



General Certificate of Education

Spanish 6696

SP5W The Cultural and Social Landscape in Focus

Mark Scheme

2007 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2007 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

Unit 5W

The assessment objectives will be allocated in the following way.

		% of A Level	Marks
AO2	Response to written language	2.5	5
AO3	Knowledge of grammar	2.5	5
AO4	Knowledge of society	10	20
	TOTAL	15	30

The following criteria will be used.

	Knowledge of Society (AO4)
16-20	Demonstrates thorough knowledge and understanding of the task using a wide range of examples and evidence. The answer is fully relevant with a good depth of treatment.
11-15	Demonstrates sound overall knowledge and understanding of the task, using a good range of examples and evidence. The answer is mostly relevant, treating the task in some depth.
6-10	Demonstrates some knowledge and understanding of the task. Examples and evidence are mostly simple, but the answer is generally relevant.
1-5	Demonstrates only limited knowledge and understanding of the task. Limited range of examples and evidence, often superficial.
0	The answer shows no relevance to the task set. A zero score will automatically result in a zero score for the answer as a whole.

	Reaction/Response (AO2)
5	A good range of points evaluated with conclusions. Clear evidence of personal reaction, well illustrated/justified. Well organised structure with clear progression.
4	Some attempt at evaluation with some personal reaction and conclusions but not always convincingly illustrated/justified. Logical structure with some progression.
3	Some evaluation evident, but relies on received ideas with few conclusions and little personal opinion. Some attempts at structure. Ideas generally not well supported.
2	Little relevant reaction/opinion/evaluation, generally factual or descriptive. Very poor structure.
0-1	Little or no reaction. No real illustration or justification.

	Knowledge of Grammar (AO3)
5	Very good command of the language. Good use of idiom, complex structures and a wide range of vocabulary. Highly accurate grammar and sentence structure; only occasional mistakes.
4	Good command of the language. Attempts to use complex constructions and a wide range of vocabulary. Good grammar and sentence structure. Generally accurate.
3	A variety of linguistic structures used, generally effectively. Limitations in the use of more complex structures and more sophisticated vocabulary. Grammatical errors rarely impede comprehension.
2	Reasonable performance, tending to use unsophisticated constructions and vocabulary. Grammatical errors generally do not impede comprehension.
0-1	Generally comprehensible to a native speaker. Limited range of constructions, vocabulary and sentence patterns. Grammatical errors may significantly impede comprehension.

Total for Paper = 60 marks

Annotation of Scripts

- C written in the margin to indicate information relevant to AO4
- R written in the margin to indicate evidence of personal reaction or evaluation (AO2)
- ® written in the margin to indicate evidence of personal reaction with justification or evaluation with conclusions
- Rep written in the margin to indicate repetition of information relevant to AO4 or of evidence of personal reaction AO2.
- irr** and vertical line in the margin = irrelevant material.

The mark for AO2, AO4 and AO3 respectively to be written at the foot of the answer accompanied, where the examiner deems it necessary, by a word or phrase quoted from the criteria for assessment as published in the specification

(Notes for answers)

GENERAL POINTS

AO4 Knowledge of Society

Marks are awarded for the way in which knowledge of a text/topic is applied to a **specific** question. This is the **task** referred to in the Mark Scheme.

It is useful to bear the following in mind :

- detail provided and depth of treatment
- appropriate examples from text/topic
- justification/explanation of points made and examples made
- relevant quotation (if appropriate)
- personal involvement/insight/flair
- structure – introduction, paragraphing, conclusion.

The above criteria should help to place an answer into one of the 4 bands indicated on the Mark Scheme.

The extent of personal involvement, insight, flair and the overall structure of the piece should help with the fine tuning within the band and the reaching of the AO4 mark for the task.

AO2 Reaction/Response

Marks are awarded for the way in which the candidate reacts/responds to points made in answering the specific question.

It is useful to bear the following in mind:

- amount of reaction/response
- explanation/personal opinion
- speculation/assessment/conclusions drawn
- justification
- illustration
- originality (where appropriate)

AO3 Knowledge of Grammar

It is useful to bear the following in mind:

- fluency
- range of vocabulary/tenses/constructions
- sophistication of language/use of idiom
- how easy the piece reads/communicates its message successfully (to a sympathetic native speaker)

NB Accuracy is only one of the criteria used to determine the mark awarded.

Notes For Answers : Set Texts

In section A, knowledge of society (A04) = knowledge of the text so relevant quotations and detailed textual references will be expected for the 16 – 20 band.

Question 1(a) – Buero Vallejo: *En la ardiente oscuridad* – Analiza el efecto que tiene Ignacio sobre los personajes principales de esta obra

Refer to character of Ignacio – one who does not view the world with optimism, aware of his blindness and its limitations. Ignacio has a disturbing effect generally, making everyone question their own comfortable routine and what they had previously accepted as a safe existence in a protective setting.

Don Pablo – head of school, wants the best for his students, believes he can change Ignacio’s negativity or perceived fear. Realises he cannot, sees him as a bad influence who should leave – does not confront directly but gets Carlos to act as his mouthpiece. Ignacio’s suspicious death solves a problem and, although Don Pablo realises this should not have happened, he readily accepts view that it was an accident. Doña Pepita, his sighted wife, knows better but chooses not to shed light, “turning a blind eye” so to speak.

Carlos – apparently a rounded personality, an optimist, *novio* to Juana. Tries to change Ignacio’s views on “invidentes” (see the opportunities rather than the obstacles) but they conflict/argue. Jealous and senses the effect on Juana, her feelings for Ignacio apparently aroused. Blames Ignacio for the change in mood of his colleagues – less motivation, slacker dress code, more critical. Final words, though, indicate some of Ignacio’s aspirations have rubbed off on him. Revealing final conversation with Doña Pepita indicates that, although Ignacio is dead, Carlos has not “won”.

Miguel, something of a joker, changes the way he acts and thinks due to Ignacio. Elisa’s *novio* but distances himself from her following Ignacio’s arrival.

Juana does feel something for Ignacio but realises too his draining effect and that she still feels for Carlos – she too tries to change Ignacio, to “throw his stick away” but has no success.

Ignacio’s strong personality influences others. Blindness is crippling, he feels useless and unfulfilled and expresses, for himself, the desperate reality of the affliction. He unsettles, makes people unsure, is symbolic of a dangerous revolutionary not content with his lot. He wants all to break through falsehood, express their true desires, end illusion and false sense of wellbeing.

Top band answers will quote key scenes and illustrate conflict and essential differences as well as reflect on the implications of Ignacio’s death

Question 1(b) Buero Vallejo: *En la ardiente oscuridad* - ¿Sobre qué tema o temas te ha hecho reflexionar esta obra?

An open ended question – plenty to reflect on.

Most likely, the nature of blindness, physical and psychological, and blindness to reality. Disability issues linked to restricted opportunities and the conflict between coping for the best or expressing the frustrations of limitation and the desire to have more/the freedom to strive. Political/symbolic content possibly. To what extent does the school reflect Franco’s Spain, where much is suppressed and many work within severe limitations, accepting the little they have? What Don Pablo represents. The contrast between how things seem and how things are.

The definitions of *vidente* and *invidente*. Universal themes of love, deception, mistrust, jealousy, heightened perhaps in this community.

Any other themes, well-expressed and backed up with references will obtain the highest marks.

Question 2(a) - Esquivel: *Como agua para chocolate* – “*Como agua para chocolate es una mezcla sensual y fabulosa*” *Discute*

Candidates need to define the key words “sensual” and “fabulosa”.

“Sensual” – appealing to the senses, particularly taste, sight and smell as well as one’s emotions, with a highly charged sexual content....plenty of references in the book to feelings, visions, fantasies and acts of crazed lust or strong reaction, particularly to food.

“Fabulosa”, not so much marvellous as the stuff of fables and fantasy – able candidates will refer to magical realism and define it.

The *mezcla*, like a good recipe, centres around the essential ingredients and the extra elements – plenty of water, as in salted tears or the waters of childbirth and, indeed, the water of life, bubbling away in readiness for the chocolate/the consummation.

Love and passion, jealousy and frustration, the emotions poured into the cooking.

Many of the episodes seem “over the top” and difficult to imagine but the novel also contains harsh reality and universal truths, tragedy as well as heart warming moments and no little comedy or absurdity against the background of the Mexican revolution

The most able candidates will define what is “sensual” and “fabulosa”, giving plenty of examples and a strong response to the assertion and may well add the other elements, appropriately referenced.

Question 2(b) - Esquivel: *Como agua para chocolate* – *Analiza las relaciones entre las tres hermanas en Como agua para chocolate*

Three sisters to be studied – Tita, Rosaura and Gertrudis, youngest to eldest in that order. Plenty of interaction, with Tita the central character, born and raised in the kitchen. Tita likes cooking, Rosaura does not – their relationship is strained, but both sisters affected by Tita’s recipes and what she puts into them. Mama Elena’s insistence that Tita do her duty and look after her rules out marriage to her lover, Pedro. He marries Rosaura to be nearer to Tita – mutual jealousy between the sisters, very different characters – Rosaura’s awareness she is unloved, Tita’s frustration, her being treated like a servant, her “revenge”.

Tita and Gertrudis get on – enjoy playing in kitchen although Gertrudis does not cook. Gertrudis is vivacious and flighty, different stock (and blood) and susceptible to Tita’s recipes. Consumed by passion, she flees the household naked into the arms of a passing soldier on horseback Tita covers up for her to Mama Elena and remains in contact, sending her letters and enjoying her exploits in combat. Gertrudis returns after mother’s death – enjoys her favourite *postre* and Tita’s happiness.

Not much between Gertrudis and Rosaura, little in common, ideas or temperament. Rosaura the frail one, her death “freeing” Pedro to be with his true love. Gertrudis is fully aware of this complicated relationship. Gertrudis is there for wedding between Esperanza, Pedro and

Rosaura's daughter, and Alex, witness to Tita and Pedro's rekindled romance and thoroughly approving.

Three sisters, part of an extraordinary family, caught up in the magical realism and, like the food, an interesting blend to be conveyed. The most able candidates will fully illustrate their assertions.

Question 3(a) – García Lorca: *La casa de Bernarda Alba* – “*La intención principal de Lorca en *La casa de Bernarda Alba* es criticar la sociedad de su tiempo*” *Discute.*

Essentially, *La casa de Bernarda Alba* is, as subtitled, a “drama de mujeres en los pueblos de España.” Lorca deals with the women in this society, the different aspirations and expectations of male and female, often reinforced by matriarchs such as Bernarda.

In this *machista* society there is hypocrisy, cruelty, class hatred, the power of *el que dirán* and racism (anti-gipsy) religious bigotry and much repression/oppression/suppression. Lorca, the liberal homosexual, is not writing a critique of Franco or the Civil War (he died a few days in), although he clearly opposes the forces who would uphold this (authoritarian, Catholic conservative) society and suppress his lifestyle/beliefs.

Candidates who define the pressures on women answer the major part of this question but particular credit will be given for illustrations of other elements in play in this society.

Question 3(b) García Lorca: *La casa de Bernarda Alba* - *Examina el papel que desempeñan los personajes “invisibles” en *La casa de Bernarda Alba**

Scope for reference to the many characters who are not seen or who are referred to illustrate life “outside”.

Invisible, indeed now dead, is Bernarda's (second) husband - even she let him get away with the sexual double standards of the day.

Funeral guests, on the outside, referred to with disdain, mistrusted by Bernarda, no doubt thirsty for gossip and scandal.

Many references to virile young lads/farmworkers / harvesters outside/in the fields/by the well. Contrast with life within. Loose women who attach themselves to them and others who are “carried away” forcefully and then pilloried for low morals. The stoning of *la hija de la Librada*, who had a child out of wedlock, the violation of *Paca la Roseta*.

Pepe el Romano and his effect on all daughters, particularly Angustias, to whom he is officially engaged and Adela, with whom he is carrying on an affair.

Possible, too, to refer to the horse locked up as repressed, dangerous sexual energy. Maria Josefa, Bernarda's mother, practically “invisible” and seen as mad and dangerous/ outside influence/opposition to authority and, for many, a positive force.

The most able candidates will mention most of these and possibly others, explaining and evaluating their role in this drama, where silence often reigns and much remains unsaid.