



AS SPANISH 7691/2

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.

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Section A

Guidance on level of accuracy in translations into the target language

Errors of accent

Errors of accent are accepted unless (a) they are grammatical or (b) the inclusion of the accent(s) causes ambiguity.

Errors of spelling

Errors of spelling will not be tolerated.

Tense endings, irregular verb forms and adjective endings must be correct.

Errors of gender

Errors of gender will not be tolerated. Genders of nouns are clearly an area where guidance can be provided in the passage that supports the translation task.

Alternative answers

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

A successful translation

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Repeated errors

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a mark for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Many young people	Muchos jóvenes	Muchas personas jóvenes	
	suffer bullying	padecen (el) acoso	sufren	
	in Spanish schools	en <u>los</u> colegios españoles	<u>los</u> institutos/ <u>las</u> escuelas españolas	
	because their families	porque sus familias		
	are different and their classmates	son diferentes y sus compañeros	distintas colegas	
	are unpleasant.	son desagradables.	antipáticos	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	Some people think that	Algunas personas piensancreen que	alguna gente piensa/cree que	
	belonging to a single parent family	pertenecer a una familia monoparental		
	damages	daña	hace daño a perjudica	
	the development of children,	el desarrollo de los hijos,	(al if hace daño a is used) niños	
	but Alejandro tries	pero Alejandro intenta	trata	
	to fight against that.	luchar contra eso.	de (if trata is used) en contra de eso combatir eso	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	Last year, there was a study	El año pasado, hubo un estudio		había
	that showed that	que mostró que	mostraba	demostró
	almost	casi		
	twelve million homes	doce millones <u>de</u> hogares		casas
	in Spain had	en España tenían	tuvieron	
	economic or social difficulties.	dificultades económicas o sociales.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	According to	Según		
	psychologists,	los psicólogos,		
	it is important that	es importante que		
	every child	cada niño	todos los niños	
	is in	esté en	estén (if plural used)	
	a happy and caring environment.	un ambiente feliz y cariñoso.	entorno afectuoso	contento

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	Iñaki has been lucky.	Iñaki ha tenido suerte.		
	Thanks to	Gracias al		
	his father's love,	amor de su padre,		
	he will overcome	superará	va a superar	
	all the problems	todos los problemas		
	that he will have in the future.	que tendrá en el futuro.	tenga va a tener	

[15 marks AO3]

Conversion grid	
Number of ticks	Mark
5–6	3
3–4	2
1–2	1
0	0

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

Each assessment objective should be assessed independently.

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

AO3	
13–15	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
10–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7–9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4–6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect spelling, unless the meaning is changed
 accents, unless the meaning is changed
 confusion of noun/adjective eg *peligro/peligros*
 occasional slips in gender/adjectival agreements.

Serious errors include:

incorrect verb forms
 incorrect use of pronouns
 errors in basic idiomatic expressions eg *es muy calor: soy 17*.

Complex language includes:

subordinate clauses

- relative
- conditional
- purpose etc

appropriate use of subjunctive

formation of regular and irregular verbs

reflexive verbs

use of impersonal expressions using reflexive verbs or verbs with indirect object pronoun eg *gustar*, *faltar*, *interesar* etc

value judgements

verb + infinitive (+ preposition) expressions.

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
13–16	Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
9–12	Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
5–8	Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
1–4	Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0	2
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La casa de Bernarda Alba – Federico García Lorca

0	2	.	1
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Considera si el personaje de La Poncia se presenta de manera positiva o negativa en la obra.

Puedes mencionar:

- su relación con Bernarda
- su contacto con el mundo fuera de la casa
- su influencia en Adela
- su lealtad hacia la familia.

[35 marks]**Possible content**

- From the beginning of the play, La Poncia's relationship with Bernarda is ambivalent. At times they talk like they are equals, but at other times the social gap between them is evident.
- When La Poncia talks to the servants about Bernarda, she is scathing. La Poncia makes it very evident that she has no respect for Bernarda and that she would much rather leave the household.
- It could be argued that La Poncia is presented in a very bad light, since she will not say to Bernarda's face what she is happy to say behind her back.
- Bernarda uses La Poncia to obtain news from the outside world.
- She fulfils a role that Bernarda cannot perform, since Bernarda does not feel that she can relate to the rest of society.
- La Poncia is quite happy to bring back all the gossip from the outside world. She is as critical of others as Bernarda perceives everyone is of herself.
- At the beginning of Adela's relationship with Pepe, La Poncia notices and wants to warn her.
- She tries to reason with her and explain that her sister will die soon and then she will be able to marry Pepe.
- However, as the relationship develops, La Poncia washes her hands of the situation. She only appears concerned as to how the scandal will affect her directly.
- La Poncia has been working for the family for decades. She serves them and keeps their secrets.
- However, we learn that her loyalty is only due to the fact that Bernarda knows her past and can use it against her.
- La Poncia's son works on Bernarda's lands. She keeps her loyalty to the family out of need, not because she actually feels that she owes them anything.

0 2 . 2 Considera qué elementos limitan la libertad de los personajes en la obra.

Puedes mencionar:

- la sociedad
- la familia
- el papel de los hombres y el de las mujeres
- el matrimonio.

[35 marks]

Possible content

- All characters in the play have their freedom limited, and at different points this freedom is curtailed by different people or institutions.
- The members of the society depicted in the play feel that they have the right to gossip about each other's actions, and to decide how people can or can't act.
- Bernarda's behaviour is determined by what society will accept, and she also controls her daughters' behaviour due to society's rules.
- When a woman breaks society's code, she must pay the consequences. La Librada's daughter has a baby out of wedlock, and society as a whole condemns it.
- Inside the house, however, it is the family that controls the freedom of its own members.
- Bernarda's daughters are not allowed to go out during their period of mourning, but it is in fact Bernarda who imposes this draconian rule, not society itself.
- Bernarda feels that she has the right to control everything that all the members of her household are allowed to do. She exerts her power over her own family and over her family's servants.
- Men and women have different roles in this society, and they do not have the freedom to deviate from their role.
- The sisters look wistfully at the labourers and envy their freedom. Poncia also refers to having paid for her son to spend time with a prostitute, which points at the level of moral freedom that men enjoy, but that is not accessible to women.
- The role of women is to be at home (*hilo y aguja*) whereas the men's domain is outside the house. Neither of those roles can be changed.
- Marriage is presented in the play as the final confirmation of the lack of freedom for women. It is not related to love or passion, just with fulfilling the roles that society expects.
- The sisters refer to their friend who, now that she is engaged, is not allowed by her boyfriend to even leave the house.
- Bernarda's husband's death brings a new freedom to her: she is now in charge of her household, without the limitations that, as a woman, marriage would have brought.

0	3
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Crónica de una muerte anunciada – Gabriel García Márquez

0	3
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1

Examina el tema de la discriminación en la novela.

Puedes mencionar:

- a las mujeres
- a los árabes
- a los pobres
- a las personas que no siguen las reglas de la sociedad.

[35 marks]**Possible content**

- The society depicted in the novel is a society with a lot of inequalities. There are many examples of discrimination and double standards.
- Women in the novel are presented as inferior to men. When Bayardo wants to marry Ángela, her opinion is not taken into account. She does not have the option to choose the person she wants to marry.
- Women of a lower social class expect to be treated badly. Victoria Guzmán was Ibrahim's lover until he got tired of her, and her daughter Divina fully expects to receive the same treatment from Santiago.
- Santiago is also depicted to have preyed on unprotected young girls. He is a man, and a wealthy man, and therefore he can treat women whichever way he wants.
- Another sector of society that is discriminated against is the Arab community.
- Arabs in the village are described as lazy, when in fact they work as hard as anyone else.
- The prejudice against them is so strong that when the Vicario brothers get ill in prison, everyone assumes that they have been poisoned by the Arabs.
- Violence is expected of them after Santiago's death, but in fact, when the mayor visits some of their families, he finds them mourning rather than fighting.
- Wealth is another area where this society shows discrimination. When the village realises who Bayardo actually is, and who his family is, they realise that "*Bayardo iba a casarse con quien quisiera*". His wealth gives him a level of power over poorer people.
- When the bishop comes to the town, he accepts presents from the poor members of the community, but he has no interest in coming down from the boat and relating to them. He only relates to the richer members of society.
- Another sector of society that suffers discrimination are those who choose not to follow society's rules.
- Ángela chooses to tell Bayardo the truth and not go through with the marriage as she was expected to do. As a consequence, she is ostracised by society.
- Ángela was not a virgin when she got married, and she will suffer discrimination as a consequence. However, a man in this society is not bound by the same rule.

0 3 . 2 Comenta lo que aprendemos de la personalidad de Bayardo en la novela.

Puedes mencionar:

- cuando Bayardo llega al pueblo por primera vez
- su boda con Ángela
- su relación con la familia de Ángela
- el hecho de que vuelve con Ángela.

[35 marks]

Possible content

- Bayardo is one of the most complex characters in the novel, and in many ways he is very difficult to understand, both in terms of his personality and his motivations.
- When Bayardo first arrives at the village, the reader receives very conflicting accounts of him. He is presented as extremely attractive, good at everything, wealthy, but Luisa Santiago describes him as “*se me pareció al diablo*”.
- The narrator’s view of Bayardo probably gives us the most accurate description of his personality. He is described as “sad”. As the novel progresses, we realise that Bayardo is lost, and looking for something that does not exist.
- Bayardo’s behaviour when he chooses Ángela as his bride is very odd, and it tells us that he does not understand the basics of relationships. He chooses her when he sees her crossing the square, without knowing anything about her.
- As the wedding plans expand and the wedding becomes more and more extravagant, we realise that Bayardo thinks he can buy happiness, and that is what he is trying to do with his wedding to Ángela.
- This happened earlier in their relationship as well, when Bayardo bought all the tickets in the raffle so that he could give Ángela the prize. He does not realise that behaviour like this will not buy her love.
- In terms of his relationship with Ángela’s family, Bayardo is shown to have a better relationship with them than with her.
- When the twins are sent to return the present, Bayardo ends up charming them, and the rest of the family by extension. Bayardo’s personality makes him a favourite amongst lots of people, but not necessarily those he wants to impress.
- When Bayardo returns Ángela to Pura, he does not show any violence, but instead a lot of tenderness towards Pura. He is shown as being genuinely sorry to have to give up his dream of having found love and a family, and he can’t cope with the disappointment.
- When Bayardo returns to Ángela many years after the events surrounding the wedding, he is still shown as a sad and lost man.
- He no longer has any of the attributes that made him popular; he is no longer attractive, and his physical appearance makes us think that he is no longer wealthy either.
- The fact that he goes back to Ángela makes us think that he never did manage to find happiness elsewhere. He is incapable of building a relationship in normal terms, and in the end, he goes back to his first choice.

0	4
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Como agua para chocolate – Laura Esquivel

0	4	.	1
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Comenta cómo las mujeres indígenas apoyan a Tita en la novela.

Puedes mencionar:

- a Nacha
- a Chenchá
- a Luz del Amanecer
- la imagen que estas mujeres nos dan de la cultura indígena.

[35 marks]**Possible content**

- Nacha has to look after baby Tita when Mamá Elena cannot feed her; as such, Nacha has a huge influence on Tita as she brings her up in the kitchen.
- She always supports Tita, as if she were her own daughter, and does what she can to help the relationship between Tita and Pedro.
- Even after death, her spirit is there to bring comfort and support, dictating the recipe to use Pedro's roses and lighting the candles in the room where Tita and Pedro will be together.
- Chenchá too is a loyal friend to Tita; she is horrified when she overhears Mamá Elena promising Rosaura to Pedro and reports back to the kitchen in distress.
- She prepares the miraculous oxtail broth that restores Tita's health and defies Mamá Elena by taking it all the way to Piedras Negras to visit Tita.
- She overcomes her own traumas to return to the ranch and work for Tita again, also bringing her new husband to work at the ranch.
- Luz del Amanecer is the spirit of John Brown's native Indian grandmother. She appears to Tita as she is recovering in John Brown's home and the smell of her cooking aids Tita's recovery.
- As Tita learns to live again, Luz del Amanecer takes the place of Nacha as a motherly figure who provides a calming presence in a kitchen, like that of Tita's childhood.
- Her wisdom and knowledge of native plants enable her to recommend the use of tree bark to cure Pedro's wounds when he is burned.
- All three women are shown to be kind, generous and supportive, capable of great wisdom and emotional intelligence; they bring comfort and a sense of security.
- As natives of Mexico, they are shown to have an innate understanding of the produce of the land and understand food, natural ingredients and their healing properties.
- Esquivel shows us how positive their influence is, compared to the malign intentions of Mamá Elena, and presents them as figures worthy of veneration and respect.

0 4 . 2

Compara los personajes de Pedro y de John Brown y considera las razones por las que Tita escoge a Pedro.

Puedes mencionar:

- la personalidad de Pedro
- la personalidad de John Brown
- por qué Tita rechaza a John Brown
- por qué Tita escoge a Pedro.

[35 marks]

Possible content

- Pedro is a decent, well brought-up young man who respects his elders and obeys figures of authority like his father and Mamá Elena.
- He is loyal in his affections and tells Tita he will always love her, and he does; he is a passionate man and inspires a similar response in Tita.
- But he is not perfect; he can be thoughtless and childish and behaves jealously at times. Sometimes Tita wishes he were more impulsive and stronger of character.
- John Brown, as the local doctor, is a figure of respect and some authority; he has the strength of character to defy Mamá Elena and rescue Tita after her nervous collapse.
- He is patient, kind and understanding; he puts Tita's needs and wishes before his own, providing a secure, safe environment for her to recover.
- Compared to Pedro, he is mature in his attitude, accepting that Tita has had a relationship with Pedro and simply offering to make her happy if she will let him.
- At times Tita begins to think that John Brown might be the ideal husband but gradually realises that what she feels for him is simply affection, gratitude and respect.
- She feels cared for, protected and at peace but their relationship is more like that of father and daughter, particularly when he bathes her and puts her to bed.
- When he kisses her, Tita learns that there is no spark of passion between them; according to the theory of the matches, John Brown provides a constant but gentle flame.
- Tita understands and accepts Pedro's faults; she too is a dutiful daughter, not given to rash, impulsive actions and she shares this trait with Pedro.
- Tita thrives on being needed, as we see with her interaction with baby Roberto, her role as cook and her care for the abandoned pigeon; she senses this need in Pedro.
- Ultimately, Pedro arouses her passion and his very presence has a profound physical effect on her; according to the theory of the matches, he is the explosion of fire and heat compared to John Brown's gentle warmth.

0 5***Réquiem por un campesino español* – Ramón J. Sender****0 5****1**

Comenta los grandes contrastes que Sender muestra en la sociedad representada en la novela.

Puedes mencionar:

- a Paco y Mosén Millán
- la religión y la superstición
- la pobreza y la riqueza
- la paz y la violencia.

[35 marks]**Possible content**

- One of the main differences between Paco and the priest is their attitude to social change; Paco fights for progress and Mosén Millán believes change is impossible.
- Their reaction to the cave dwellers shows this disparity; Mosén Millán accepts poverty as it is decreed by God whereas Paco is moved to take action to help them.
- Our overall impression of the priest is that of a figure of inertia, sitting and waiting in the sacristy; Paco is a man of deeds and action, constantly in motion.
- Sender shows his scepticism of religion by showing that, for the villagers, there is little difference between religious and superstitious beliefs.
- When la Jerónima places an amulet for luck under Paco's pillow, the priest replaces it with a religious artefact; they have very different ways of blessing the baby.
- Pagan and religious ceremonies in the calendar are observed equally by the villagers; la Jerónima manages to combine Latin phrases from the Church with her own dubious chants.
- The wealth of the Church is exemplified by the luxury of the decorations in the church at Easter compared to the abject poverty of the cave dwellers.
- The villagers, who own no property and farm the Duke's land to make a living, still have to pay tithes to the Church of wheat and wool and give gifts to the priest for *romerías*.
- In comparison, the three wealthy men can afford to donate large amounts of money to the Church and pay for the requiem mass.
- The first part of the novel sets out to create a semi-idyllic portrayal of village life with innocent pastimes and solidarity among the villagers.
- Emphasis is placed on their customs, traditions and family celebrations; they work hard but there is harmony and enjoyment too.
- The second half shows the fear, confusion and violence that is caused when the *señoritos* are brought in to restore the rights of the Duke and to punish the villagers.

0	5	.	2
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¿Hasta qué punto piensas que Paco está contento con la vida en el pueblo? Justifica tus ideas.

Puedes mencionar:

- la infancia de Paco entre los campesinos
- a Paco y las tradiciones y costumbres de los campesinos
- las condiciones de vida en las cuevas
- el pago por el uso de las tierras.

[35 marks]

Possible content

- As a child, Paco is happy with life and, when asked about his ambitions by the bishop, he responds that he wants to work the land like his father.
- Children in the village are tolerated and have some freedom; Paco gets away with stealing cherries and breaking the occasional window.
- The villagers are not well-off, but they celebrate family events with their best clothes and plenty of food and drink.
- Paco has no desire to alter the local village customs and follows traditions happily as previous generations have done.
- As he grows into a young man, he takes to swimming and flirting at the village washing place and attends the local dances.
- In his courtship of Águeda he is content to follow the unchanging pattern of age-old rituals – a respectful journey towards proposal and marriage. These are traditions that Paco is happy to perpetuate.
- However, when he visits the caves as a child with Mosén Millán, his eyes are opened to a side of village life that he had not yet seen.
- He witnesses the despair and the misery of sick and starving people, living in appalling conditions, and realises that nothing is being done to improve their lot.
- When he is elected as councillor, his main aim is to find a way to fund and implement improvements to the living conditions in the caves.
- This leads to his next act of reform. He learns about the ancient system of paying grazing rights to an absentee landlord, the Duke.
- Paco sees this as unfair and also considers it a way in which he and the villagers can save money to spend on improving life for the cave dwellers.
- What Paco dislikes about rural life are the elements that prevent reform and progress, elements that perpetuate a life of poverty and misery for his fellow villagers.

0	6
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La sombra del viento – Carlos Ruiz Zafón

0	6
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1

Comenta las similitudes y las diferencias entre Penélope y Bea.

Puedes mencionar:

- su carácter y aspecto físico
- la relación de cada una con su familia
- la relación de cada una con su amante
- su destino final.

[35 marks]**Possible content**

- Both women are highly attractive but Penélope is much more delicate; she is described as an angel of light and as fragile as a flower.
- Jacinta describes her as having an “espíritu dócil”. Nevertheless, on the first day that she meets Julián, Penélope announces to Jacinta that she will one day marry him.
- The pale redhead, Bea, has an aloof manner at first, but when Daniel gets to know her, he finds her to be spirited, humorous and determined.
- Both girls are cosseted by their families and overprotected by their dominant fathers. The girls will also both suffer violence at the hands of their fathers.
- Each father has high hopes for a good match for his daughter. Bea is engaged to Pablo, a young man of a wealthy, powerful family; Penélope is accomplished in French and literature, groomed for high society, not the son of a hat-maker.
- Bea and Penélope also have brothers, Tomás and Jorge, who were once friends of Daniel and Julián respectively, and who turn against their sisters’ lovers.
- Julián and Penélope love each other at first sight but spend months doing little more than exchanging meaningful glances. This progresses to passing notes and eventually to meetings.
- Penélope remains demure and gentle until they make love for the one and only time, when she becomes a passionate woman in her response.
- In contrast, Bea and Daniel do not like each other at first, but their thoughts continue to turn to each other. Bea has an amused, teasing manner with Daniel and is confident in herself.
- They become friends and continue to meet until Bea takes the initiative and asks Daniel if she should send her letter bringing forward her marriage to Pablo. He burns the letter, thus promising himself to her. Like Penélope, her first act of love results in pregnancy.
- Both young women are prohibited from leaving the house but Bea is able to escape. She puts her love for Daniel over the wishes of her father. Eventually, her father is reconciled with the relationship; Bea marries Daniel and they have a child.
- Penélope comes to a tragic end because she is locked in her room by her father and cannot escape. She dies giving birth to her son because her father refuses to let anyone in to assist her.

0 6 . 2 Comenta la importancia de algunos sitios de la ciudad en el desarrollo de la novela.

Puedes mencionar:

- el colegio San Gabriel
- el Cementerio de los Libros Olvidados
- la casa de los Aldaya: El Ángel de Bruma
- la librería de los Sempere.

[35 marks]

Possible content

- The school is where some of the key relationships in the novel are formed; here Julián forms his life-long friendship with Miquel Moliner.
- Julián also befriends Fumero here; grateful for Julián's kindness, Javier seeks his approval and friendship. Later developments cause Fumero to feel betrayed.
- It is also at the school where Fumero sees and falls in love with Penélope; this begins his obsession with her and subsequent hatred of Julián.
- The cemetery of lost books is important right from the start as the discovery of Carax's novel is the trigger for Daniel's ensuing search for its author and his story.
- We later meet Isaac, its guardian, and his daughter Nuria; through them we see the place as a sanctuary to protect books and Nuria hides Carax's novels there for safety.
- The gift of literature is reinforced when the protagonist takes the fascinated Bea to visit the place and, at the end, is on the way there with his ten-year-old son.
- The brooding Aldaya house, with its gloomy history of strange occurrences, is a gothic mansion with a chapel, a crypt and statues of angels in the garden.
- It is the scene of Penélope's death in childbirth and she and her child are buried in the crypt.
- However, the fate of the house changes at the end when Julián saves Bea from Fumero's bullet and impales Fumero on the hand of the stone angel.
- Books and literature form a recurring theme within the novel, reflecting the author's love of the written word; the home and workplace of the main characters is the bookshop.
- It is a place of stability and security; Daniel grows up there and runs the place as an adult, Fermín finds refuge, friendship and employment there.

0	7
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La casa de los espíritus – Isabel Allende

0	7
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1

Examina la relación de Esteban Trueba con sus hijos y su nieta.

Puedes mencionar:

- a Blanca
- a Jaime
- a Nicolás
- a Alba.

[35 marks]**Possible content**

- Esteban never understands his daughter Blanca, or what is important for her. In a society where males count much more than females, Esteban does not seem particularly interested in her.
- Esteban uses violence against Blanca on several occasions, mostly because of her relationship with Pedro Tercero. His only role with her is that of the disciplinarian who must be obeyed.
- However, as he gets older, Esteban starts to understand her better. At the end, he is the one who helps Blanca and Pedro escape.
- Esteban sends both his sons to boarding school in England to make gentlemen of them, but this does not work for either of them.
- Jaime is motivated by social justice, mainly as a reaction to his father's rule in *Las Tres Marías*.
- Esteban finds himself in an impossible situation, as his own son represents everything that he rejects and wants to destroy.
- In a scene full of tragic irony, Esteban is celebrating the fall of the socialist government whilst at the same time Jaime is being tortured to death by the regime he supports.
- Nicolás never establishes a relationship with his father. He is more interested in trying to recreate, without any success, his mother's psychic abilities.
- Nicolás does not have his father's hard-working nature, and Esteban is very often irritated with him.
- In the end, Esteban only feels embarrassment about his son, and he pays for him to leave the country forever.
- It could be argued that Esteban's relationship with Alba is the only truly positive one in his life.
- From the moment she is born, they love each other deeply. They see each other's faults, but their love is stronger than those faults.
- At the end of the novel, Esteban and Alba save each other. She changes him, and he dies happy because of her.

0 7 . 2

Examina hasta qué punto el amor motiva a los personajes femeninos de la novela.

Puedes mencionar:

- a Clara
- a Amanda
- a Blanca
- a Alba.

[35 marks]**Possible content**

- It could be argued that, although love plays a part in many of the stories within the novel, it is not the characters' main driving force.
- Clara does not marry Esteban for love. She sees it as her destiny, and believes that destiny cannot be escaped, therefore she marries him. However, she never shows love for him.
- Even at times when Clara does not seem to be completely in contact with reality, she is a pragmatist. She is capable of seeing people as they really are and accepting them. She cares for people deeply, but she does not show love in an obvious way to any member of her family.
- Amanda is presented in the novel as an example of ultimate love: the love that will require her to sacrifice her own life.
- Amanda is involved in a relationship with Nicolás, but it is Jaime who truly loves her. However, the main love of her life is her little brother, Miguel.
- At many points in her life, Amanda tells Miguel that she would die for him and, in the end, this is exactly what she does in order to protect him.
- Blanca and Pedro fall in love with each other from a very early age. From the first time they see each other, they feel an affinity and a connection that lasts their whole life.
- However, Blanca is never prepared to leave everything and follow Pedro. Although she loves the idea of him, she is not prepared to leave behind her status and live a life in the shadows married to a revolutionary.
- Blanca expects Pedro to just be happy to continue like this forever, and she is surprised when he eventually leaves her. In the end, it is Esteban who organises their escape from the country in order to save his life. Only then does Blanca fully accept a life with him.
- Alba falls in love with Miguel, but this relationship is presented as quite unequal: Miguel is the mature revolutionary whereas Alba is hero-worshipping him.
- Alba is prepared to risk her own life for Miguel, and she waits for him in the house in the corner, but for Miguel the revolution is more important than Alba.
- It could be argued that Alba's true love is her grandfather: he is the person who saves her, and who truly loves her unconditionally. Alba is also the only person who loves Esteban unconditionally.

0	8
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Rimas – Gustavo Adolfo Bécquer

0	8	.	1
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Comenta los aspectos negativos de la mujer que se presentan en las *Rimas* de Bécquer.

Puedes mencionar:

- su incapacidad de amar
- su frialdad
- su crueldad
- su infidelidad.

[35 marks]

Possible content

- Bécquer is never convinced that his lovers are capable of the depth of love that he himself experiences. In Rima XXXV, he admits that he wasn't surprised to be rejected, he was more amazed that she managed a brief affection.
- In Rima XXXIX, he compares his lover to a lifeless statue that cannot respond to love. He says that water will spout from barren rock before she shows feelings.
- Bécquer later accuses his beloved of having no heart whatsoever. In Rima LXXVII, he tells her that she does not have a heart but a machine ticking inside her.
- In a painful encounter with a former lover, described in Rima XL, he is stunned by her cold reaction on seeing him. He describes her face as expressionless as a mask.
- When relationships end, Bécquer feels resentful that only he appears to suffer. In Rima XLIX, he asks why his former lover can pass by him and smile.
- When he is betrayed by his lover in Rima XLVI, he describes bitterly how she carries on her way, cheerful, happy and smiling.
- In Rima XLVII, Bécquer is depressed by his lover's heartlessness; he tells how he has gazed into her heart and found a deep and black abyss.
- Bécquer always feels that he is the lover who has been wronged and, in Rima XXXII, he looks back at a relationship and the woman who left him, leaving him unable to explain why.
- He complains bitterly of the deep wounds caused by his lovers in their cruel treatment of him. Rima XXXVII tells of the blade she wielded that entered his heart.
- In Rima XLV, Bécquer uses the image of a carved stone hand holding a heart to describe his lover's cruelty; a heart in a hand can easily be crushed or dropped.
- In Rima XLII, we must read between the lines and deduce what the message must have been that the "kind" friend passed on. The cloud of grief and the knife in the heart suggest that he has been betrayed.
- Bécquer compares his lover's betrayal to the act of a smiling assassin. In Rima XLVI, the woman puts her arms around his neck and stabs him in the back.

08.2

Comenta cómo Bécquer expresa sus emociones negativas en sus *Rimas* con el uso de varios elementos de la naturaleza.

Puedes mencionar:

- el hombre como víctima de la naturaleza
- la crueldad de una ex amante
- la tristeza y la melancolía
- la soledad.

[35 marks]

Possible content

- There are times when Bécquer feels powerless, as though he were being swept along by forces he cannot control, and he uses nature imagery to capture this sensation.
- In Rima II, he compares himself to a leaf torn from a tree by a gale, unable to control where it will go. He also sees himself as a wave pushed along by the wind, not knowing which shore it will reach.
- But, at times, he calls out to these violent forces of nature to carry him with them. In Rima LII, he summons the wind, the sea and the storm to drown out his misery.
- Bécquer uses a number of nature images to convey his feelings when he is disillusioned in love. A woman's heartlessness is compared to barren rock (Rima XXXIX) or a bottomless chasm (Rima XLVII).
- In Rima XXXIX, he criticises a woman's treacherous nature by suggesting she carries a nest of snakes in her heart.
- When he looks back at a previous love affair in Rima XLI, he uses powerful images of nature to show how his lover tried to dominate him. She was a hurricane that wanted to break him down or an ocean to drag him away.
- Bécquer uses images of darkness to express his sentiments of sorrow. In Rima XLII, he talks of a cloud of grief and night descending on his soul.
- In Rima XLIII, he spends a night of misery when "*expiraba la luz*" and his melancholy is "*un cielo gris*" in Rima LVI.
- At times, he is depressed by the apparent futility of his life. In Rima LX, he compares it to a wasteland where every flower he touches loses its petals.
- In the later Rimas, the theme of loneliness is very prevalent and the word "*desierto*" is used twice in Rima LXV to express the idea of his solitude compared to the noise of others who are together in gatherings.
- In Rima LXVI, he describes his entire life, from birth to death, as a place at the end of a long, harsh path through rocks, moors and wastelands. These are bleak and lonely images.
- The scene set in Rima LXX creates a vision of cold loneliness, as Bécquer paints a picture of one man alone on a winter night, with the wind whistling and no other company but owls and reptiles.

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

Comenta lo que aprendemos del personaje de Doña Antonia a través de su relación con otros personajes.

Puedes mencionar:

- a Doña Dolores
- a Manolita
- a Julio
- a Pedro y a Rosa.

[35 marks]**Possible content**

- Doña Antonia likes and needs the company of other women in order to share her worries, gossip and complain. She is a widow, probably rather lonely, and turns to her neighbour Doña Dolores for company and support.
- She is quite open with Doña Dolores, revealing how little money they have and confessing the issues she is having with one son or the other.
- She feels sorry for Doña Dolores sometimes because of her Republican husband, and this tells us she has right-wing tendencies.
- Doña Antonia is scandalised when Julio shows her Manolita's photo in *Cinegramas*; the fact that the girl wants to be an actress condemns her as immoral and indecent in Doña Antonia's eyes.
- She is even more horrified to learn that Julio has feelings for the girl. She immediately assumes that the "zorra" has been leading him on in some way.
- This attitude reveals her traditional views and strict moral code. She places respectability in the eyes of society above all things.
- Towards Julio, she is domineering and over-protective. She is the one who has done all the running to get him a job via the neighbour Don Ambrosio.
- As a result, Julio is a weak individual who needs his mother's guidance and approval in everything. When he asks Manolita to marry him, he boasts that he hasn't even asked his mother.
- Doña Antonia attempts to make Julio feel guilty when she wants to change his behaviour, making him feel that he has been cruel to his mother. In this way, we can see she has a selfish and self-pitying streak.
- Her other son, Pedro, has managed to escape her influence more successfully and is more independent. He goes off to fight when he is called up and installs his girlfriend, Rosa, in the house with his mother.
- In line with Doña Antonia's rigid morality, she is horrified to discover that the girlfriend is, in fact, an ex-prostitute.
- She tolerates Rosa grudgingly because Pedro has told her that the girl simply has nowhere else to go. Nevertheless, she plans to get rid of her after the war.
- Her fear of loneliness and, to some extent, her selfish streak make her change her mind. At the end of the war, Pedro's return is uncertain and Rosa has proved to be a willing helper, so Doña Antonia decides she can stay.

0 9 . 2

Evalúa las actitudes y las ideas de las diferentes generaciones en la obra. ¿Piensas que tienen ideas muy distintas?

Puedes mencionar:

- las ideas de Manolita
- la actitud de Doña Dolores y la de Doña Antonia
- las ideas de Don Luis
- las ideas de Julio.

[35 marks]

Possible content

- Manolita is an independent young woman, with modern ideas and a strong sense of the changes taking place in society's attitudes.
- She has a liberal attitude towards relationships and plans to live with her boyfriend, the army captain, rather than to marry him; she does not believe in marriage.
- Unlike her mother, she is convinced that attitudes have changed and that there will be no stigma attached to her as an actress and an unmarried mother.
- The ideas of the older generation are usually more traditional, and typical views are voiced by Doña Dolores and Doña Antonia.
- Neither of them is convinced by the new liberal moral attitudes; Doña Dolores is deeply concerned about how society will judge Manolita and her illegitimate child.
- Doña Antonia is horrified to learn that Julio is interested in the 'shameless' girl next door and to discover that Pedro's girlfriend once worked as a prostitute.
- However, belonging to a specific generation does not define attitude, as we see in the case of Don Luis who is more liberal than others of his age.
- He is unperturbed by Manolita's theatrical aspirations and seems baffled as to why his wife is so concerned.
- Unlike Doña Dolores, who is utterly scandalised to learn that Luisito has been in the maid's bedroom at night, Don Luis takes a more understanding and realistic approach.
- Julio is different from the other younger characters and seems to harbour similar beliefs to those of the older generation; he is old-fashioned and decidedly judgemental in his attitude to what is moral and what is not.
- He is devastated to see Manolita's photo in a magazine of aspiring artistes; she has almost damned herself in his eyes for wishing to become an actress.
- Later, he states that he accepts her job and will marry her despite her illegitimate child; even as he does so, he feels he is surrendering the good opinion of his mother and society.

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

Comenta las relaciones negativas que Santi experimenta durante el tiempo que pasa en el extranjero.

Puedes mencionar:

- a los Dufour
- a Mme Jacquot
- al profesor de historia en el Ateneo
- a Agustín, en Gouy-lez-Piéton.

[35 marks]**Possible content**

- Santi immediately feels uncomfortable in the house of the Dufours. Everything is too smart and too elegant and the couple are excessively attentive.
- They buy him clothes and a watch, have him measured at the tailor's and organise private French classes. He feels that they are trying to take away who he is.
- The last straw is when they buy him a bike and sign the gift tag 'mother and father'. Santi crosses it out, signalling his rejection, and this triggers his move to the Fleury.
- Santi takes an instant dislike to Mme Jacquot, who has a hostile, rude manner and is quick to hit the children. She is compared unfavourably to the kind Mme Tys.
- She is shown to be callous and cruel in her treatment of Tomás, who wets the bed. She humiliates him in front of the others and insults them all.
- Her favouritism is evident when she accuses the Spanish children of being thieves and assumes that the disputed jumper must belong to the Belgian girl.
- Santi stands up to Mme Jacquot and takes her to task over her unfair treatment. He does the same when he accuses the History teacher of lying.
- At the Ateneo, Santi is a willing and hard-working student, but cannot let the supply teacher's condemnation of Spain go unchallenged.
- Santi calls the teacher a liar, twice, and is suspended for a day. Although he feels ashamed to return to the Fleury in disgrace, he does not regret his words.
- During the summer holidays, the children go to Gouy-lez-Piéton, and there they meet a boy called Agustín. He is not popular with the other children.
- Santi describes his unsociability, his annoying habit of saying "¿comprendes?" all the time and the way he shows off his bike without allowing anyone to try it out.
- Even worse, in Santi's eyes, Agustín shows no desire to mix with other Spanish children. Santi feels sorry for him as he has no sense of belonging; he is a rootless tree.

1 0 . 2

Comenta lo que Santi aprende a través de su relación con los otros niños mientras está en el extranjero.

Puedes mencionar:

- su capacidad como líder
- su defensa de otros niños
- la actitud de los adultos hacia los niños
- la importancia del compañerismo.

[35 marks]

Possible content

- As the first Spanish boy at the Fleury, he knows the ropes, has picked up the language pretty well and acts as interpreter when the other Spanish children arrive.
- This is the start of his role as leader and organiser; he finds the others are glad to join in activities he has instigated and they are content to follow his lead.
- He arranges football games, a choir, the meeting place under the tree, and makes the decision to promote André to honorary Spaniard.
- In his unofficial role as leader of the Spanish children, he sees it is up to him to defend the children that are vulnerable or treated unfairly.
- When Mme Jacquot slaps Tomás and shames him for bed-wetting, Santi cannot let it go and insults her with the same name she uses against Tomás.
- When Merche is accused of stealing a jumper, Santi takes on the biased Mme Jacquot and organises a walk-out in support of the wronged girl.
- Having seen Santi assume a leadership role among the children, Don Gregorio asks him to help tell Valentín of his father's death.
- Santi sees what a mess the man makes of the attempt and concludes that adults are not always good with children. He stays with Valentín through the night.
- When Manolín asks Santi to ensure he is buried in Spain if anything happens to him, Santi agrees; he knows adults would complicate matters and not get it done.
- What keeps Santi in good spirits is his relationship with the other Basque and Spanish children and their efforts to create a family while away from home.
- He believes unquestioningly in the importance of home, origins and roots, and this is brought home to him when he meets others who do not feel the same.
- He resents Begoña when she finds French easier to speak than Spanish and pities Agustín for his lack of interest in socialising with his fellow Spanish evacuees.

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

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Comenta la falta de libertad en la vida de la gente en la novela.

Puedes mencionar:

- el control de la información y de las noticias
- las restricciones en la libertad de expresión y de movimiento
- la presencia militar
- la falta de democracia.

[35 marks]**Possible content**

- The military regime has deprived the people of freedom of information. They believe in keeping the people ignorant and uninformed.
- The newspapers are censored and only publish obituaries and foreign news; the people cannot learn about what is happening in their own country.
- Therefore, the people circulate secret bulletins, containing the real news. This is illegal and they have to be distributed clandestinely.
- Everyone is aware of the penalties of being discovered in possession of these pamphlets; Agustín was shot and killed for this reason.
- This repression comes hand in hand with a lack of freedom of speech. On the wall at the tailor's, the sign warns people not to discuss politics.
- The inhabitants of the town also know they are not free to go where they want; the regime and the Church are monitoring and limiting their movements.
- The Church classifies films according to how appropriate they are and the church bell chimes out the classification. All films are now categorised by twelve bells, meaning that they are unsuitable for everyone.
- People are further discouraged from attending the cinema knowing that the priest will be at the door, judging those who ignore the Church's censorship.
- At night, people must be off the streets by eleven o'clock. The curfew limits people's movements and keeps them under control.
- Ordinary activities are interrupted by military presence. The funeral procession is ordered to divert so that it does not pass the military barracks. The regime fears that any gathering may disguise an uprising.
- The billiard hall is raided by the police; the colonel feels a gun in his back as the police check those present for illegal papers.
- The people have no opportunities to change the system that keeps them oppressed; there is no democracy and the doctor makes it clear that it is useless to hope for elections.

1 1 . 2 Compara los personajes del coronel y su mujer.

Puedes mencionar:

- la personalidad de los dos
- la actitud que tienen en la vida diaria
- sus opiniones sobre el gallo
- la actitud que muestran con respecto al futuro.

[35 marks]

Possible content

- The colonel is positive and cheerful by nature whereas his wife is prone to darker moods.
- Their perished umbrella makes the wife talk about them rotting alive whilst the colonel ponders whimsically that it would now be useful for counting the stars.
- When his wife gloomily concludes that there is no point planting roses as the pigs would eat them, the colonel smiles at the thought of pork fattened on roses.
- The colonel carries on stoically through their daily struggles, managing without a mirror, and quietly accepting the situation when his wife tells him there is no lunch.
- His wife is far more proactive and takes action to ensure they survive; she makes new clothes from old, begs credit at the shops and finds ways to feed them.
- She regularly galvanises the colonel into action, pushing him to change their lawyer and placing the clock into his hands to make him go and sell it.
- The fighting cock becomes the main bone of contention between them, as they have opposing views about the actions that must be taken.
- The colonel has no doubt that it will win the fights in January, earning them a considerable sum. Therefore, they must find a way to survive without selling it.
- His wife, whose role it is to feed and clothe them, cannot see how survival for three more months is humanly possible unless they sell it.
- The colonel believes that, if they have survived this long, they will find a way to keep going and that victory in January is assured.
- He is also convinced that his pension must be coming soon; he has waited for fifteen years so feels that its arrival must surely be imminent.
- His wife urges him to consider a scenario in which the cock does not win and the pension does not arrive; his blind optimism infuriates her realistic outlook.

1	2
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El laberinto del fauno – Guillermo del Toro

1	2
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1

Examina cómo se presenta la vida en España tras la Guerra Civil en la película.

Puedes mencionar:

- la violencia
- la muerte
- a los Maquis
- el régimen franquista.

[35 marks]

Possible content

- Many scenes depict the gruesome and violent confrontation between the Nationalist soldiers and the Maquis.
- This immediate post-war period is characterised by violent battles and ongoing torture and reprisal murders.
- Given the extreme risk of death and violence, the audience can only admire the sacrifice made by the fighters who have left their families to fight for a free Spain.
- The end of the film, whilst presenting a momentary victory in the shape of the death of Captain Vidal and the destruction of the mill, presents a bleak outlook as Francoism takes hold.
- A culture of violence and death is established as Vidal demonstrates his sadistic nature with his brutal attack on the poachers.
- There is a clear normalisation of death, culminating in the cold-blooded killing of the innocent Ofelia at the end of the film.
- The Maquis are portrayed as on the side of morality, with Dr Ferreiro and Mercedes as their brave helpers.
- Although the war has officially ended, Spain continues to be divided along ideological lines, with the Republican rebels still hiding out in the mountains.
- The film, whilst fantastical, can also be considered a war film in that it is set in 1944, during the early repressive years of Franco's regime.
- There is a strong sense of winners and losers in the film, both in the real world and the underground world.
- Captain Vidal and the Nationalists are insatiable in their attempt to rid Spain of any Republican threat.
- Society is still living as if in a state of war, with shortages rife and rationing still in place.

1 2 . 2

“En esta película hay muchos monstruos”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- al fauno
- al hombre pálido
- al Capitán Vidal
- el régimen franquista.

[35 marks]

Possible content

- The twin worlds of reality and magic presented in the film both contain monsters.
- In the fantasy world, both the faun and the labyrinth are references to the monsters of Greek mythology.
- The faun is physically monstrous, half-man and half-goat, and is unpredictable in his behaviour towards Ofelia; loving and calm and then suddenly angry.
- He has magical powers, which can be put to positive use, such as the use of the mandrake.
- *El hombre pálido* is a gruesome character, inspired both by Goya and Guillermo del Toro's own weight loss, with sagging skin and bloodied fingers.
- *El hombre pálido* is the very worst type of monster, who preys on children, evidenced by the pile of shoes in his underground lair.
- The monsters created in the subterranean, fantasy world mirror the real cruelty of the world above ground.
- This duality is established early in the film when, with her book of fairy tales under her arm, Ofelia meets Captain Vidal.
- The feast above ground headed by Captain Vidal directly mirrors the feast depicted in the underworld.
- Just as *el hombre pálido* mutilates the heads of the fairies, so too does Vidal with the poacher.
- Vidal displays his lack of humanity in both his brutal murder of the poacher and in Ofelia's death at the end of the film.
- The violence and darkness of both the monsters of mythology and of fairy tales are used to depict the real world during the early Franco regime as equally menacing.
- The monstrous toad that poisons the tree from within can be seen as an allegory of the regime that is crippling the country.

1	3
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Ocho apellidos vascos – Emilio Martínez-Lázaro

1	3
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1

Evalúa cómo se presentan las diferencias entre la identidad vasca y la identidad andaluza en la película.

Puedes mencionar:

- la región donde vive Amaia
- la región donde vive Rafa
- la personalidad de Amaia
- la personalidad de Rafa.

[35 marks]**Possible content**

- Amaia's region of the Basque Country is shown to be much colder, green and wet.
- When Rafa enters the Basque Country for the first time, we see thunder and lightning.
- The Basque Country is portrayed as more active in promoting the differences of language and culture which is uniquely Basque.
- The Basque Country is juxtaposed meteorologically with Andalusia; the latter is warmer and sunnier.
- The initial scene shows the Andalusian tradition of flamenco.
- Andalusia is shown to represent the traditional stereotypical notions foreigners have of Spain.
- Amaia also displays stereotypical personality traits of her region.
- She is cold and dismissive, which juxtaposes with the amorous nature and warmth of Rafa. She does not possess the same jovial attitude as Rafa.
- Her appearance, mocked by Rafa, is highlighted with her haircut and choice of clothing.
- Rafa embodies personality traits of stereotypical Andalusians; he is jovial and humoristic.
- He has the stereotypical accent and is even dressed as the stereotypical man of the region; he is laid back and lazy.
- He often displays sexist attitudes which are associated with '*machismo*' in the region.

1 3 . 2 ¿Se puede decir que Koldo es un mal padre?

Puedes mencionar:

- su ausencia
- su forma de tratar a Amaia
- las razones por las que Amaia miente a Koldo
- su relación con Amaia al final.

[35 marks]

Possible content

- Koldo is not a good father because he has been absent from his daughter's life, fishing on the high seas.
- He cannot even remember the date of his daughter's birthday when he returns.
- His return is only precipitated by Rafa accidentally calling him; it seems Koldo would have not returned otherwise.
- He has a narrow view of the world and seemingly wants to impose this on Amaia.
- He seems only interested in his own beliefs, attitudes and feelings, rather than those of Amaia.
- Merche is the character who shows him how intolerant and dismissive he is with Amaia. He has a lack of concern for her happiness.
- The relationship that Koldo has with his daughter means that she is unable to tell him the truth.
- Amaia is unable to share the truth that she has been jilted at the altar; she would prefer to suffer than tell him the truth.
- Their relationship develops throughout the film based on lies, as she is worried how he will react.
- As the film develops, he seems to become more sensitive to the feelings of his daughter.
- He encourages Amaia to listen to her heart and follow Rafa back to Andalusia. He does care about her.
- He begins to cry and they share real emotion. He has realised the importance of his daughter's happiness.

1	4
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María, llena eres de gracia – Joshua Marston

1	4	1
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¿Hasta qué punto se puede decir que el mundo de las drogas cambia la vida de los personajes en la película?

Puedes mencionar:

- la esperanza de una vida mejor
- los riesgos
- la explotación
- la muerte.

[35 marks]**Possible content**

- The characters only want a better life and do not seem to want to see the possible negative impacts.
- Drugs seem to be for María her only option to escape from the poverty of living in Colombia.
- The drug cartel who control the women behave in a ruthless manner and exploit the desire to seek a better life for their own ends.
- María risks the life of her unborn child in order to act as a drug mule, showing the desperation that drives some girls.
- María feels encouraged to accept the role of drug mule after meeting Lucy who explains the process calmly to her and reports that she has successfully undertaken the journey twice.
- There is the suggestion in the film that there are a million other girls, just like María, involved in this trade who are willing to take these dangerous risks, which can include death.
- Drug trafficking is normalised as an industry young girls and women can be exploited by. It is the men who seem to exploit the women.
- Drugs have changed the lives of people in the USA, who are providing the market for the drug industry to be functioning in Colombia. They are also being exploited.
- María is exploited by the drug industry, as drugs are seen as the only option to escape her unhappy life.
- Lucy dies due to the drugs bursting in her stomach and she is treated inhumanely by the drug ring.
- The merchandise in Lucy's stomach is more valuable to them than Lucy's life.
- The two drug middlemen are seen as depraved and cruel, but also as completely banal, as bored by their job as María was with the roses. They seem extremely worried about the missing drugs, which shows that their lives could be in danger.

1 4 . 2 Evalúa cómo María lucha contra otras personas en su vida para ser independiente.

Puedes mencionar:

- a su jefe en el trabajo
- a su familia
- a los narcotraficantes
- su vida al final.

[35 marks]

Possible content

- María is a victim of exploitation by her boss in the factory, who tries to control her behaviour.
- He punishes and chastises her; he won't even allow her to go to the toilet – such is the power he wishes to exert.
- The only way María is able to fight back against this control is to quit her job.
- María's family do not have much money and so María is sent out to work in the factory. They control both her career and her financial situation.
- When María walks out on her job, she is chastised for doing so; her family want to control her by telling her to go back.
- The only way María can escape the control of her family is to become a drug mule and travel to the USA.
- The drug traffickers treat women as if they are animals and indeed are happy to let them die if needs be. María seems to be their 'puppet' and it appears she is unable to fight against them.
- They show María little respect, as can be exemplified in the scenes in the hotel.
- María is finally free to break free from their control by following their demands for the money and drugs.
- At the end of the film, she realises that in order to take control of her own life she has to remain in the USA.
- Although María decides to stay in the USA, there is no suggestion that she will be completely free. Indeed, she will be at the mercy of the US authorities, although she knows she can count on the support of Don Fernando and his network.
- The fact that she is pregnant means that she will not be completely free and independent and will have to deal with all the complications that this will bring.

1	5
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Volver – Pedro Almodóvar

1	5
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1

Examina cómo se presenta la vida en Madrid en la película.

Puedes mencionar:

- los trabajos en la ciudad
- la muerte de Paco
- a Emilio y a las vecinas
- el ambiente urbano.

[35 marks]**Possible content**

- Raimunda's life in Madrid is hectic and centred around her work. In order to make ends meet, she needs to have three low-paid jobs.
- Due to the possibilities offered by the Black Economy, both Sole and Raimunda can survive; Sole with her illegal hairdressing salon and Raimunda with the restaurant.
- However, despite the job opportunities in Madrid, Paco is unemployed.
- The accidental killing of Paco in Madrid is the catalyst for the action.
- The city is a lonely and anonymous place, where no one misses Paco after his death.
- It seems easy to move his body, store it in a deep freeze and later bury it without anyone noticing.
- However, friendship does exist in the city. The female neighbours Inés and Regina are loyal and supportive friends.
- When Emilio leaves his unprofitable restaurant, he can ask Raimunda to keep the keys and show prospective buyers around.
- People in Madrid have origins outside the city – Regina is a Dominican prostitute and Inés has just returned from her home village with delicious, homemade food.
- Life in Madrid is hectic and busy, with a fast pace of life and bustling streets full of graffiti.
- Madrid has a much edgier feel than the village, with references to prostitution, immigrants and alcohol abuse.
- There are multiple shots of Raimunda rushing from one place to the next, along busy streets, with little time to connect meaningfully with other people.

1 5 . 2

Evalúa cómo se presenta a las mujeres en la película.

Puedes mencionar:

- la solidaridad
- las relaciones entre ellas
- su sentido de comunidad
- su fuerza y su capacidad para el trabajo.

[35 marks]**Possible content**

- As a collective group, women are unfailing in their support of each other – sharing food, removing the fridge, caring for elderly relatives.
- Women's solidarity is unanimous, transcending barriers of nationality (Regina) and location (village/Madrid).
- The opening scenes of the film present women as united, caring and respectful of their elders.
- They show a good deal of emotional intelligence. Communication lines are always open among the women and they discuss multiple issues with ease.
- Women are loyal and reliable – Agustina does not reveal secrets during the television interview scene.
- Women are not morally judgmental of others or hypocritical – Raimunda asks Sole to drop Regina in the red-light district where she works.
- The women in the film convey a strong sense of functioning as part of a wider community, in contrast to men, who act independently and on an autonomous level (which provokes many of the issues).
- Women have a strong sense of (moral) responsibility to those around them – protecting the young, attending Tía Paula's wake and subsequent funeral.
- Older women are the torchbearers in the passing on of learned behaviours to the younger generation. This is seen in the development of the character of Paula through the film.
- Women do not flinch at hard work and show initiative as regards their financial survival (illegal hair salon, cooking for the film crew, serving drinks, Raimunda's multiple jobs).
- This capacity for hard work extends to their support for each other and they display collective initiative and ingenuity when they dispose of the freezer.
- Women in the film appear to have an innate strength and ability to survive, which is intergenerational – especially in the face of the sexual abuse, abandonment and lack of support they suffer at the hands of the men in their lives (Raimunda, Irene, Soledad, Paula, Regina).

1	6
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Abel – Diego Luna

1	6
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1

Explora las reacciones de la familia cuando Anselmo vuelve.

Puedes mencionar:

- a Abel
- a Paul
- a Selene
- a Cecilia.

[35 marks]**Possible content**

- Abel reacts strongly when Anselmo returns and his first instinct is to sense danger. He tells his siblings to go to their rooms, as if to protect them from this 'stranger'.
- His fragile mental health cannot cope with the truth that Anselmo is their father. Cecilia senses he is verging on a panic attack and pretends that Anselmo is a cousin.
- When Abel sees Anselmo trying to kiss Cecilia, it causes him to assert his perceived role as her husband and construct the fiction that they are having a child together.
- Paul is not prepared to accept this newcomer as his father. He has adapted to his new relationship with Abel and is content with the situation.
- He has not seen Anselmo for two years, but from Abel, he receives attention, approval and affection.
- He rejects the broken present from Anselmo and calls "*Adiós, Papá*" to his brother, as he leaves for school.
- Selene is resentful at the return of Anselmo, and mutters a sullen thanks for the digital camera that he gives her as a present.
- She uses Abel's new role as father to undermine Anselmo's authority over her. Abel has decreed she may see her boyfriend whereas Anselmo has forbidden it.
- When Selene discovers the photos on the camera, she knows she has ammunition she can use against Anselmo. She defends her mother and tells Anselmo to go back to his mistress.
- Cecilia is not susceptible to Anselmo's lies and confronts him with his failure to live up to his responsibilities, for abandoning them and for causing Abel's condition.
- She is repulsed by Anselmo's drunken advances and rejects his attempts at intimacy. She is incensed by his hypocritical accusations of her infidelity.
- When Anselmo determines that Abel must go back into hospital and then returns to his mistress, Cecilia once again must deal with the aftermath of hospital visits, poverty and single-parenting.

1 6 . 2 ¿Hasta qué punto se puede decir que Selene es una buena hija y hermana?

Puedes mencionar:

- la relación que tiene con su madre
- el regreso de Abel
- la actitud comprensiva de Selene
- su relación con Anselmo y con Paul.

[35 marks]

Possible content

- Selene argues with her mother when Cecilia tells her that she needs more help from her with the family.
- She even shouts at her mother, telling her that she is not her servant. She obviously feels she is expected to do too much.
- Despite moments of teenage rebellion, Selene does support her mother with the situation the family find themselves in.
- Selene is prepared to adapt and be supportive when Abel returns home, although his return does start to put a strain on her relationship with her mother.
- At first, she does not question Abel's strange behaviour, but she demands that he go back to hospital when he ruins her school work.
- She gets very angry with Abel when he throws Clemente out and she shouts at him reminding him that he is not her father.
- She shows compassion towards her brother's illness. When he shouts at her at the breakfast table, she does not argue back.
- She is willing, at first, to go along with his strange behaviour, as she wants to support him.
- Abel also forces her to do her homework again and she does not argue back, as she is understanding of his poor mental health.
- Selene often takes on the role of mother when dealing with Paul. She takes him to school and deals with his tantrums.
- She is willing to take on this role as she knows that her mother is occupied with dealing with Abel.
- When Anselmo initially returns, she does not question his two-year absence. She is sensitive to the situation that the family find themselves in.

1	7
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Las 13 rosas – Emilio Martínez-Lázaro

1	7
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1

Comenta el personaje de Blanca y los factores que motivan su comportamiento.

Puedes mencionar:

- a su familia
- su defensa de los inocentes
- su religión
- cómo defiende a sus amigos.

[35 marks]**Possible content**

- Blanca's main motivation for her actions is to protect her family.
- When her husband is arrested, she goes to the police station to bring him clean clothes, even if that means that she will put herself in danger.
- At the time of her death, her thoughts are with her son, and she exhorts him to not hate the people who are killing her. She does not want him to be bitter and revengeful.
- Another of Blanca's motivations is her desire to stand up for people who can't defend themselves.
- Blanca gives Canepa the money they have been hiding throughout the war, in order to help him escape.
- In prison, Blanca joins the other girls in their protest against the situation the babies are in, and because they are dying due to lack of food.
- Blanca's religion is an important force behind her behaviour.
- Blanca is happy that, after the war, she will be able to practise her religion freely again and put up religious images at home that she had been hiding.
- In her last words to her son, Blanca insists that her son does his first communion, and that he maintains his practice of religion.
- Blanca knows that Canepa was a member of the communist party, but she still stands by him when Franco's army invade Madrid.
- Blanca is prepared to give Canepa extra money for his musical instrument, instead of keeping it for her own family.

1 7 . 2

Examina el tema de la traición en la película. ¿Cuáles son las razones por las que algunos personajes traicionan a otros?

Puedes mencionar:

- a Teo
- al padre de Adelina
- a la familia de Canepa
- a los ciudadanos de Madrid.

[35 marks]

Possible content

- When the right-wing forces take Madrid, they use violence to force their captured opponents to betray others who have fought against the Nationalists.
- Teo is an integral part of the resistance movement. However, when he is arrested and tortured, he agrees to betray his friends in exchange for his freedom.
- Teo is scared of pain and torture. When he is given a way out, he takes it, even if he feels ashamed of his actions.
- Adelina's father betrays her but, in his case, it is not out of fear for his own safety.
- He is told to bring her to be questioned and he follows what he considers his duty, in the same way he has always done.
- When he realises that his actions will cost Adelina her life, this prompts him to express his love for her for the first time. However, it is too late to save her.
- Canepa has been living in the house of his late wife with some of his in-laws. They disapprove of him and his left-wing ideals and, with the victory of the army, they have an opportunity to betray him.
- The two women go to the police station to inform them of Canepa's whereabouts and of Blanca's help. This will set in motion events that lead to Canepa's and Blanca's deaths, but their betrayal is not only due to fear: it is a way to eliminate those with whom they do not agree.
- Immediately after the entrance of the victorious army, Madrid is presented as a city where many people are betrayed by others.
- In a city where fear is the main driving factor, people betray others to protect themselves and their families.
- The only people who appear not to betray their friends are the 13 roses. They pay for it with their lives.