha, Chenchá and Luz del Amanecer, and their interaction with the protagonist, Tita.
- The reader identifies with Tita, as the novel's events are seen through her eyes and experiences. As a result, our sympathies lie with these three women, who treat her well.
- Esquivel presents them in a very positive light and demonstrates how the women's connection to the land gives them wisdom and an inherent knowledge of age-old traditions.
- Nacha knows how to brew teas and infusions to make a baby thrive, and guides Tita with advice as she assists Rosaura through childbirth.
- Chenchá takes great risks to visit Tita and bring her the oxtail broth that finally restores Tita to health after her nervous collapse.
- Luz del Amanecer's skills are proven when she cures her father-in-law with her herbs and natural remedies. She is also the one who recommends the bark that prevents Pedro's scars.
- The author further extols Luz del Amanecer through her grandson, John Brown, who reveals that her remedies are scientifically valid and form the basis of many modern treatments.
- Esquivel not only acclaims the traditional wisdom of the indigenous people, but also highlights their generosity of spirit and benevolent nature.
- Nacha is always motivated by love for Tita and acts to support and help her in every way she can. Even beyond death, her spirit returns to bring guidance and comfort.
- Chenchá voices her horror when she learns that Mamá Elena is to marry Rosaura off to Pedro; here Esquivel contrasts the compassionate nature of the indigenous serving girl with the vindictive coldness of the Hispanic mother.
- After Tita's nervous collapse she finds solace in the company of Luz del Amanecer, whose spirit provides a warm and comforting presence, reminiscent of Nacha's kindness.
- Esquivel contrasts the benign and generous indigenous women with the repressive and judgemental Hispanic population, ensuring that the reader emerges with an entirely positive view.

or

- 0 3 . 2** Analiza cómo la actitud controladora y opresiva de Mamá Elena influye en las acciones y decisiones de Tita a lo largo de la novela.

[40 marks]

Possible content

- Mamá Elena instils in Tita from an early age that her role is to be an obedient daughter and to defer to her mother in all things. Tita grows up with a clear sense of duty.
- Her mother's orders dictate Tita's day, which is filled with household chores; her actions are governed at all times by Mamá Elena's commands.
- Furthermore, Tita is prohibited from expressing opinions and is never allowed to give free rein to her emotions.
- Therefore, when Tita is in the kitchen, away from her mother's control, she allows herself to enjoy the creativity of devising recipes and experimenting with ingredients.
- Because Tita has no other outlet for her pent-up emotions, these are absorbed into the food she prepares and begin to affect those that eat her dishes.
- As Mamá Elena has never given Tita the chance to deal with emotion, when Tita receives the news of the death of her nephew, her unprecedented anger and despair are uncontrollable and she suffers a nervous collapse.
- While recuperating in John Brown's house, she seems adrift as she no longer has someone governing all the actions of her waking hours.
- Tita gazes at her hands at one point, unable to decide what to do with them now that her mother is not there to issue her orders.
- This may be the reason she finds herself drawn to John Brown. In the absence of the decision maker, the doctor is a mature man who can guide and look after her.
- Tita has spent so long doing her duty as a daughter that she finds it impossible to turn her back on her mother when the latter is injured in a bandit attack. She returns to care for her.
- Mamá Elena returns after death, continuing to belittle and shame Tita. It may even be that she has instilled such a sense of guilt in Tita that her "ghost" is a manifestation of that guilt.
- It takes Tita years before she can summon the strength to defy her mother, to tell her that she hates her and to dispel that spirit that haunts her.

0 4

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

0 4 . 1

Analiza cómo cambian los sentimientos de Mosén Millán hacia Paco a lo largo de la novela.

[40 marks]**Possible content**

- Mosén Millán clearly had a close relationship with the young Paco, more so than with most of his parishioners, and he recalls episodes from his life with great clarity.
- The priest recalls that he loved Paco as a child and is touched by the boy's affection. Paco often chose to visit Mosén Millán after school.
- Their bond develops as Paco becomes an altar boy and attends communion classes at the priest's house. Mosén Millán feels he knows Paco and his escapades very well.
- Mosén Millán is first made to feel uncomfortable by Paco during the visit to the cave dwellers, when the boy asks questions about their living conditions.
- The priest finds himself increasingly irritated by Paco's insistence on challenging the long-established social systems, such as the pasture rights and social inequality.
- Mosén Millán is sad to see Paco mature and distance himself from the Church and is disturbed by his growing rebelliousness, for example when Paco takes the guns from the civil guards.
- When Paco is elected as councillor, the priest is astonished at his anarchic suggestions – that the civil guard is not necessary, for instance – and thinks his desire for change is deluded.
- Mosén Millán tries to dissuade Paco from his actions; it makes him nervous and annoyed that Paco is stirring up discontent and that his words can be regarded as a criminal threat.
- The priest tries to understand Paco and his ideas for reform but is so entrenched in his acceptance of the social classes that he sees Paco's attitude as a lack of respect for his "superiors".
- During Paco's confession, Mosén Millán is moved to tears by Paco's pleas and acknowledges that Paco is innocent. He takes refuge in his usual "*¿Qué puedo hacer yo?*" to absolve himself.
- After Paco's execution, he is dogged by sentiments of guilt; he feels tainted by Paco's blood and cannot face Paco's family in order to return the dead man's watch and handkerchief.
- His feelings of guilt prompt him to offer the requiem mass at his own expense; he feels both saddened by Paco's death but assuaged by this "noble" gesture.

or

0	4	.	2
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“La novela no solo trata de los eventos en un pueblo de los años treinta, sino que también representa lo que sufrió el país en esa época”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- On the surface, the story centres around the story of Paco and his village but the entire novel is an allegory of events in Spain in the 1930s.
- The story is set in the Aragón countryside but represents life in rural villages across Spain, where the people worked the land and lived a traditional, blameless existence.
- Sender shows how their lives revolved around their work, family life and the church calendar. Little reference is made to the exact locations – it is meant to be a generalised representation.
- Through Paco, the author shows how, across Spain, a generation grew dissatisfied with the status quo and impatient with the lack of progress and reform.
- Paco’s increasing concern over social inequality and his insistence on challenging the age-old rights of the landowners mirror the growing unease felt throughout the country.
- When Paco re-employs the duke’s guards and the villagers’ flocks return to the forbidden lands, this echoes events across Spain as peasants claimed land for their own use.
- The local priest, Mosén Millán, exhibits all the weaknesses for which the Church was criticised. His acceptance of things as they are means that he sides with the ruling classes.
- Through Mosén Millán, who sits in the sacristy doing nothing, Sender condemns the Church in Spain for its inertia and its failure to act on behalf of the downtrodden and the innocent.
- By showing the priest’s discomfort during the cave visit and his desire to seem noble by keeping Paco’s hideout secret, Sender shows how the Church cared more about itself than about others.
- When Sender creates the characters of the three rich men in the village, he has in mind the self-satisfaction at that time of the bourgeois classes and landowners in the country as a whole.
- He criticises the resistance to change of these classes across Spain and encourages the reader to understand why the lower classes challenged the injustice of the social structure.
- Finally, the unnamed “*señoritos*” are used by Sender to represent the faceless murderers who appeared in order to exact vengeance and reprisal killings on behalf of the Nationalists.

0 5

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

0 5 . 1

Analiza cómo se presenta la ciudad de Barcelona en esta novela.

[40 marks]**Possible content**

- Barcelona is almost a character in its own right in the novel. The author creates a brooding backdrop to the story of mystery, adding a mood of gothic horror.
- Jacinta finds the city “*hostil y tenebrosa*” and frequent phrases like “*palacios sepultados*” and “*mausoleos monumentales*” create an atmosphere of forbidding gloom.
- The city is described as a “*suma de ruinas*” where cadaverous mansions of blackened stone contain angel statues and bricked-up tombs.
- Ruiz Zafón presents us with a city of faded grandeur, where once elegant mansions built at the turn of the century are now just relics of a past civilisation.
- The Ateneo is described as a building where the 19th century had still not received news of its retirement.
- The *Els Quatre Gats* café harks back to former eras, with its carved stone dragons, its gas lamps and its echoes of famous artists and authors.
- The reader gets the impression of a vast labyrinth of a city and Ruiz Zafón names street after street through the narrative, as Daniel combs the “*laberinto de calles*”.
- This idea adds to the unknowable vastness of the city and the image recurs in the “*escondrijos laberínticos*” of the San Gabriel school. It is mirrored in the labyrinthine plot of the novel.
- The houses too are labyrinthine: Nuria’s house features a spiral staircase that leads to a shadowy room, and Sophie is taken by Aldaya to an empty apartment with a labyrinth of corridors and galleries.
- Barcelona’s weather is another hostile force in the novel; the city is mostly seen through a veil of mist. The words “*niebla*”, “*neblina*” and “*bruma*” are commonplace.
- If it is not misty, then characters are being punished by a “*brisa fría y cortante*” or a “*viento hostil*”. Drizzle, pouring rain and heavy snow also add to the atmosphere of hostility.
- Frequent references to dusk, twilight, gloom and shadow complete the picture of an almost malevolent city, where dark things lurk and sinister events occur.

or

0 5 . 2

Julián ve similitudes entre su vida y la vida de Daniel. ¿Hasta qué punto piensas que tienen vidas similares? Justifica tus ideas.

[40 marks]

Possible content

- After Julián meets and starts to observe Daniel, he is led to comment that Daniel reminds him of himself. They do indeed have a number of things in common.
- Both have fallen in love with a girl who is denied to them. Unbeknown to Julián, his beloved Penélope is, in fact, his half-sister. Daniel is in love with Bea, whose family has betrothed her to the falangist son of a wealthy family.
- Both young women return their love and give themselves wholly to their lovers, becoming pregnant.
- Daniel and Julián both find themselves powerless to extricate their lovers from the clutches of their controlling and influential fathers.
- Julián has experienced the loss of his friend, Jorge, Penélope's brother, who turns against him. Bea's brother, Tomás, also breaks with his friend, Daniel, over the forbidden relationship with Bea.
- On the other hand, both men enjoy long, faithful and supportive friendships in the form of Miquel and Fermín. Miquel goes on to save Julián's life and Fermín protects Daniel from Fumero by drawing the policeman's violence onto himself.
- Julián perceives these similarities and decides to intervene in Daniel's life, perhaps fearing that Daniel's fate will continue to mirror his own.
- Due to Julián's intervention, their paths now diverge; Daniel is able to marry Bea and have a happy, successful marriage, whereas Julián lost Penélope.
- Julián is not wrong to see similarities in his and Daniel's lives, but there are many elements of their experiences which are very different.
- Julián's father undermines his son, seeing no particular talent or virtue in him, whereas Señor Sempere loves and trusts his son, staying close to him throughout his life.
- In matters of writing, too, they are different. Julián has written and published several novels but Daniel only toys with writing. His involvement with literature lies in the Sempere bookshop.
- Their past relationships are also poles apart. Daniel has experienced the pain of unrequited love through his infatuation with Clara. On the other hand, Julián has inspired love and devotion in Nuria and Irene Marceau but cannot reciprocate their feelings – he will love only Penélope.

0	6
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La casa de los espíritus – Isabel Allende**Either**

0	6	.	1
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Analiza la relación entre los personajes de Alba y Esteban Trueba. ¿Qué influencia tienen el uno en el otro?

[40 marks]**Possible content**

- Esteban Trueba and Alba share a relationship that is different from any others in the novel.
- Esteban struggles all this life with his family relationships: he has a wife who does not talk to him, two sons he disapproves of, and a daughter that he does not understand.
- In his relationships with his family, violence is often a factor, but this changes when Alba is born.
- According to Clara, Alba is “born lucky”, and this will certainly be true as far as her relationship with Esteban is concerned.
- Esteban feels towards Alba a desire to protect her and keep her close, something he does not demonstrate towards any other member of the family.
- In Alba’s relationship with Esteban, she does not ignore his faults, but she is able to see the whole picture of who he is and concentrate on the positive aspects.
- Alba awakens in Esteban a feeling of tenderness that he had not really felt since his relationship with Rosa in his youth.
- When his children rebel against him, Esteban reacts with anger and violence. However, his reaction towards Alba is much more measured and understanding, even though she is much more politically active than his children ever were.
- As the novel develops, Esteban and Alba become for each other the only support they can count on. After the military coup, Esteban and Alba share *la casa de la esquina* in companionable cohabitation.
- Esteban’s decision to help Blanca and Pedro Tercero escape the country is certainly influenced by his relationship with Alba: she has made him a more tender and tolerant man.
- After Alba is arrested, Esteban is left in complete misery: without her, he does not have anything to live for.
- In the end, it is Alba who convinces Esteban to start writing the history of the family. This will help him make peace with Clara and prepare him to join her when he dies.
- Esteban dies happy with Alba. Her relationship with her grandfather has given her the strength to look forward to the future with optimism.

or

0 6 . 2

Examina el tema del amor en la novela y las expectativas que tienen los diferentes personajes con respecto al amor.

[40 marks]

Possible content

- There are many different interpretations of what love is in the novel, but a common element is that love and marriage rarely go hand in hand.
- The relationship between Esteban and Clara is very unequal. Esteban loves her, but in a way that she cannot appreciate or reciprocate. Esteban expects Clara to appreciate his grand gestures, but she never does.
- Clara's relationship with Esteban is not based on love: she does not expect to marry for love, but because it is her destiny to marry him. Love does not play a part in her decision to marry him.
- The love between Blanca and Pedro is of a completely different kind. They have loved each other from childhood and their relationship becomes increasingly passionate with time.
- Blanca's and Pedro's expectations are different. Pedro expects that, at some point, Blanca will be willing to leave her family and marry him, but she never seems ready to take that step.
- Pedro threatens to leave on a number of occasions, but Blanca does not believe that he will. When he finally does, she is stunned.
- In the end, Blanca and Pedro leave the country together, but only out of concern for their safety. We never get to know whether Blanca would have left her family to follow Pedro.
- The relationship between Alba and Miguel is also unequal. Alba is besotted with him and follows him more out of love than out of political ideals.
- On the other hand, Miguel expects that, once the fight really starts, he will leave her behind. He does not expect her to be able to live the life he will be living.
- When Miguel realises that Alba has been arrested, he joins forces with Esteban to try to save her.
- It could be said that some of the examples of true love in the novel are not examples of romantic love, but sibling or familial love.
- Amanda loves her brother Miguel unconditionally and will, in the end, lay down her life for him. Clara's love for her children is demonstrated by not trying to change them or control them. Esteban's love for his granddaughter is also unconditional. None of these characters expect anything in return for their love.

0	7
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Rimas – Gustavo Adolfo Bécquer**Either**

0	7	1
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“En las *Rimas*, Bécquer muestra cómo la naturaleza refleja las emociones que él siente”. Analiza esta afirmación sobre las *Rimas* y justifica tus ideas.

[40 marks]**Possible content**

- When Bécquer is feeling lost and without direction, he sees these emotions mirrored in the weather and in the natural world around him.
- In Rima II, he describes himself as a leaf torn from a tree by a gust of wind, having no control over its direction or where it will come to rest.
- This sense of having no control of his destiny is further captured when he describes himself as a wave driven by the wind towards an unknown shore.
- In times of joy, when Bécquer is in love or exalted by his poetry, he sees only beauty in the world around him and his words are full of positive images.
- His delight in his writing is expressed in Rima VIII in terms of light breaking through darkness. At twilight, he sees the golden setting sun, and at night, the stars shine bright.
- When his love affairs are going well, he sees a world full of light and ecstasy. In Rima X, he sees the sky fill with rays of gold and the whole earth seems to tremble with joy.
- Bécquer's love affairs end in bitterness and regret and, at these times, he cannot see the light of joy in the world. Instead, he sees “*estéril roca*” and a “*nido de sierpes*”.
- Nature turns dark at these times; he talks of clouds, of lights going out and, in Rima XLVII, of a dark, black abyss.
- In Rima LII, Bécquer's misery is echoed in “*nubes de tempestad*” and “*ráfagas de huracán*”. This time he pleads to be annihilated by the storm.
- Towards the end of the poems, the landscapes he sees around him echo the loneliness he feels. In Rima LX, he describes his life as a wasteland.
- Rima LXII finds Bécquer wallowing in shadow and wondering when dawn will ever bring light to the dark night of his soul.
- He paints a bleak picture in Rima LXVI, where he sees nothing but hard rock, sharp thorns, barren land and melancholy mists. The light has gone and darkness is all around.

or

0 7 . 2

Analiza el uso de imágenes de lugares solitarios en las *Rimas* de Bécquer.

[40 marks]

Possible content

- Bécquer uses a number of images of wide-open spaces, and these not only convey his sense of loneliness, but also a feeling of futility and the emptiness of his life.
- The “*horizonte eterno*” in Rima LVI emphasises the monotony of his existence and he describes himself as trudging on endlessly, without knowing why.
- This is picked up in Rima LX, where he compares his life to a path through a wasteland, where flowers die at the touch of his hand.
- In Rima LXV, Bécquer uses the image of being in a desert in the dark to depict his feelings. He feels orphaned; he can hear other people but remains alone.
- Rima LXVI offers the starkest imagery yet of sheer loneliness as Bécquer pictures his grave, with no inscription and forgotten by all, in a remote harsh landscape.
- To reach his tomb, one must cross the darkest and saddest wasteland and valleys of eternal snows and melancholy mists.
- He has been just as alone in life. He describes the thorny path back to his cradle as “*el más horrible de los senderos*”, on which his lonely feet leave bloodstains.
- In Rima LXX, Bécquer uses the setting of a graveyard to emphasise his solitude and his alienation from others. His only companions are the owls and lizards that dwell there.
- He portrays himself as if shunned by others, with the choir inside the church, while he wanders among the statues and a passer-by quickens his pace to avoid him.
- The loneliness of death is captured in Rima LXXIII with the “*oscuro y yerto*” atmosphere of the deserted church, the creaking door and the clock ticking.
- Bécquer goes on to recall the dark and narrow burial vault, the silence and the dark, and the girl lying alone for eternity in the cold and damp.

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

0	8	.	1
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Analiza lo que aprendemos en la obra sobre las actitudes de los republicanos y las actitudes de los nacionalistas.

[40 marks]**Possible content**

- Fernán-Gómez portrays the Republican characters as open-minded and liberal in their views. They are shown to be tolerant and non-judgemental.
- Don Luis once held ambitions to become an author and playwright. Consequently, he has broad-minded views about the theatre and those who work in it.
- Manolita has similar views and dismisses the remarks of the scandalised neighbours when her photo is published in a magazine competition to become an actor.
- Manolita takes these views further as she senses a change in the mood of the country. She would go so far as to reject traditional institutions like marriage.
- It is Anselmo who expresses the views of the far left and paints a picture of the Spain that they believe is just around the corner.
- The country he describes is one of total freedom, with no rules, no laws and no institutions. The concept of free love is particularly prominent in his portrait.
- Characters that support the Nationalist cause tend to be more traditional, moralistic and judgemental.
- Doña Antonia is presented as a typical Nationalist and has very strict, traditional views about decency and morality. She sees Manolita as shockingly decadent.
- Reputation is of the utmost importance to her and she fears that, if her son Julio pursues a relationship with Manolita, this will tarnish his own standing in society.
- When she discovers that her other son, Pedro, is going out with an ex-prostitute, her grief and shock know no bounds.
- Julio cannot overcome his own traditional upbringing and shares many of his mother's views. He believes he is making a sacrifice when he offers to marry Manolita and give her child legitimacy.
- Despite their opposing views in many aspects, Fernán-Gómez shows how the characters set aside their differences and get along, supporting each other in difficult times.

or

0 8 . 2

“Fernán-Gómez refleja en esta obra la gran capacidad humana de adaptarse a las circunstancias”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Throughout the play, Fernán-Gómez traces the political and societal changes that occur in Spain and how all the characters adapt to their new circumstances.
- Don Luis adapts to becoming a father by taking a regular job and giving up his dreams of being a writer.
- After becoming used to his position as a provider, able to be generous to others, he has to learn to accept the charity of others: his bargains with Doña María Luisa and the sherry from Pablo.
- Manolita sets aside her modern views and accepts the return to traditional values when the Nationalist victory becomes clear.
- She once mocked Julio, the old-fashioned boy next door, and dreamed of fame as an actor. Circumstances drive her to marry him in order to legitimise her child and she seems to make the best of the situation.
- Doña María Luisa holds a privileged position at the start. She and her husband are relatively wealthy; he has his own business as a sculptor and they own property.
- As such, they find themselves the targets of Republican violence and Don Álvaro is “taken for a walk”. Doña María Luisa must adapt to privation and hunger like everyone else and learns to ask for favours to feed herself and her daughter.
- Luisito also adapts as circumstances change, but sometimes not appropriately. His adolescent urges drive him into the arms of the family maid, María.
- When he cannot study, because schools close, he goes to work at the bodega and, when the war ends, he accepts that circumstances require him to support his family.
- Doña Antonia begins with a very moralising attitude, scandalised at Manolita and her photo in the film magazine.
- When her son brings his ex-prostitute girlfriend to stay, Doña Antonia is disgusted but warms to Rosa when she sees how hard-working and willing the girl is. She soon adapts to the situation and finds herself wanting Rosa to stay.
- María has to adapt to a number of changes. She goes from being the family maid to a woman of means when she marries Basilio. When he abandons her, she must adapt again: she is now jobless and seeking work as a maid once more.

0	9
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El otro árbol de Guernica* – Luis de Castresana*Either**

0	9	.	1
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Analiza las experiencias positivas de Santi que ayudan a que su exilio en el extranjero sea tolerable.

[40 marks]**Possible content**

- Santi makes some good friends during his time in France and Belgium and these children become his new family, his support and companionship.
- His friend, Javier, is at his side throughout the story and he befriends the Belgian boy Raymond. The young André seems to hero worship him.
- His friendship with Montse is his first romantic interest and the relationship brings him an innocent happiness.
- Santi also develops positive relationships with certain adults; he can depend on these people for help and kindness when he needs it.
- In M. Bogaerts, Santi finds the ideal combination of generosity and non-interference. The man is undemanding in his friendship, happy to give without taking.
- Mme Tys is a motherly figure to the children, motivated by understanding and kindness. The children find comfort and warmth in her genuine affection for them.
- Many of his positive experiences come from his pride in the stances he takes and the things that he does.
- Santi takes pride in his leadership skills. As more and more Spanish children join him in the Fleury, he becomes their protector and spokesman.
- When he challenges Mme Jacquot over her treatment of Tomás and Merche, he is ultimately proud of his actions, as he knows they were fair and just.
- Similarly, although he professes his regret for calling the History teacher at the Ateneo a liar, he is also proud that he stood up for his country against bigotry.
- Santi works hard to maintain his heritage and to keep Basque and Spanish customs alive while the children are in exile. He is proud that he instigates these activities.
- The success of the choir that he organises, and of the football games that he arranges, makes him feel that he is achieving something worthwhile.
- This is brought home when he feels incensed by Begoña's use of French on their way home; he feels rather betrayed by her when he has made such an effort.

or

0 9 . 2

“*El otro árbol de Guernica* es, sobre todo, una novela contra la guerra”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- Through the thoughts of the main character, Santi, the author constantly expresses his horror at the impact that the Spanish Civil War had on the lives of its citizens.
- Santi recalls the fear caused by the air-raid sirens, the bombings and the food shortages. We see the heartbreak of children losing loved ones when they are far from home.
- Santi rails at the senselessness of war, calling it “*ilógico y cruel y brutal*”. As he sees women crying and children being evacuated, he realises that war not only impacts the men at the front.
- The effect of the war is still in evidence when the fighting has stopped and the children return to Spain. They see the ruins of the houses that have been bombed.
- The criticisms are not aimed solely at the Spanish Civil War. Castresana bitterly attacks man’s constant warmongering.
- He makes his point clear when Santi finds remains from the First World War among the dunes and learns of M.Bogaert’s deafness, the result of an earlier war injury.
- Furthermore, as the civil war ends, the rumours of Hitler begin and planes bearing swastikas fly overhead. The children watch the procession of men heading off to the front and know that, after the processions and the applause, the bombs will follow.
- Castresana draws a direct comparison between the children and adults in the matter of conflict and shows that adults are more hostile and combative than children.
- He makes it clear that the children also had their differences but that they found common ground on which to agree. The row over football teams is resolved when the team is renamed “*España*” and all play together.
- However, despite the anti-war message, the war is more a backdrop to events, a catalyst for the journey and experiences that the children go through.
- Castresana said that it is a semi-autobiographical novel that he felt he had to write in order to capture his own experiences and feelings on paper. It can be seen as a coming-of-age novel in which the author explains and tries to understand himself.
- The novel is also a homage to the Basque Country and Spain, and a vehicle in which the author expresses his profound belief in the importance of homeland and of belonging.

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

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Analiza cómo García Márquez presenta el tema de la amistad en la novela.

[40 marks]**Possible content**

- García Márquez represents the doctor as a good and altruistic friend to the colonel and his wife; he knows the colonel well and understands his problems.
- He is aware that the colonel is a proud man and ensures that his kindness is not seen as charity.
- He also knows the colonel looks forward to their discussions and banter, and gives up his time selflessly for this very purpose.
- The group of young men from the tailor's shop offer a different type of friendship for the colonel, also presented positively by the author.
- They do not know the extent of his difficulties and are oblivious to his financial problems.
- For this reason, they provide a welcome escape for the colonel; he can forget his troubles for a while and join in the humour and the general conversation.
- These young men are not just a comfortable refuge for the colonel, but are also the friends of the colonel's dead son, Agustín.
- García Márquez presents them in a positive light, as they remain true to their friend and do what they can to honour his hopes and wishes.
- They take it upon themselves to supply the fighting cock with food and agree that it should be the colonel who enters the cock for the fight, in Agustín's memory.
- García Márquez has a dim view of friendship that is exploited or betrayed, and paints Don Sabas in a very bad light.
- This wealthy character has been a friend to the colonel for many years and is godfather to his son. Despite this, he makes no attempt to assist his old friend.
- Even worse, when Don Sabas has the opportunity to help his friend financially, he chooses to swindle him out of 400 pesos. His portrayal by the author is damning.

or

1 0 . 2 Analiza cómo se presentan la Iglesia y la religión en la novela.

[40 marks]

Possible content

- The Church is under the control of the military regime and must abide by its rules.
- The funeral procession is not allowed to pass the barracks; the mayor appears in the balcony to order Father Ángel to take a different route.
- The priest also has to communicate the official cinema censorship by ringing the church bells; in this way, the Church colludes with the regime to create oppression.
- The priest then plays on the feelings of guilt of the people by watching to see who attends the films, despite his warnings of unsuitability.
- Neither does the priest offer any support to the colonel's wife when she attempts to pawn their wedding rings; he makes her situation worse by rebuking her.
- Religious customs are a part of the way of life of the townspeople; the official one-year mourning period for Agustín is faithfully observed by the colonel's wife.
- There is a generalised respect for the mourning period; the colonel scolds the child for playing a mouth organ and the neighbour scolds the tailors, thinking that someone is playing a guitar.
- When the church bells toll for the bugler's funeral, people line the streets to pay their respects.
- The colonel's wife is a religious woman, to a certain extent, but many of her actions have become mechanical and unthinking after years of repetition.
- The six o'clock bells trigger an automatic response to prayer.
- She manages to pray her rosary and intermittently interrupt her prayers to answer the colonel's questions as he writes to the lawyer.
- The colonel has a lighter attitude to religion, much more likely to be tolerant as long as no one is offended.
- When his wife is scolding him, and they both hear thunder, the colonel jokes that God is on his side. His wife would not be so irreverent.

1	1
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El laberinto del fauno – Guillermo del Toro**Either**

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Analiza la importancia de la primera prueba en la película, el encuentro con el sapo gigante, y considera lo que simboliza.

[40 marks]**Possible content**

- The first significant aspect is that Ofelia has accepted the faun's task and goes to take on the challenge that he sets her.
- She lives in a world of fairy stories and now sees herself in a leading role, a heroine to overcome a monster in order to retrieve a magical artefact, in this case a key.
- Alone in the mill, with her mother preoccupied with her complicated pregnancy, Ofelia relishes the chance to take on an adventure.
- She takes the magical book, given to her by the faun, and reads about the forest where men, animals and magical creatures once lived in harmony beneath a leafy tree.
- As the fantasy world seems inextricably bound to the real world, these words reflect a time of peace and harmony in Spain, when all men lived peaceably together.
- However, the book tells of a mill near the tree and how, as time goes by, the tree grows twisted and withered as a huge toad makes its home in the tree's roots.
- The mill is, of course, the place where Vidal has set up his military outpost. Its very presence seems to suggest that it is contaminating the woodland next to it.
- The book says that the toad prevents the tree from thriving and that, if Ofelia destroys the toad and retrieves the key from inside it, then the tree can flourish.
- The toad can be interpreted to represent the contamination of the Franco regime, which poisons the country and brings about its slow demise.
- The toad may also represent Carmen's unborn child, the legacy of the sadistic Vidal, causing her to sicken and weaken.
- The whole episode also reminds us of Ofelia's growing rebellion; she sets aside the pretty dress and the smart shoes of the conformist daughter, and becomes the warrior princess who uses her wits to kill the toad and recover the key.
- At the end of the episode, having arrived home filthy and late for dinner, Ofelia sits in the bath and smiles when she is told she has disappointed her "father", Vidal.
- At the very end of the film, we see the tree once again beginning to flower. It is a reminder that Spain will once again flourish after the end of the Franco regime.

or

1 1 . 2

“Antes y después de nacer, el hermano de Ofelia tiene un gran impacto en la vida de los otros personajes”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Before the child is born, Carmen suffers a difficult pregnancy and this causes her physical and emotional weakness. She needs rest and quiet and, consequently, Ofelia has more time alone. This gives her the opportunity to explore and find the labyrinth.
- Carmen's preoccupation with her pregnancy means that Ofelia does not want to trouble her; she begins to spend more time with Mercedes and this creates the bond between them.
- Carmen does all she can to protect her pregnancy; she knows that her unborn child is important to her husband and having his child will cement their marriage and secure her future.
- The young Ofelia feels protective towards her unborn brother and tells him fantastic stories to settle him down. She also talks to him asking him to be kind to their mother and promising him he can be a prince in her kingdom.
- During the tasks set by the faun, Ofelia is learning about judgement and justice and the faun can use Ofelia's brother in the ultimate test to determine whether she is fit to rule in the underworld kingdom.
- Ofelia makes the correct decision and refuses to hand over her brother so that the faun can shed his blood to gain access to the kingdom. She has learnt that it is right to disobey when she judges that an order is wrong.
- Vidal is determined that his unborn child will be the son that he desires. Just as he reveres the memory of his father, the general, he plans to be remembered and venerated by his own son.
- He decrees that Carmen will travel to the garrison so her child will be born near him, despite Carmen's advanced stage of pregnancy. He is also instrumental in Carmen's death, when he orders the doctor to prioritise the baby over the mother.
- When Mercedes and Pedro execute Vidal at the end and tell him that his son will never even know his father's name, this is the final element of Vidal's downfall and a small victory in the resistance fighters' struggle against the Nationalist regime.
- The final scene shows us Mercedes holding Vidal's child and denying Vidal his desperate need to emulate his father's achievements and to have a son to preserve his legacy.
- During her growing relationship with Ofelia, we have seen Mercedes become more maternal in her outlook. She becomes deeply fond of the girl, learns how to sing lullabies and how to hold and comfort the child. She is grief stricken at her loss.
- The audience believes that Mercedes will bring up the child as her own, for Ofelia's sake, and that the child will share her beliefs and principles – one less Nationalist supporter.

1	2
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Ocho apellidos vascos – Emilio Martínez-Lázaro**Either**

1	2	1
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Analiza la relación entre Amaia y Koldo y considera cómo cambia a lo largo de la película.

[40 marks]**Possible content**

- At the beginning of the film, father and daughter are not close. They have not met for years and it is only the accidental phone call that brings Koldo to town.
- When they meet, they are uncomfortable and make awkward small talk. They do not hug; physical affection is not part of their relationship.
- Their lack of contact is evident; Koldo does not know her birthday, nor that she did not finish university or that she was about to get married.
- Despite their superficial coolness with each other, the father-daughter bond is clearly still present. Koldo becomes emotional when he sees the wedding dress in the car.
- We might assume that Amaia has no interest in trying to impress a father who has so little to do with his daughter. But this is not so.
- Amaia goes to great lengths to save face with her father, creating a new “Antxon” from the bemused Rafa, so as not to have to confess she has been jilted.
- She clearly wants to impress her father, perhaps to protect her injured pride, or to save herself from his sympathy and pity, even derision.
- She goes to great lengths to perpetuate the subterfuge, fabricating a fiancé of pure Basque race, because she knows that is what Koldo wants for her.
- Amaia thinks she can get away with it because her father will soon be away on his boat, like before, and they will not see each other for another few years.
- Koldo, however, finds that he enjoys being back in his daughter’s life and tells her he will stay and pay for the reception.
- It may be that Koldo’s experiences with the cheerful Merche change him. When he learns the truth about Rafa/Antxon, he is unconcerned about Rafa’s origins.
- He is, however, upset for his daughter when Rafa walks away; he has perceived that Amaia is in love and can see a way to help her – paying for her trip to Seville.
- Amaia can now accept her father’s help and involvement, as well as hugging him in thanks. Koldo is instrumental in bringing happiness to his daughter.

or

1 2 . 2

“La película está llena de estereotipos y elementos culturales del País Vasco y Andalucía que solo los españoles pueden entender”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]

Possible content

- There is no doubt that some of the comedy elements work much better if the viewer has an understanding of Spanish regional differences.
- When Rafa changes the way he speaks in order to incorporate Basque words, phrases and even the accent, this will inevitably be lost in translation.
- The idea of Basque independence is also essential to understanding the film. The whole episode with the “*Kale Borroka*” activists will mystify an audience who do not know about the history of ETA and the reasons behind the conflict.
- Similarly, they would be oblivious of the impact that the film had by treating this tense and difficult subject matter in a light-hearted, comedic manner.
- A certain knowledge of regional stereotypes is also important in the understanding of the humour; much of the comedy is based around exaggerating the typical Spanish view of the Basque and Andalusian culture.
- Spanish audiences appreciate the exaggerated representation of Andalusia as the region of fiestas, flamenco, sunshine and carriages pulled by horses.
- They also grasp the mocking emphasis on bad weather, *pelota*, indifferent fashion sense and hearty appetites that we see in the fictional Basque town of Argoitia.
- However, much of the humour is derived from the situations and from the funny script: Rafa trying to dupe Koldo, his surprise at Amaia’s appearance and the slapstick scuffles between them.
- We can grasp the gist of the stereotypes through the characters and their reactions to each other: Rafa hugs, Koldo does not, Rafa’s friends warn him of Amaia’s potential to be a terrorist, much is made of Rafa becoming less stylish and more casual as he pretends to be Antxon.
- The love story at the centre of it all is clear to all; Rafa falls for Amaia and is certain she must feel the same. Their feelings are gradually reversed and she ends up wooing him.
- The idea of humour through stereotyping is common to us all. We understand the idea of exaggerating regional differences for the purpose of comedy.
- We can all appreciate the central message of the film that ignorance leads to mistrust, even conflict, whereas knowledge creates understanding and tolerance.

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

1	3	1
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“María claramente no es una persona muy buena, y no solamente porque comete acciones ilegales”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]**Possible content**

- María is certainly a realistic character and the director wants us to see all her faults as well as her virtues.
- María commits the crime of drug smuggling, fully aware that what she is doing is illegal despite Don Javier’s use of the term “rolls of film” for the drug pellets.
- Her motives for breaking the law are understandable, but we cannot say she is driven to it in desperation nor that she has no other options left to her.
- María and her family are certainly not well-off, but they do have a roof over their heads and they manage on their reduced income. María has a home and a job.
- In many ways, María is a disaffected teenager who is bored by her surroundings and her daily routine and who craves some excitement in her life. Her motives are selfish.
- It is not suggested that María enters the drugs world to help provide for her family; she resents giving them money and finds them annoying and stifling.
- María is not sympathetic towards her boyfriend either; she makes it clear she is bored with him, using every opportunity to find fault with him.
- Later, María is impatient and intolerant with Blanca, her best friend. She finds her weak and does not want to be bothered with having her around.
- Her worst behaviour comes when she imposes herself on Carla, Lucy’s sister, and receives her kindness and charity.
- She owes Carla the truth about Lucy but lets the days go by without telling her, thus betraying the trust and generosity that Carla has shown her.
- However, we do see a more altruistic side to María. She genuinely tries to do her best for Lucy, under impossible circumstances, and her betrayal of Carla is due to human weakness, not deliberate cruelty.
- She tries to atone for her earlier mistakes when she pays for Lucy’s body to be returned to Colombia. Her thoughts now become less self-absorbed as she makes her future plans, more for her child than for herself.

or

1 3 . 2 Analiza la influencia que tienen los hombres en las acciones de María.

[40 marks]

Possible content

- María's relationship with her boyfriend, Juan, is stale and repetitive. She is bored by him and is frustrated by the routine they have fallen into.
- She feels stifled by the future that awaits her if she stays with him – a relationship without love, sharing an overcrowded house with Juan and his family.
- She has learnt from her sister's experience that such a relationship ends in betrayal and abandonment. Juan offers her no reason to stay and, indeed, an incentive to leave.
- María is seduced by the image that Franklin projects and by the promise of escape from her monotonous existence.
- Franklin offers a taste of adventure and a glimpse of a different life. With his motorbike and connections with the city, he seems worldly and exciting. He represents an adult world compared to the child's world of Juan and his bicycle.
- He gains her confidence with his nonchalant attitude, making the job of a mule sound straightforward. He deliberately does not push María, knowing he has already secured her interest.
- María allows herself to be convinced by the assurances of the drugs boss, Javier. He projects an almost fatherly image, giving her time to make her decision without pressure or obligation.
- However, Javier knows perfectly well how to persuade his 'victims' and offers María money to tide her over. He knows that this bait is irresistible and that María will return.
- María's confidence is short-lived; once she agrees to the job, Javier shows his real nature, threatening her family if she fails to deliver the drugs.
- Her situation deteriorates when she, Blanca and Lucy are picked up by Javier's henchmen. She experiences real fear and powerlessness in the face of their uncaring violence.
- Don Fernando is the only positive portrayal of a male character in the film. His benevolent presence has a significant influence on María's final decision to stay in the USA.
- With his network of connections and his willingness to help them with work and a place to live, María sees that she would not be alone nor unsupported if she decided to stay.

1 4

Volver – Pedro Almodóvar**Either**

1 4 . 1

“*Volver* explora la fuerza que tienen las mujeres frente a la adversidad”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Pedro Almodóvar is known as *un director de mujeres* and women are the protagonists of many of his films.
- There is a full range of women of different ages in the film, from Tía Paula to her great-niece and namesake, Paula, to Irene, Sole and the neighbours, both in Madrid and in La Mancha.
- Women are supportive and empathetic and demonstrate strength and a good deal of emotional intelligence in the face of death, incest, abandonment and loss.
- The females featured are from a range of marital status and different backgrounds, from Regina, the Dominican prostitute, to the women in the illegal hair salon in Madrid and the village mourners at Tía Paula’s wake.
- The women are positioned at the centre of the frame, whilst their male counterparts are afforded far less screen time and depicted in a negative way – the male mourners, the scene with Paco on the sofa, when he is in bed with Raimunda and his spying on Paula in her bedroom.
- Almodóvar focuses on an exclusively female perspective which demonstrates their strength, tenacity and survival skills in an unforgiving male world where the mores of the past still linger.
- The women are believable characters who are rooted both in Spanish society, and there are also clear biographical influences.
- The women presented are three-dimensional and flawed characters, who nevertheless incite the respect and interest of the audience.
- Almodóvar explores a variety of physical presentations of women, from the (sexualised) objectification of Raimunda to Agustina’s androgyny and the traditional women in La Mancha.
- There are no geographical boundaries to women’s characteristic attributes of solidarity and generosity, with women in the village and Madrid sharing positive qualities. Similarly, Regina as an immigrant to Spain also displays strength, thus firmly locating women as the ‘stronger’ gender.
- Almodóvar explores the strength of women through his direction and his use of costume and script.
- The development of both character and plot leads to their final triumph over adversity and is a vindication and celebration of their tenacity and strength.

or

1 4 . 2 Analiza hasta qué punto es *Volver* una película pesimista.

[40 marks]

Possible content

- The subject matter of the film – incest, death and sexism – is bleak, with the viewer presented with no less than two deaths – the murder of Paco and the death of Tía Paula.
- The repeated pattern of incest as subject matter is a shocking revelation for the audience, and Almodóvar does not shy away from presenting this controversial and potentially upsetting topic to the viewer.
- The narrative revelations about Raimunda's childhood are distressing – sexual abuse, pregnancy, estrangement from her mother and the emigration of her father.
- Economically speaking, existence is hand-to-mouth; Raimunda has several jobs and Sole runs an illegal hairdressing salon. Again, the unsavoury topic of the black economy and those marginalised from society is foregrounded by Almodóvar and given centre stage.
- Junk TV programmes bring out the worst in people and Agustina is humiliated on national TV. The reference to *Telebasura* is a direct criticism of Spanish television and the *cultura del morbo*.
- There are multiple lies and deceptions which give the audience a negative perception of Spanish society and people. For example, the revelation of the identity of Paula's father and Irene's murder of her husband and Agustina's mother. Raimunda also lies about the prospective client for Emilio's restaurant, thus deceiving him.
- In the face of abuse, adultery and abandonment, the women remain level-headed and with a survival instinct.
- Both the murder of Paco and the 'return' of Irene from the dead represent an opportunity to process the past.
- All the women featured – both in the village and in Madrid – gain strength from each other and are unstinting in their mutual support.
- Through friendship and positive family ties, women exhibit an optimism in the face of the many tragedies which befall them – death, cancer, incest, murder.
- The film has a circular structure of return to origin and a clear sense of resolution and optimism.
- The pessimistic and sometimes harrowing events in the characters' lives lead to a cathartic and life-affirming conclusion.

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Abel – Diego Luna**Either**

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“El director presenta a Anselmo como el malo de la película y a Cecilia como la madre perfecta”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- Overall, Luna wants to show the dreadful impact that paternal abandonment can have on a family and, in Anselmo, he creates a character that repels the audience.
- We see how Anselmo has left them to struggle financially and how they have to consider pawning items to pay for rent and medication.
- It is also clear that Anselmo's abandonment has caused the decline in Abel's mental health; Abel has been hospitalised since his father abandoned them.
- Our opinion of Anselmo worsens when we learn that he has not been working in the USA, as he claimed, but living with his mistress and child in nearby Saltillo.
- As well as finding this highly amusing, he tells his friend he has returned to sell the stalls that Cecilia owns – where she makes a living selling the things she has made.
- His selfishness and total lack of consideration come to the fore when the camera he gives Selene as a present turns out to contain photos of his mistress and child.
- He creates turmoil among the precarious calm the family had established and we see Abel's mental health degenerate once again.
- In many ways, Cecilia is a heroine; she loves her children and does her best for them, working from home so she can be there for them and visiting Abel in hospital every day.
- We see her struggle to get through the everyday tasks of a mother and having to turn to Selene to take on more than she would normally do, while she herself attends to Abel.
- Cecilia has to deal with Abel's odd and challenging behaviour on her own, seeking advice from the hospital and finding a way to establish a functioning household.
- However, at the end of the film, Luna suggests that Cecilia has been wrong to go along with Abel's delusions; it leads to the near drowning of the two boys.
- Anselmo may have been right when he tells her she should not have encouraged the child; however, Cecilia was motivated by love and Anselmo by neglect, selfishness and greed.

or

1 5 . 2

“Selene es el miembro de la familia que más sufre el impacto de la enfermedad de Abel”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]

Possible content

- As Abel settles into his strange role as “father” of the family, his little brother Paul adapts quite quickly and seems happy with their new relationship.
- In Abel, he has a playmate, a brother and a father-figure who shows him affection and validates his efforts, putting his drawings on the wall.
- Selene, however, finds the situation challenging and her already complicated teenage years suffer a huge upheaval.
- Cecilia asks more of her, as she struggles to cope alone, and there are times when Selene finds the extra work a burden and an imposition.
- She is required to clean Paul’s shoes, she has to take him to school and she has to constantly be on her guard so as not to say anything that might upset Abel’s fragile mental state.
- Furthermore, Selene has to tolerate behaviour from her little brother that is infuriating and, even worse, destructive.
- She finds her school book ruined from the paints the boys have been using and has her maths homework ripped up by Abel, who tells her to do it again.
- Selene also has to tolerate Abel challenging her behaviour like a father would – grilling her boyfriend, criticising her school grades and rebuking her conduct at breakfast.
- On the other hand, she takes advantage of the situation when it works in her favour; when Anselmo tells her she cannot have a boyfriend, she retorts that she has the approval of her “dad”.
- Her romance also benefits after Clemente breaks up with her and Abel fixes it by communicating with Clemente on Selene’s phone.
- No one suffers more than Cecilia, who must take on sole responsibility for the whole family; to feed, clothe and house them and ensure their well-being.
- She has to devote every waking hour to the task, and has no time or space in her life for anything other than her role as a carer and mother, with all the uncertainty and guilt that this brings.

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

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“La película muestra que las únicas opciones son cooperar con el régimen franquista o ir en contra y morir”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- The film represents a cruel society where it is not possible to go against the established order.
- The 13 *rosas* show that it is not possible to go against the regime without facing death.
- Before Franco’s army enters Madrid, Virtudes and Carmen are trying to convince people to continue fighting against the regime.
- However, as the soldiers enter the city, the audience can see the futility of their attempts at opposition and subversion.
- The 13 *rosas* realise very soon that they need to change their tactics and hide their actions, or they will face dire consequences.
- When the girls continue their subversive protests, they are picked up one by one and put in prison.
- Blanca is not a political activist, but she makes the mistake of going against the regime by giving money to Canepa, a Republican militant.
- Even though Blanca’s ideology is in line with the regime, one instance of disobedience costs her her life.
- There are examples in the film when even naïve obedience to the regime will result in death. Adelina’s father brings her to be interviewed because he has been told that he needs to do so and, in doing so, he seals her fate.
- Some characters in the film do not have the strength to stand against the regime and they escape death in this way. Teo betrays his friends to save his own life on Fontenla’s instructions.
- When the 13 *rosas* are being judged, it is clear that there is nothing they could have done to save themselves from death. They are executed as an example of what will happen to those who disobey.
- Even in Fontenla’s character we see that the only thing that gives him power is his obedience to the regime’s ideology. If he were to decide to stop following their instructions, he would follow the same path as the 13 *rosas*.

or

1 6 . 2

¿Piensas que las Trece Rosas se comportan de manera diferente dentro y fuera de la prisión? Justifica tus ideas.

[40 marks]

Possible content

- Even though the circumstances could seem to be very different, it could be argued that many of the 13 *rosas* behave in a very similar way inside and outside of prison.
- One of the main driving forces for the girls outside prison is how much they value friendships and relationships. They die holding hands with and supporting each other till the end.
- Once they are in prison, this link becomes even stronger. The 13 *rosas* are seen supporting each other in low moments and singing together when they are sent to solitary confinement.
- We see Carmen, the youngest of the 13 *rosas*, following Virtudes' lead in her ideology and political action. When it becomes clear that she is not going to be executed with the others, she despairs and lies on the floor on her own. Her relationship with her friends is equally strong inside and outside.
- When they are in the outside world, we see the 13 *rosas* behave in a childlike and playful way at times. They joke with each other and laugh together.
- This is also mirrored inside the prison: the girls start doing a tap dance together, as they used to do outside. They also let some mice loose in Mass as a prank.
- Another characteristic that is repeated inside and outside is their bravery in standing up for the weakest in society.
- At the beginning of the film, we see some of the girls feeding some children in a soup kitchen. Inside the prison, they organise a protest against the conditions that babies are living in; this will lead to their solitary confinement.
- Blanca's quiet bravery continues inside the prison. When she is outside, she risks her own safety by giving Canepa some money to escape the regime. This will prove her downfall.
- Inside the prison, she is one of the girls taking a stand against the conditions that babies are being kept in.
- The 13 *rosas* are depicted as placing a lot of value on family. This continues when they are in prison.
- For all 13 *rosas*, their final moments are spent writing letters to their loved ones.