

# Mark Scheme (Results) Summer 2008

GCE

GCE Spanish (6815/01)

## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Notes on the questions

The following is a brief outline of what would be expected for each question. These notes will be developed for the Standardisation Meeting, and additional information supplied.

Question Number	Indicative content
<b>1 (a)</b>	<p><b>LA POLÍTICA ESPAÑOLA DESDE 1975 HASTA 1996</b></p> <p>At Franco's death (Nov 1975), Arias Navarro was Prime Minister but he was a weak man and the King did not have faith in him. A.N. resigned in July 1976. The existing system allowed the King three lists from which to choose a replacement. He astonished everyone by choosing the unknown Adolfo Suárez, a good-looking 43-old who had worked through the Franco system, run Spanish television and been Secretary-General of the Movimiento Nacional. Although this was a surprise appointment for the public, the King had been consulting with people long before Franco's death and had chosen the young Suárez for positive reasons. He knew the Francoist system inside-out, had the respect of the "old guard" but also had a deep belief in democracy and clear ideas about the way ahead. Together with King Juan Carlos, he led the Transition, at a brisk pace: Nov 1976, he proposed the Ley de Reforma Política, which would introduce universal suffrage + a 2-chamber parliament; he virtually persuaded the old guard to vote themselves out; he gained a massive vote in favour. 15 Dec 1976 Ley de Reforma Política approved in referendum (94.2% in favour). 1977: Legalisation of political parties (Feb - socialists, April- communists); March - right to strike recognised and trade unions legalised. April- Movimiento Nacional abolished. Date for 1<sup>st</sup> elections set - 15 June 1977. But Suárez did not have a political party to back him. He was a very popular individual who probably reflected the mood of what people wanted at that time. Centre-based politician. Various groups joined forces: Liberals, Christian Democrats, etc. to form the UCD - Unión de Centro Democrático. Elections were held. UCD won with 165 seats (PSOE was largest opposition party with 121 seats). Suárez was a clever politician - gained consensus for moving towards democracy with the Pactos de la Moncloa, worked on drawing up the Constitution, which was approved overwhelmingly in the referendum of Dec 1978. Suárez now called a second election in accordance with the new Constitution, held in March 1979 with similar results to 1977. All was not well, however. The UCD was a grouping without strong political ideology. Various issues were causing concern (terrorism, workers' /student unrest, slow speed of social change, etc). Suárez did not have a strong ideology; he existed on the premise that democracy is better than dictatorship and UCD started to have internal divisions. In Jan 1981 he resigned. In brief: the right man at the right time for the difficult job of leading the Transition (along with the King). He did an excellent job. Once completed, he did not have the ideological base or backing to go further and, ever the pragmatist, he accepted this and stepped down, leading the way to a socialist electoral victory.</p>

Question Number	Indicative content
<b>1 (b)</b>	<p>The PSOE government came to power in 1982 amidst high hopes, only to be defeated in 1996, following a trail of corruption and disillusionment. With the collapse of UCD and AP, and with majorities in local, regional and national elections and excellent party discipline, the PSOE ruled without opposition. The PSOE made many mistakes but the answer should focus on its achievements. Enormous, and badly-needed, progress was made on many fronts: taxation and education were reformed; industry was re-structured, the welfare state was over-hauled and infrastructure, particularly</p>

	<p>new roads, constructed. In effect the PSOE presided over Spain's belated modernisation. Internationally, they confirmed Spain's place in NATO and led Spain into the EC in 1986. The answer should evaluate some of these achievements over the 14 years of government. The second part of the question should deal with why they lost the 1996 elections. This was not necessarily because the opposition was so much better, but because of the trail of corruption and disillusionment that the PSOE had left. The first big scandal involved the deputy leader's brother Juan Guerra. Other scandals followed, mainly involving the abuse of public funds but also security matters: party funding (Filesa), Galician drug-smuggling, GAL dirty war against ETA, arrest of former interior Minister Barrionuevo; arrest of head of Civil Guard Roldán, Banesto bank scandal, Cesid security service bugging, el caso KIO, etc. Candidates should evaluate the effect of these scandals. Although many Spaniards had qualms about the PP and their leader Aznar, there is no doubt that concerns about the corruption scandals led directly to the PSOE losing the election.</p>
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Question Number	Indicative content
2 (a)	<p><b>LA SOCIEDAD ESPAÑOLA DE HOY</b></p> <p>Without doubt, housing is a serious social issue in Spanish society today. The private rental market is shrinking and prices are rising very fast. The cost of buying property has spiralled since Spain's entry into the EC/EU and, in particular, since the introduction of the euro, when much illegal money was invested in the construction industry. At present house prices are rising 4 times faster than wages. An answer should consider the different types of housing systems available: Viviendas de Protección Oficial (with help for lower-income buyers), but these are hard to come by with often over 5,000 applicants per dwelling and only represent 7% of the new build in Spain; Co-operativas, which often take a long time to terminate the works and Vivienda libre (the private market), which is increasingly more expensive. Foreign buyers and richer Spaniards seeking second homes are adding to the increasing cost and shortage. The effects on family life are great. Many young Spaniards cannot afford to buy or rent, and live at home, with the resulting social consequences. At the other end of the age spectrum, changes are also occurring, as older generations live longer. There is a lack of residential properties for old people, and it is often too expensive, with more and more families now having to live together with several generations. The candidates should discuss the effects that these changes are having on average family life in Spain with facts, evidence and analysis. By summer 2008, Spain is also suffering from the economic downturn affecting many countries in the Western world. This is having a serious affect on the Spanish property market. As this is an up-to-date, contemporary topic, candidates are expected to make some reference to this.</p>

Question Number	Indicative content
2 (b)	<p>Candidates would be expected to outline the fundamental relationship between the central Government in Madrid and the regional governments, as laid down in the Constitution of 1978. Certain responsibilities apply to central Government only: foreign affairs, defence, etc. whilst other areas were devolved to the regions: transport, health, etc. Not all regions have equal autonomy, with Cataluña and the Basque Country taking a different route to the other regions in the 1980s. Many of the Statutes were upgraded in the 1990s and a further process is taking place at the moment. Much of the problem refers to funding. An evaluation of the effectiveness</p>

	of the present system is required and some indication of the prospects for the future. Whether Spain will disintegrate into separate political units. Recently, Spain has been undergoing a new process of refining the relationship between the central Government and the 17 <i>comunidades autónomas</i> . In 2006 there was a new Statute of Autonomy for Cataluña, and various other regions are considering changes.
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Question Number	Indicative content
3 (a)	<p><b>TEMAS CONTEMPORÁNEOS DE LATINOAMÉRICA</b></p> <p>Candidates may refer to one or more Latin American countries in their answer. The US has a history of involvement in Latin American politics. When the new republics gained independence from Spain, the US was keen to get involved for commercial reason. The interest later became military. With the Cold War the interest intensified. The US has invaded several countries and has been involved in internal politics in many others, particularly opposing all attempts at land reform or nationalisation of assets if US properties were involved. The US has always had the “not in Uncle Sam’s backyard” attitude and has treated all attempts at liberal reform to be synonymous with communist subversion. The most obvious countries to be chosen could be: Cuba, with the CIA involvement in destabilising Castro’s government, the Bay of Pigs invasion, the Cuban missile crisis, the continuing blockade, etc. Nicaragua, with the US backing for the Somoza regime and the CIA backing of the Contras; Chile and the involvement in the killing of Allende and installing Pinochet; Guatemala, the Dominican Republic, Panamá, etc. Nevertheless, there is now a mood of change in the continent. Hugo Chávez in Venezuela has just been re-elected with a broad anti-US mandate, the populist movement in Bolivia under Evo Morales is successfully challenging the US domination of the economy, and liberal politicians such as Kirchner in Argentina and Bachelet in Chile, are taking their countries along new political paths that are not dependent on the US. For this answer, candidates should evaluate the changes that have taken place or are taking place.</p>

Question Number	Indicative content
3 (b)	<p>Candidates may refer to one or more Latin American countries in their answer. The answer must refer specifically to the Latin American context and not be a generalised essay on the environment. Reference should be made to specific examples of places and phenomena. References could include the Amazon region (but concentrate on the Spanish-speaking countries only). Geographical and geological features could be mentioned: the variety of landscape: rainforest, mountains, plateaux, deserts, etc. the natural resources: oil, minerals, plants, etc. The threats facing the natural environment are enormous: timber destruction, oil exploration, over-fishing, contamination of all types, effects of urbanisation and tourism, etc. It is important that there should be specific references to facts, places, statistics, etc. There must be analysis and evaluation of the damage and the prospects for the future. An answer should give full evidence of the natural environment in Latin America and an evaluation of how it can survive in face of the threats from the modern world.</p>

Question Number	Indicative content

4 (a)	<p><b>UNA COMUNIDAD AUTÓNOMA DE ESPAÑA</b></p> <p>The answer to this question will depend on the <i>Comunidad</i> chosen. Candidates should identify the main aspects of the climate in the region and should analyse the relative importance it has in the economy. This could affect agriculture, tourism, etc. The answer should evaluate the effects of climate change in the chosen region. Beware: there must be specific information with facts, names, statistics. This should not be a generalised essay on the environment and climate change. Full analysis and substantiation is required.</p>
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Question Number	Indicative content
4 (b)	<p>Candidates will be expected to describe the principal features of the gastronomy of the <i>Comunidad</i> they have chosen. This could include produce, food and wines, etc. and should include an analysis of the changes that have taken place or are taking place with regard to regional gastronomy in face of other national and international influences. How far is the region maintaining its gastronomic identity. Facts, evidence and analysis are needed.</p>

Question Number	Indicative content
5 (a)	<p><b>EL CINE DE CARLOS SAURA</b></p> <p>Candidates should choose 2 films: one made during the Franco years and one afterwards. There should be a detailed comparison of the two films. Recognition of the use of censorship in the film industry during the Franco regime is essential. Directors such as Saura had to use methods of “getting round” this. Open political criticism was not allowed. <i>La caza</i> is a parable of men in the extreme position of violence. The lack of colour, the harsh landscape, the bleakness are metaphors of the political time, with so many hidden references to the post-war situation. In other films made during the censorship years, Saura used metaphors to hide his political criticism: <i>Peppermint frappé</i>, <i>La madriguera</i>, <i>El jardín de las delicias</i>, <i>Ana y los lobos</i>, centre on analysis of the Spanish Francoist middle class and how they self-destruct, etc. There are many examples of characters in the films representing political attitudes. Saura has written much about the difficulties of working under the censorship rules and the methods he used to avoid them. One result is that these early films can be seen on two levels: the evident superficial level and the deeper, hidden political meaning. In the years of the Transition and democracy, with the end of censorship, Saura could work in a freer climate and films such as <i>Carmen</i>, and <i>¡Ay Carmela!</i> reflect this by allowing him to make political criticism. Saura found it particularly important to portray openly the political ideologies and events that he himself had experienced during the Civil War. He thought it was important for film directors of the time to make political cinema. Nevertheless, in recent years, Saura has moved away from all politics in the films and his latest works have concentrated on music and art: <i>Tango, Flamenco</i>, <i>Bodas de sangre</i>, <i>Goya en Burdeos</i> etc. In an interview in 1997, he stated “Quizás mi capacidad política terminó con la muerte de Franco”. In answer to this question, candidates should choose a film from each era, make a detailed comparison of the two works and explain how the political situation of the time influenced Saura in each film.</p>

Question Number	Indicative content
5 (b)	<p>Candidates should refer to at least two films and more if wanted. Evidence should be</p>

	<p>given of the way in which Saura portrays Spanish society. This is a crucial aspect of his films. In <i>La caza</i> there is the brooding gloominess and frustrations of post-civil war Spain; in <i>Ana y los Lobos</i> the three brothers represent Spanish society under Franco: the military, the sexual repression and the religion. The wife Lucky reflects the lack of freedom enjoyed by women; the same family appear in <i>Mamá cumple 100 años</i> but during the Transition period and feminism begins to appear. <i>Deprisa, deprisa</i> shows the impact of changing society on a new generation - youth alienation. Saura chose to use young people off the street instead of professional actors for this film, trying to capture a more genuine feel for the changing society. <i>Cría Cuervos</i> and <i>Carmen</i> both reflect important elements of Spanish society and the way in which it was changing, both because of internal forces and foreign influences. Whichever films are chosen, candidates would be expected to describe the elements of Spanish society and to give an evaluation of the way in which these are portrayed and their importance in the films.</p>
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Question Number	Indicative content
6 (a)	<p><b>EL INDIVIDUO Y LA SOCIEDAD EN LA OBRA DE GARCÍA MÁRQUEZ</b></p> <p>The candidates will have read two of the following texts: <i>El coronel no tiene quien le escriba</i>; <i>Crónica de una muerte anunciada</i>; <i>Los funerales de la Mamá grande</i> and <i>Cien años de soledad</i>. They are asked to describe the poverty in which some of the characters live and to analyse the attitude that the poor adopt towards the rich. The degree of poverty varies according to the characters. The most extreme poverty is probably that of the Colonel and his wife. In other cases it is relative such as that of the Vicario family, but it is significant when compared with the vast wealth of Bayardo San Román. Dámaso and his wife (<i>En este pueblo no hay ladrones</i>), Baltazar (<i>La prodigiosa tarde de Baltazar</i>), and the mother (<i>La siesta del martes</i>) would all be counted amongst the poor. They live in a society dominated by the rich, whose wealth has often been acquired by corrupt means. The poor have every reason to hold little respect for the rich, and some are prepared to steal from them - Dámaso, or to succumb to them - el Viudo de Xius or the Vicario family. More often, however, they retain their independence and their pride, as is shown by the Colonel, Angela, the mother and Baltazar. Their feelings are indicated in subtle ways - the remarks of the dentist, for example, or of the doctor. In most of the encounters between rich and poor, the poor, by their actions, show themselves to be morally superior.</p>

Question Number	Indicative content
6 (b)	<p>They are asked to describe the relationship between a couple in each of the texts they have read, and to determine whether it is a positive or a negative relationship. The most obvious candidates would be the Colonel and his wife from <i>El Coronel</i> or Ángela and Bayardo San Román from <i>Crónica</i>. From <i>Funerales</i>, they might choose Dámaso and Ana (<i>En este pueblo no hay ladrones</i>) or Montiel and his wife (<i>La viuda de Montiel</i>). Much could be said in each case. The Colonel and his wife are different in outlook. He is an incurable optimist, she is more realistic and practical. But they will draw attention to the tenderness and mutual support that they show one another, and the familiarity and easy banter between them. They will almost certainly conclude that this is a loving and positive relationship. Between Ángela and Bayardo it is more complex. The marriage has a shaky beginning. His motivation in marrying is rather unclear and hers is based on obedience to her parents who cannot resist his wealth. The wedding night will be described as anything but positive. Nevertheless, she has fallen in love with her husband and as a result of her persistence and single-</p>

	<p>mindedness they are reunited after twenty-three years. A strange ending to a strange relationship, but one can conclude that in the end it has proved to be positive. There is little that is positive in the other relationships listed, both of which are one-sided. Ana works extremely hard to support her feckless partner Dámaso who treats her so badly and whom nevertheless she appears to love. The viuda de Montiel has always lived in a world of her own, neither knowing or caring how her husband has acquired the wealth that she is so happy to spend.</p>
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Question Number	Indicative content
7 (a)	<p><b>EL TEATRO DE LORCA</b></p> <p>The candidates will have studied two of the following three plays: <i>Bodas de sangre</i>, <i>La casa de Bernarda Alba</i> and <i>Yerma</i>. They are asked to compare the themes of the two plays and to decide which they consider to be most successful. Whichever plays they have chosen, they will find certain things in common although they will also draw attention to differences. The three plays are set in the countryside in Andalucía, although <i>La Casa</i> is less rural than the other two, and the lives of all are governed by a strict code of conduct that weighs particularly heavily on the women. In each case there is a death or deaths that are caused by frustration and by breaking of the rules. Honour figures largely in all three, as does the conflict between communal values and the desire of the individual. The notion of destiny is prominent in <i>Bodas de sangre</i>, but could also be said to play a part in <i>Yerma</i>. In <i>La casa</i>, however, individual responsibility is more to the fore. In <i>Bodas</i> and <i>Yerma</i> the ending is predicted to a certain extent by the plays' titles. The ending is less obvious in <i>La casa</i>. Candidates may well conclude that they have no particular preference for one play, but they should give their justification for this position. Preferences will be personal and could be based on the plot, the characters, the structure, the poetry, etc. Any reasons will be acceptable as long as they are well argued.</p>

Question Number	Indicative content
7 (b)	<p>The candidates are required to examine some of the images and symbols used by Lorca and to discuss the extent to which they help them to understand and to appreciate his plays. Candidates will note that the plays contain songs and poems, but that his prose is also poetic. His use of symbolism is an important aspect of this. They will probably refer to some of the recurrent images that he uses, and discuss the context in which they occur. Many of them are taken from Nature, which is appropriate for the rural setting of the plays. The horse is a symbol of virility; water is associated with fertility and thirst with the suppression of sexual desire. Examples of these associations abound in all three plays. Other symbols that could be examined are grass and wheat, heat and fire, blood, knives, etc. Colour symbolism will also be mentioned, both the colours used in the dialogue and in the stage directions. In assessing the effectiveness of these symbols and images, they will probably conclude that in addition to the aesthetic appeal of his imagery, they help to anchor the plays in their specific setting at the same time as giving them universality.</p>

Question Number	Indicative content
8 (a)	<p><b>LA VIDA DE LAZARILLO DE TORMES</b></p> <p>The candidates are required to describe some of the humorous aspects of this novel and to discuss the author's purpose in writing the novel in this way. They will</p>

	probably focus on some of the amusing episodes that occur throughout most of the novel, and will indicate what makes them funny, but they should also look at the language that is used. They may highlight the parody of religious terminology, and the use of rhetorical devices to humorous effect. In discussing the author's purpose they may quote from the prologue in which he speaks of entertaining his reader but at the same time providing <i>algún fruto</i> . They may also discuss his claim to be writing in <i>este grosero estilo</i> . They will provide their own interpretation of his motivation - satirising his society, sugaring the pill, justifying the anonymity, avoiding censorship, or something else.
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Question Number	Indicative content
8 (b)	They are asked to list the main lessons that Lazarillo learned from his various masters and to examine the extent to which he put these lessons into practice when he became an adult. They may make a distinction between the lessons that he claims to have learned and those that he is less ready to acknowledge. From the outset he became aware of the need for self-reliance, a necessity that was reinforced during the periods with successive masters, and of this he was very proud. But he also learned trickery, deception, cruelty, selfishness, materialism, worldliness, hypocrisy, self-deception, etc. Examples will be given of how particular masters imparted these particular lessons. Candidates will analyse the stance that he adopts in the final chapter with regard to his current prosperity and to his relationship with the Archpriest in order to assess the extent to which the lessons have been absorbed.

Question Number	Indicative content
9 (a)	<b>F. FERNÁN-GÓMEZ: LAS BICICLETAS SON PARA EL VERANO</b>  They are asked to give a brief account of what happened in the prologue and in the epilogue and to analyse the way in which the life and attitudes of Luisito changed in the course of the play. They will note that both scenes have the same setting, but the pre-war half constructed buildings of the Ciudad Universitaria are replaced in the epilogue with ruined buildings and trenches. They will recall the war games of the two boys, their plans for the summer holidays, their conversation about novels and films and their conviction that there could never be a battle in Madrid. In the epilogue Luis is told that in the event of his father's detention he will need to become the breadwinner, working as a messenger boy. The bicycle that that he longed for in order to go out with a girl before the War, will now be needed to do his job. It is obvious that the life of Luisito has been totally changed by the War, but for him it has also been a period of growing up, as is symbolised by the cigarette shared with his father. They will note the deprivations he suffered along with his family, his sexual experimentation and his shattered dreams. He is left wondering along with his father whether summer will ever come again.

Question Number	Indicative content
9 (b)	They are asked to examine some of the hopes for the future held by characters in the play and to determine how and why they became disillusioned. In the early stages optimism is seen in many of the characters, but most particularly in the younger members. Luisito and Pablo while enjoying the present look forward to a long period of vacation with excursions with girls and visits to the cinema, although they also have to study to pass the exams they have both failed. Luis is fascinated by novels,

and dreams of becoming a writer himself. His father too had had literary ambitions, but the realities of life, marriage and children, prevented him from realising them. Manolita is excited by the new freedoms enjoyed by women and hopes to become an actress. Doña Marcela wishes to take advantage of the Republican legislation and get divorced. Doña Dolores just wishes for the continued success and contentment of her family. There is a feeling of optimism and potentiality all round. The war changes all this. Luis and Pablo can no longer go out, the theatres are closed, daily survival replaces ambition for the future. Friends and family are killed. Republican legislation is overturned. The family were not on the side of the victors, so an uncertain and difficult future awaits them, with their dreams shattered. Luis must become a messenger boy, and Manolita will bring up her child as a single mother.

Question Number	Indicative content
10 (a)	<p><b>L. ESQUIVEL: COMO AGUA PARA CHOCOLATE</b></p> <p>They are asked to describe the feelings that Tita had towards her mother and to analyse the way in which she was able to escape her influence. Although Mamá Elena was a tyrant towards her daughter and kept her in almost total subservience, Tita never inwardly accepted her mother's dominance. She learned to avoid her mother's blows and to choose an appropriate form of words, but she remained in a constant state of rebellion. She secretly challenged everything her mother said and did, and felt intense anger towards her, but didn't give voice to her sentiments until the death of her nephew Roberto when she accused her mother of killing him and said she was sick of obeying her orders. After Mamá Elena's death Tita was persecuted by her ghost, until she banished it with the words, "I hate you and have always hated you." Tita always resisted the influence of her mother, although she was not able to show this openly. She took refuge in the world of the kitchen where she was able to enjoy independence and creativity. The effect of the emotions that she invested in the food she prepared represented her triumph over all those around her, but in particular over her mother. She distanced herself from her physically while staying with John Brown, and emotionally when she returned to the ranch. The final moment was when she dismissed the ghost and obtained total autonomy.</p>

Question Number	Indicative content
10 (b)	<p>They are asked to describe some of the aspects of the novel that are specifically Mexican and to discuss the way in which the Mexican setting contributes towards its success. Candidates will refer to the setting of the novel, which is rural Mexico in the early 1900s. The Revolution invades the life of the family throughout. The revolutionary Juan abandons the battlefield to encounter Gertrudis and carry her off on his horse. She later returns to the ranch as a General. Chenchu gives Tita graphic accounts of violent battles and cruel reprisals. Mamá Elena terrifies the revolutionary soldiers and earns the respect of their captain. Chenchu is raped and Mamá Elena paralysed by bandits. The Revolution provides a suitable background for Tita's personal struggle for independence. They will note the Indian influence in the speech, beliefs and recipes of Nacha and Chenchu. Tradition plays an important part in the novel, not only the peculiar traditions of the family, but also the manner of marking and celebrating various moments in the calendar year. In particular, they will refer to the recipes and their ingredients that are specific to Mexico. These recipes had been handed down in the family of the author, and in the novel are passed on for posterity. They will probably also note the interplay of fantasy and reality, or Magical Realism, that is so characteristic of Latin-American fiction. They will probably come to the</p>

	conclusion that the Mexican elements contribute significantly to the success of the novel. The story in itself is familiar and universal, but the Mexican background provides a richness and colour that considerably enhances the enjoyment of the reader.
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Question Number	Indicative content
11 (a)	<p><b>B. ATXAGA: ESOS CIELOS</b></p> <p>They are asked to describe some of the thoughts that Irene has when she looks at the sky and to consider what the sky means for her. Irene's journey from Barcelona to Bilbao takes place in the course of a day. It is both a physical journey, returning her to her home after a period in prison, and a psychological journey in which she tries to come to terms with what has happened in her life and where she is now. She frequently looks at the sky and observes the changing light, colours and weather conditions. She also notices sparrows, seagulls and crows flying towards the sky, trees that seem to be marching towards the horizon, cigarette smoke curling upwards and plastic bags being blown around. Throughout the journey she engages in an interior monologue and the sight of the sky prompts thoughts about her past and her future, with the changing colours representing aspects of her psychological state. For example the leaden sky of Barcelona reminds her at first of a marble tombstone, then later of a dirty sheet with parallel blue stripes as if somebody had cut it with a knife. The red tints in the sky are like bloodstains that somebody has tried to wash out. Such thoughts produce uncomfortable memories of past events. As she leaves the city the patches of blue are like openings that she would like to enter but her spirit is too restless and full of negative thoughts for her to float into the sky like a cloud. At times, on observing the sky, she is filled with a sense of wellbeing. At other times, the light is too bright for her to see anything. When she sees the evening star or Venus, she thinks of everything dispersed during the day being collected up and taken home, and wishes that Venus would gather up the fragments of her life and pack them neatly together. At the last moment as she heads for home across the bridge in Bilbao she remarks that despite the drizzle she can see the moon between the clouds. The sky seems to represent many things for Irene. After the months of confinement it clearly stands for space and freedom. It also represents escape. The sparrows she saw in Barcelona seemed to be flying towards the prison, but the seagulls are heading for the sky. However, the sky is also changeable and complex and has its dark as well as its bright aspects. In this respect it probably represents life itself.</p>

Question Number	Indicative content
11 (b)	<p>They are asked to describe the behaviour of two individuals who come into contact with Irene and to analyse the influence that they have on her way of thinking. In the complex psychological state in which Irene finds herself, it could be said that everyone she meets has an influence upon her to some extent. From the past the most significant figures are Larrea whom she loved, Andoni who had treated her so badly, and Margarita, the companion of her prison days. On the journey she found allies in the nuns and the large lady and enemies in the two plainclothes policemen, the man in the red tie and the one with the boxer's face. The two most interesting individuals and the ones most likely to be described are Margarita and the man in the red tie. Margarita, an older woman from Argentina and a long-stay prisoner, was Irene's cellmate, friend and mentor. With her philosophy and her humour she had helped her to endure prison life, and memories of her comments came back</p>

	<p>throughout the journey. She had taught her English and introduced her to literature, particularly poetry. As a parting gift she gave her the fragment from the Sixtine Chapel that she had painstakingly copied. This fragment in which the hand of God failed to touch Adam's hand became for Irene a metaphor for life. The man in the red tie was handsome and charming but he had a mission to seek the collaboration of Irene in denouncing her former associates. He was intelligent and perceptive and appeared sincere when he claimed that he genuinely wanted to help her. Margarita taught Irene much about life, literature, companionship and love, and the policeman brought her face to face with the reality of the political situation in which she had become embroiled. In dealing with an uncertain future in Bilbao, Irene will need the wisdom and idealism imparted by Margarita tempered with the realism and pragmatism of the man in the red tie.</p>
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Question Number	Indicative content
12 (a)	<p><b>E. MENDOZA: SIN NOTICIAS DE GURB</b></p> <p>They are asked to outline some of the negative aspects of contemporary urban life that are dealt with in the novel and to consider whether it is successful that the criticism is made by an extraterrestrial. Although the target of much of the satire is specifically Barcelona and the incompetence of the authorities, there are other aspects that could be considered universal. Modern urban life is seen as materialistic, chaotic, and dehumanising. Cities are choked with traffic and pollution. There is social inequality, aggression and senseless activity. These aspects will be illustrated by some of the experiences and encounters of the narrator. The human scene is described by an outsider who purports to bring objectivity and rationality to his observations. His accounts are presented as fact and incontrovertible. Had the urban scene been described from inside by a human being, one would expect a particular angle or agenda, but a being from another world presents things just as he sees them. In this way he is granted supreme authority and is unchallengeable. The effect of this is to make human life seem totally absurd and to render the satire more effective.</p>

Question Number	Indicative content
12 (b)	<p>Candidates are asked to describe some of the very exaggerated episodes that occur in this novel and to consider how one reacts on reading them. There are many that could be chosen, often associated with the extraterrestrial's ability to transform himself into anyone he chooses. For example, he acquires vast sums of money by manipulating the lottery numbers and by adding zeros to the amount with which he has opened a bank account. He gives the impression that anyone with a little intelligence could do the same. He spends lavishly on multiple items, for example ninety-four identical ties, seven hundred hams and the complete contents of the shop with electrical appliances. But he also buys half a kilo of carrots. The reader is highly amused by this, mainly because of its incongruity, but also because of its basis in fact, conspicuous consumption and the purchase of luxury goods of which one has no need. The reader is entertained because the wild exaggeration is always based on a recognisable aspect of human behaviour. So one laughs but one is also led to question.</p>

Question Number	Indicative content
13 (a)	<p><b>R.SENDER: RÉQUIEM POR UN CAMPESINO ESPAÑOL</b></p>

	<p>They are asked to examine some of the differences in social class that are present in this novel and to assess the extent to which social conflict influences the novel's development. The novel is set in a village where most of the inhabitants are peasants or smallholders such as Paco's father. This is a hierarchical society and at the lowest end of the social scale are the dispossessed, the cave-dwellers. The land is owned by an absentee Duke to whom the peasants pay rent. The rich men of the village are the Duke's estate manager, don Valeriano, don Gumersindo and el señor Cástulo Pérez. The priest, Mosén Millán falls outside this social hierarchy but occupies a position of eminence as the spiritual leader of the village who owes allegiance to the Catholic Church. Paco was brought face to face with the divisions of wealth when as a child he visited the cave with Mosén Millán. From that moment he determined to work towards correcting the injustice and as the priest acknowledged, that visit influenced everything that he did subsequently, becoming a councillor, withholding rent from the Duke and disarming the duke's guards. In so doing he came up against the vested interests of the rich and this led to his execution. Caught between his pastoral role and his loyalty to the Institution that he served Mosén Millán found himself throwing in his lot with the rich. The novel is a microcosm of the social situation that prevailed throughout Spain in the period leading up to the Civil War, and as such the question of social conflict is central to its development.</p>
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Question Number	Indicative content
13 (b)	<p>They are asked to give a brief description of the attitudes and behaviour of El Zapatero and La Jerónima and to consider what the two characters represent. They will probably be described in terms of the attitude they show towards Mosén Millán and also of the influence they have on the thinking and development of Paco. Whereas most of the villagers demonstrate an apparent respect for the priest, these two are quite prepared to display their opposition to him. The talisman that La Jerónima places under the pillow of the infant Paco acts as a challenge and an alternative to the scapular placed there by the priest. She has her own system of beliefs, traditions and rituals, and is a kind of priestess who exercises as much if not more influence in the village than the priest. She engages in outrageous banter with the Zapatero but they are in fact very good friends as is witnessed in her reaction to his death. The Zapatero is an intelligent and perceptive man who is more aware of what is happening nationally than the other villagers. He is anti-clerical and can see Mosén Millán for what he is. As Paco gradually distances himself from the priest, the influence of these secular figures becomes more important. These two characters stand out as contrasts to Mosén Millán. They represent a more earthy, pagan Spain. They celebrate life and joy, but are vanquished by the forces of war and death.</p>

Mark	Knowledge and Understanding (AO4)
27-30	Excellent k/u. Highly relevant and perceptive. Excellent ability to analyse and to substantiate points in depth. Excellent insight into the topic/text. Very high degree of independent judgement.
24-26	Very good k/u, showing ability to analyse in depth. Clearly expressed and largely relevant; points well substantiated. Very good degree of independent judgement.
21-23	Good k/u. Sound ability to analyse and substantiate points but tends to lack originality. Mostly relevant with minor lapses. Good degree of independent judgement.
18-20	Adequate k/u. Shows ability to analyse and substantiate points but is inconsistent. Minor digressions. Beginnings of independent judgment.
15-17	Satisfactory k/u. Modest ability to analyse and substantiate points. Some irrelevance and lack of clarity at times.
12-14	Moderate k/u but significant omissions. Some ability to analyse and substantiate points. Contains some irrelevance/ inaccuracy. Attempts to evaluate but treatment often too factual.
9-11	Limited k/u. A small amount of relevant material presented, showing limited ability to analyse and substantiate points. Tends to be predominantly descriptive/narrative.
5-8	Very limited k/u. A very small amount of relevant material presented but often confused. Little ability to analyse and substantiate points.
1-4	Minimal k/u. Mostly irrelevant and/or confused. Almost no ability to substantiate points.
0	Completely irrelevant.

k/u = knowledge and understanding of the society/culture of the TL country/community

Mark	Organisation and Development of Ideas (AO2)
8/9	Excellent o/d. Material very effectively marshalled and developed within a carefully planned framework. Logical sequence of ideas. Skilfully controlled throughout.
7	Very good o/d. Material very well planned and sequenced. Good control and coherently presented argument.
6	Good o/d of material and effective sequencing of ideas. Generally well constructed with minor lapses.
5	Satisfactory o/d of material. Development patchy and/or unambitious. Ideas not always effectively sequenced.
4	Some o/d. Development of ideas impeded at times by lack of ability to organise material logically. Rambling and/or repetitive at times.
3	Limited o/d. Attempts to construct an argument. Limited ability to draw conclusions.
2	Very limited o/d. Structure lacks coherence. Very limited ability to draw conclusions.
1	Minimal o/d. Structure almost wholly lacking in coherence. No ability to draw conclusions.
0	So ill organised and lacking in coherence that no credit can be given.

o/d = organisation and development

Mark	Quality of Language (AO3)
5/6	Excellent communication. Language almost always fluent, varied and appropriate. Wide range of lexis and structures. High level of accuracy.
4	Very good communication. Errors rarely impede comprehensibility. Language mainly accurate and appropriate. Good range of lexis and structures. Good handling of complex structures and good use of idioms.
3	Satisfactory to good communication. Inaccurate language occasionally impedes comprehensibility. Fair range of appropriate lexis. Structures often well handled.
2	Some communication achieved but lacks comprehensibility at times. Limited linguistic range; basic sentence construction. Register often inappropriate.
1	Very basic level of communication. Language often breaks down because of lack of linguistic knowledge and/or ability to use structures. Very inaccurate.
0	No rewardable language.

Answers which are totally irrelevant or can be given no credit for content will be awarded no marks for either content or language.