



GCE AS MARKING SCHEME

SUMMER 2024

**AS
SPANISH - COMPONENT 3
CRITICAL WRITING
B810U30-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE AS SPANISH – COMPONENT 3

SUMMER 2024 MARK SCHEME

General Advice for Examiners

The candidate is required to answer one question; either question (a) or (b), on one work he/she has studied for AS. The work can be a literary work or film. The skills assessed on this paper are AO3 and AO4. For AO3 the candidate must demonstrate that he / she is able to manipulate Spanish accurately in written forms, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of and respond critically to, different aspects of the culture and society of countries or communities where Spanish is spoken. In Component 3 AO4 will be in the context of the literary work or film studied. There is one marking grid. You will apply the mark scheme as set out in the marking grid. There are five-mark bands for AO3 and AO4, Each containing 4 marks. The mark for AO3 is added to the mark for AO4 to give a total out of 40. 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 their 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 response is one which will clearly demonstrate that the candidate is able to present and justify points of view, develop arguments and draw conclusions based on understanding. At AS, knowledge and understanding of the work must include a critical response to aspects such as structure of the plot, characterisation, and use of imagery or other stylistic features, as appropriate to the work studied.

The approximate number of words advised is 250 words. 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 provided with the mark scheme 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 indicative content but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

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

When writing or speaking about themselves, gender identification should not be an issue as they should be using first-person pronouns. If candidates choose to write or speak in the third-person, they must be consistent in their pronoun choices, for example, use of 'they/them/xe/xhe' should not be seen as grammatically incorrect if the candidate is consistently using the chosen pronoun throughout their writing. Please be mindful of candidates' choices in assessing all work. When discussing another individual in the third person where gender or gender preference is unknown or undisclosed, WJEC expects consistent application of the gender agreement of the candidate's choice, for example, the discussion of a writer's craft could make reference to 'him/her' or 'they'.

Component 3: Mark scheme

One question 40 marks.

The marks are divided as follows between the two Assessment Objectives; AO3 and AO4.

Marks	AO3	AO4	Total marks
Question (a) or (b)	20	20	40
Total	20	20	40

Component 3: Marking grid for critical response in writing:

[40 marks]

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 to, different aspects of the culture and society of countries/communities where the language is spoken
17-20	- Accurate manipulation of the language of study, with only minor errors. - Use of a good range of lexis and grammatical structures. - Style and register is mostly appropriate for the task set.	17-20	- A detailed, critical appreciation of the literary work / film which is well supported by evidence. - Points of view are justified and fully developed, with valid conclusions. - Entirely relevant response to all aspects of the question.
13-16	- Generally accurate manipulation of the language of study, with few significant errors, - Use of a reasonable range of lexis and grammatical structures. - Style and register is generally appropriate for the task set.	13-16	- A critical appreciation of the literary work / film which is supported by evidence. - Points of view are justified and developed, with valid conclusions. - Mainly relevant response to all aspects of the question.
9-12	- Reasonably accurate manipulation of the language of study, but with some significant errors. - Some vocabulary is lacking or used inappropriately. - Style and register is sometimes appropriate for the task set.	9-12	- A sound knowledge of the literary work / film but some evidence is irrelevant. - Points of view are expressed with some supporting evidence and some valid conclusions. - Response is relevant to most aspects of the question.
5-8	- Many significant errors in manipulation of language, which affect accuracy. - Sentences are short or incomplete. - Style and register is very simple.	5-8	- A superficial knowledge of the literary work / film with evidence which is nearly always irrelevant. - Points of view expressed with little use of supporting evidence or conclusions. - Response is relevant to some aspects of the question.
1-4	- Little if any understanding of grammar. - Sentences are fragmented with very few correct patterns and features of language of study. Short phrases predominate. - Almost total reliance on anglicised structures.	1-4	- A knowledge of the literary work/film which is extremely limited and there is no supporting evidence. - Only a few points of view made are relevant to the question set; any conclusions rarely link to views expressed. - Response has limited focus on the question.
0	Nothing of value.	0	Nothing of value.

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

El mundo de la literatura

1. Federico García Lorca: *La casa de Bernarda Alba* [40]

(a) Comenta las relaciones que tiene Bernarda con los otros personajes en la obra.

AO4	In response to the essay question the candidate may discuss: • Bernarda's relationship with her daughters • Bernarda's relationship with la Poncia • Bernarda's treatment of her mother • Bernarda's attitude to the "qué dirán". <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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(b) "Esta obra trata de una lucha entre la opresión y la libertad." ¿Hasta qué punto estás de acuerdo con esta afirmación?

AO4	In response to the essay question the candidate may discuss: • Bernarda's treatment of her family • the constraints caused by the expectations of society • Adela's determination to find freedom • the role of Pepe el Romano. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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2. **Fernando Fernán-Gómez: *Las bicicletas son para el verano***

[40]

(a) Comenta el efecto de la Guerra Civil en Luisito.

AO4	In response to the essay question the candidate may discuss: • Luisito's naivety at the beginning of the play • the war robbing Luisito of his childhood • how, at the end of the war, Luisito becomes the head of the family • the fact that Luisito must abandon his education and dreams for the future. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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(b) “La Guerra Civil ha destruido por completo la vida de Manolita.” ¿Hasta qué punto estás de acuerdo con esta afirmación?

AO4	In response to the essay question the candidate may discuss: • Manolita's bright future at the outbreak of war • Manolita's abandonment of her career • the baby Manolita has with a soldier who dies • Manolita's future that is dependent on the State after Julio's death. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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3. Laura Esquivel: *Como agua para chocolate*

[40]

(a) Discute el impacto del amor en los personajes en la novela.

AO4	In response to the essay question the candidate may discuss: • Pedro and Tita's relationship and its effects • Tita's love for Roberto and Esperanza • John Brown's love for Tita • Mamá Elena's lost love. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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(b) Comenta lo que la novela nos muestra sobre la sociedad mexicana de la época.

AO4	In response to the essay question the candidate may discuss: • the presence of soldiers • the role of women • Gertrudis and her role in the Revolution • the indigenous population. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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El mundo del cine

4. Guillermo del Toro: *El laberinto del fauno*

[40]

- (a) “Esta película no es nada más que un cuento de hadas.”
Comenta esta afirmación.

AO4	In response to the essay question the candidate may discuss: • the importance of the Faun • Ofelia's escape to the fantasy world • the portrayal of post-war Spain • the actions of Mercedes and the resistance fighters. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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- (b) Discute el impacto del embarazo de Carmen y el nacimiento del niño sobre los otros personajes.

AO4	In response to the essay question the candidate may discuss: • Vidal's obsession with his baby son • the negative effect on Carmen's health and her death • Ofelia's attempts to protect her baby brother • Mercedes' implied role in the baby's future. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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5. **Pedro Almodóvar: *Mujeres al borde de un ataque de nervios***

[40]

(a) Discute el papel de los personajes masculinos en la película.

AO4	In response to the essay question the candidate may discuss: • Iván and his relationship with Pepa • Iván's relationship with Lucía • Carlos' relationship with Marisa and Candela • Iván's change of heart and Pepa's rejection of him. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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(b) “El éxito de esta película depende del comportamiento errático de los personajes.” Comenta esta afirmación.

AO4	In response to the essay question the candidate may discuss: • Iván's treatment of women • Pepa's behaviour • Candela's strange behaviour • Lucía's attempt to murder Iván and Paulina. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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6. Joshua Marston: *María, llena eres de gracia*

[40]

(a) Comenta la decisión de María de hacerse mula.

AO4	In response to the essay question the candidate may discuss: • María's disillusionment with her life in Colombia • María's relationship with her family and her boyfriend Juan • the influence of Franklin • María's hopes for a better future. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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(b) Discute cómo lo que ocurre en los Estados Unidos influye en el futuro de María.

AO4	In response to the essay question the candidate may discuss: • the drug runners • Lucy's death • María's relationship with Carla • the role of Don Fernando. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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