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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

**A LEVEL (NEW)  
SPANISH - COMPONENT 3  
A810U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCE A LEVEL SPANISH**  
**SUMMER 2019 MARK SCHEME**

**General Advice for examiners**

The candidate is required to write **two** essays, one each on the two works they have studied for A level. One of the works **must be a literary work** and the second can be an additional literary work or a film. Candidates **may not answer more than one question on film** for this component.

The skills assessed on this paper are AO3 and AO4. For AO3 the candidate must demonstrate that he/she is able to manipulate French accurately in written form, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of different aspects of the culture and society of countries or communities where French is spoken. In addition the candidate must demonstrate that they can respond critically and analytically to different aspects of the culture and society of countries or communities where French is spoken.

You will apply the mark scheme as set out in the marking grid. For AO3 and AO4 the marking grid has 5 two-mark bands. To select the appropriate band and mark you must do the following:

**Banded mark schemes**

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band. You should first read and annotate a candidate's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied.

This is done as a two stage process.

**Stage 1 – Deciding on the band**

When deciding on a band for each assessment objective, the answer should be viewed holistically. Beginning at the lowest band, you should look at the candidate's answer and check whether it matches the descriptor for that band. You should look at the descriptor for that band and see if it matches the qualities shown in the candidate's answer. If the descriptor at the lowest band is satisfied, you should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For instance if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content. You should not seek to penalise candidates as a result of small omissions in minor areas of an answer.

## Stage 2 – Deciding on the mark

Once the band has been decided, you can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. You will then receive examples of answers that have been awarded a mark by the Principal Examiner. You should mark the examples and compare your marks with those of the Principal Examiner.

When marking, you can use these examples to decide whether a candidate's response is of a superior, inferior or comparable standard to the example. You are reminded of the need to revisit the answer as you apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

For AO4 a successful critical and analytical response is one which will clearly demonstrate that the candidate is able to select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts related to the works studied.

The approximate number of words advised for each essay is 300. Responses which exceed the guidance must not be penalised and reward must be given for all valid responses. It is content which will determine whether a candidate has written enough to access the full mark scheme and not the number of words. Additional notes are also provided with the mark schemes but they are not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a candidate need not cover all of the points mentioned in the additional notes but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

When marking the essays you should have the titles to hand as the writing task requires the candidate to deal with a specific idea or ideas. The candidate is expected to answer the question as set and not provide a **general** comment on the subject matter as a whole. If a candidate adopts a broad-brush approach they will be unlikely to focus on the task as set, leading to digression and irrelevance.

### Component 3: Mark scheme for essays

Two essays each marked out of 20.

For each essay the marks are divided as follows between the two Assessment Objectives; AO3 and AO4.

|                | <b>AO3</b>                                                          | <b>Marks</b> | <b>AO4</b>                                   | <b>Marks</b> | <b>Total marks</b> |
|----------------|---------------------------------------------------------------------|--------------|----------------------------------------------|--------------|--------------------|
| <b>Essay 1</b> | Manipulate language accurately using a range of lexis and structure | <b>10</b>    | Critical analysis and evaluation of set work | <b>10</b>    | <b>20</b>          |
| <b>Essay 2</b> | Manipulate language accurately using a range of lexis and structure | <b>10</b>    | Critical analysis and evaluation of set work | <b>10</b>    | <b>20</b>          |
| <b>Total</b>   |                                                                     | <b>20</b>    |                                              | <b>20</b>    | <b>40</b>          |

### Component 3: Marking grid for critical and analytical response in writing

| Marks | AO3: manipulate the language accurately, in written forms, using a range of lexis and structure                                                                                                                                                                              | Marks | AO4*: show knowledge and understanding of, and respond critically and analytically to, different aspects of the culture and society of countries/communities where the language is spoken                                                                                                                                                                                                                                                 |
|-------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9-10  | <ul style="list-style-type: none"> <li>Consistently accurate manipulation of the language of study.</li> <li>Use of a wide range of lexis, grammatical structures and idiom.</li> <li>Style and register is appropriate for the task set.</li> </ul>                         | 9-10  | <ul style="list-style-type: none"> <li>A detailed, critical appreciation and analysis of the literary work / film which is very well supported by evidence.</li> <li>Points of view are justified and fully developed.</li> <li>There is a clear and coherent analysis and evaluation of issues and themes.</li> <li>Clear and detailed analysis of the culture and society within the literary work / film where appropriate.</li> </ul> |
| 7-8   | <ul style="list-style-type: none"> <li>Accurate manipulation of the language of study, with only a few errors.</li> <li>Use of a good range of lexis, grammatical structures and idiom.</li> <li>Style and register is mostly appropriate for the task set.</li> </ul>       | 7-8   | <ul style="list-style-type: none"> <li>A critical appreciation and analysis of the literary work / film which is supported by good evidence.</li> <li>Points of view are justified and developed.</li> <li>There is a degree of analysis and evaluation of issues and themes, although it may not be in depth.</li> <li>An analysis is made of the culture and society within the literary work / film where appropriate.</li> </ul>      |
| 5-6   | <ul style="list-style-type: none"> <li>Some errors in manipulation of language.</li> <li>Some vocabulary may be lacking or used inappropriately. Any idiomatic language used is simple.</li> <li>Style and register is generally appropriate for the task set.</li> </ul>    | 5-6   | <ul style="list-style-type: none"> <li>A sound knowledge of the literary work / film but some evidence is irrelevant.</li> <li>Points of view are expressed with some supporting evidence.</li> <li>There are attempts to develop arguments and main points are evaluated.</li> <li>Some analysis of the culture and society within the literary work / film where appropriate.</li> </ul>                                                |
| 3-4   | <ul style="list-style-type: none"> <li>A high incidence of basic errors affect accuracy.</li> <li>Short sentences predominate. Some sentences incomplete and there is limited idiomatic knowledge.</li> <li>Style and register is simple.</li> </ul>                         | 3-4   | <ul style="list-style-type: none"> <li>A superficial knowledge of the literary work / film with evidence which is nearly always irrelevant.</li> <li>Points of view expressed with little use of supporting evidence.</li> <li>Only a partial response to the question set.</li> <li>Limited analysis of the culture and society within the literary work / film.</li> </ul>                                                              |
| 1-2   | <ul style="list-style-type: none"> <li>Little if any understanding of grammar.</li> <li>Sentences often fragmented with very few correct patterns and features of language of study. Short phrases predominate.</li> <li>Heavy reliance on anglicised structures.</li> </ul> | 1-2   | <ul style="list-style-type: none"> <li>A knowledge of the literary work/film which is extremely limited and there is no supporting evidence.</li> <li>Only a few points of view made are relevant to the question set.</li> <li>A minimal response to the question set.</li> <li>Very little attempt to analyse the culture and society within the literary work / film.</li> </ul>                                                       |
| 0     | <ul style="list-style-type: none"> <li>Nothing of value.</li> </ul>                                                                                                                                                                                                          | 0     | <ul style="list-style-type: none"> <li>Nothing of value.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                       |

\*Please refer to the subject specific additional notes when assessing AO4.

## La literatura

Federico García Lorca: *La casa de Bernarda Alba*

[20]

1. “En esta obra Lorca destaca las consecuencias de un pueblo lleno de mujeres débiles.” Evalúa esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may discuss whether:</p> <ul style="list-style-type: none"><li>• there is really a lack of empowerment of women</li><li>• the absent men are all controlling</li><li>• “different” characters like Adela are under threat</li><li>• the enemies of strong women like Adela are other women</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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2. “El control social aquí está en manos de las mujeres ancianas.” Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"><li>• how power in the family and village resides in the mouth of women</li><li>• how the conduct and fate of younger women are decided by their elders</li><li>• how the women seem beholden to the absent men</li><li>• whether women are active or passive in the play</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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3. Analiza la creciente madurez de Luis a través de la obra.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• the nature and place of Luis' playing at the beginning and end</li> <li>• his behaviour towards the maid</li> <li>• his changing relationship with his father</li> <li>• his growing sense and perception of responsibility</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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4. "La obra destaca que en la guerra todos los personajes no pueden quedarse pasivos." Evalúa esta afirmación:

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• how main characters react to the impact of the Civil War</li> <li>• how characters react to increasing constraints on daily routine</li> <li>• how some are selfish, others altruistic</li> <li>• how some support the Republic, others Franco's side</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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5. Analiza hasta qué punto se puede decir que Mamá Elena es una “hipócrita egocéntrica”.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• how Mamá Elena governs her household</li> <li>• her treatment of Tita</li> <li>• whether she is totally selfish</li> <li>• her behaviour against the background of revelations about her true love</li> </ul> <p>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/> <u>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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6. “La única mujer emancipada en la novela es Gertrudis.” Evalúa la validez de esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• how Mamá Elena’s three daughters react to her control</li> <li>• Gertrudis’s break for freedom</li> <li>• whether working as a prostitute can be called emancipation</li> <li>• whether Gertrudis achieves emancipation by becoming a Generala</li> </ul> <p>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/> <u>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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7. “A pesar de su madurez aparente, Santi sigue siendo un niño.” Evalúa esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may:</p> <ul style="list-style-type: none"> <li>• compare and contrast Santi’s behaviour with that of the other children</li> <li>• analyse how Santi is regarded by the children and adults</li> <li>• analyse his reactions to adults</li> <li>• draw conclusions about aspects of his maturity or immaturity</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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8. “En la novela Castresana subraya que el verdadero patriotismo puede ser vasco y español al mismo tiempo.” Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• the historical background of the “patria chica”</li> <li>• the importance of identity to the Basque children</li> <li>• how Santi treats Spanish exiled children from other regions</li> <li>• the attitude of Santi towards the integration of Basques and other Spaniards</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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9. “La novela es una tragedia porque el coronel pasa su vida con sueños imposibles.”  
Evalúa esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• how the coronel lives in the past</li> <li>• his unshakeable faith in the fighting cock</li> <li>• his failure to address poverty</li> <li>• the ambiguity of the ending</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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10. “Aquí García Márquez destaca lo noble y grande que puede ser un hombre pobre.”  
Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• the unbreakable optimism of the coronel</li> <li>• how other characters regard the coronel</li> <li>• the stoicism with which he treats his wife’s carping</li> <li>• the forbearance with which he faces hunger and poverty</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward<br/>will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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11. “El idealismo de Paco no le permite ver la maldad de los otros.” Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may:</p> <ul style="list-style-type: none"> <li>• analyse whether Paco is pragmatic or idealistic</li> <li>• compare and contrast Paco’s idealism with the priest’s behaviour</li> <li>• analyse Paco’s interaction with the big landowners</li> <li>• analyse whether Paco is too naïve in his dealings with the priest</li> </ul> <p>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/> <u>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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12. “Puede ser que hayan ganado los ‘señoritos’ pero la memoria de Paco sigue viviendo.” Evalúa esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• why Paco is murdered by the señoritos</li> <li>• why the peasants do not attend the memorial Mass for Paco</li> <li>• the importance of the ballad and the potro</li> <li>• the moral stature of Paco in the novel</li> </ul> <p>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/> <u>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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## Las películas

### Guillermo del Toro: *El laberinto del fauno*

[20]

13. Analiza el final de esta película, teniendo en cuenta lo que ha pasado antes.

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| <b>AO4</b> | <p>In response to the essay question the candidate may:</p> <ul style="list-style-type: none"><li>• analyse the beginning and end of the film</li><li>• analyse the role of the faun in the film</li><li>• compare and contrast reality and fantasy in Ofelia's life</li><li>• discuss whether the film is an allegory or not</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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14. Analiza el significado y la importancia de las pruebas que tiene que superar Ofelia.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"><li>• the surrealistic aspects of the tests</li><li>• whether they take place in the real or fantasy world</li><li>• why Ofelia is the only person to see the toad, hombre pálido and faun</li><li>• possible links with traditional fairy tales</li></ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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15. “Estas mujeres emancipadas no pueden abandonar a los hombres.” Analiza hasta qué punto estás de acuerdo con esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• whether the emancipated women are truly self-sufficient</li> <li>• whether all of the female characters behave rationally</li> <li>• whether the women are emotionally dependent on the men</li> <li>• whether Pepa finally becomes free from Ivan</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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16. Analiza cómo Almodóvar usa la risa y la farsa en esta película para subrayar su mensaje.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• Pepa’s hysterical behaviour at the beginning and end</li> <li>• the farcical scenes when the drink is spiked</li> <li>• the slapstick involving the camp taxi driver</li> <li>• the humour deployed in the scene of the alleged terrorists</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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17. “María es muy tonta o muy valiente porque vive su vida sin hacer caso de las amenazas personales.” Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• whether María makes a wise decision to give up flower-packing</li> <li>• her daring decision to work for the drug cartel</li> <li>• the evidence she sees of the violence of the Colombian drug runners in New York</li> <li>• whether she is very foolish or very brave</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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18. ¿Hasta qué punto crees que la vida de María en los Estados Unidos parece más libre que su vida en Colombia? Justifica tu respuesta.

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| <b>AO4</b> | <p>In response to the essay question the candidate may:</p> <ul style="list-style-type: none"> <li>• analyse whether María’s life is really all that bad in Colombia</li> <li>• analyse how she exchanges her boyfriend for another implicated in drugs</li> <li>• compare and contrast the threat from the Colombian drug cartel with the New York version</li> <li>• analyse how her life is really going to be better in the United States.</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>. Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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19. “El ambiente fascista de la prisión se parece al de un campo de concentración.” Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse the:</p> <ul style="list-style-type: none"> <li>• strict regimentation of the prison</li> <li>• emphasis on corrective punishment</li> <li>• role of traditional religion</li> <li>• attitude of the governor to the starvation of babies</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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20. “El fusilamiento de las ‘rosas’ fue un crimen de venganza franquista.” Evalúa esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• the condemnation of the ‘rosas’ on dubious evidence</li> <li>• the ingenuousness of the ‘rosas’ towards their plight</li> <li>• the cold-hearted attitude of the priest</li> <li>• what Franco’s regime gained by shooting them</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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21. “Esta película subraya la decadencia moral en los últimos años del franquismo.”  
Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse the:</p> <ul style="list-style-type: none"> <li>• violence perpetrated by the etarras</li> <li>• atmosphere of “dog eats dog”</li> <li>• role of El Lobo as a double agent</li> <li>• urge to survive at all costs</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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22. Analiza hasta qué punto aceptas la crítica de que no hay personas fiables en la sociedad retratada en la película.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• the growing atmosphere of fear and terror in the film</li> <li>• the need to watch one’s back at all times</li> <li>• whether El Lobo is more immoral than other members of ETA and the intelligence services</li> <li>• whether anyone is in control of events in this film</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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23. “Modesto es un hombre sencillo que decide luchar contra la corrupción y la injusticia.” Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• how Modesto just seeks justice for his daughter’s murder</li> <li>• how the crime of the property speculators reflects post-Franco Spain</li> <li>• the persistence with which he pursues the truth</li> <li>• whether his use of violence is justified by his objectives</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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24. “En esta película Modesto llega a apreciar que la venganza es dulce.” Analiza esta afirmación.

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| <b>AO4</b> | <p>In response to the essay question the candidate may analyse:</p> <ul style="list-style-type: none"> <li>• how Modesto stumbles on the hidden truth of the land fire</li> <li>• whether he is right to investigate the case himself</li> <li>• whether the end justifies the means in his confrontation with larger forces</li> <li>• to what extent he loses his innocence when solving the case</li> </ul> <p><u>The above points are <b>suggestions</b> only and are <b>not exhaustive</b>.<br/>Reward will be given for <b>all relevant points</b> argued by the candidate.</u></p> |
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