



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education**

Spanish

Assessment Unit AS 3

assessing

Extended Writing

[SEP31]

Assessment

**MARK
SCHEME**

General Marking Instructions

Introduction

The main purpose of this mark scheme is to ensure that CCEA Assessment Resources are marked accurately, consistently and fairly. The mark scheme provides teachers with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for **GCE Spanish**

Candidates should be able to:

- AO1** Understand and respond, in speech and writing, to spoken language drawn from a variety of sources, including face-to-face interaction.
- AO2** Understand and respond, in speech and writing, to written language drawn from a variety of sources.
- AO3** Manipulate the language accurately and appropriately, in spoken and written forms, using a range of lexis and structure.
- AO4** Show knowledge and understanding of, and respond critically and analytically to, different aspects of the culture and society of countries and communities where the language is spoken and demonstrate critical analysis and evaluation of works created in the language studied.

Quality of candidates' responses

In marking the CCEA Assessment Resources, teachers should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17 or 18-year-old.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, teachers are expected to use their professional judgement to assess the validity of answers.

Positive marking

Teachers are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Teachers should make use of the whole of the available mark range for any particular question, and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17 or 18-year-old.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response

In deciding which level of response to award, teachers should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, teachers are expected to use their professional judgement.

The following guidance is provided to assist teachers.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Assessment Objectives

At AS level the emphasis is much more on knowledge and understanding of the text/film. Analysis is not expected at this level but may serve as an indicator of an excellent performance. The main expectation will be on the student's ability to show that they know and fully understand the text/film and can express and justify opinions on the work.

In this paper the assessment objectives are intended to assess discrete but related aspects of the response. AO3 is usually straightforward in its focus on the level and correctness of the language used. Differentiation between AO2 and AO4 requires more subtlety. AO2 assesses how well the student has understood and responded to the question. Hence the emphasis in AO2 on 'question' and 'task'. The structure of the response is key to showing that understanding and articulating a persuasive response. This assessment objective focuses very clearly on how effectively the candidate has answered the question asked. AO4 assesses how well the student has supported that answer with detailed and accurate reference to the text/film in a way that relates to the question asked. Inclusion of knowledge of the text/film that is not directly related or required by the question should not attract marks.

AS 3 Extended Writing

Target Assessment Objective AO2

Band	AO2 Performance Descriptors Understanding	Marks
5	The candidate demonstrates an excellent understanding of the requirements of the question. The question is addressed appropriately and coherently with minimum repetition. Material relates very well to the task.	[29]–[35]
4	The candidate shows a very good understanding of the requirements of the question. The question is addressed appropriately and coherently. Material relates well to the task.	[22]–[28]
3	The candidate shows a good understanding of the requirements of the question. The response may be of a general nature, lacking structure or uneven.	[15]–[21]
2	The candidate shows quite limited understanding of the requirements of the question. The response may be unstructured or inconsistent.	[8]–[14]
1	The candidate shows very limited understanding of the requirements of the question. Little relevant information is given.	[1]–[7]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

Target Assessment Objective AO4

Band	AO4 Performance Descriptors Knowledge	Marks
5	The candidate demonstrates an excellent knowledge of the film/text studied and is able to focus appropriately on key aspects of the question. Detailed knowledge, views, arguments and insights are presented clearly.	[17]–[20]
4	The candidate shows a very good knowledge of the film/text studied, and is able to focus appropriately on certain key aspects of the question.	[13]–[16]
3	The candidate shows a good knowledge of the film/text studied and is able to focus on some aspects of the question.	[9]–[12]
2	The candidate shows quite limited knowledge of the film/text studied. There may be a lack of focus on key aspects of the question. Information given may be generally vague.	[5]–[8]
1	The candidate shows very limited knowledge of the text studied. There may be a lack of focus on key aspects of the question. Little relevant information is given.	[1]–[4]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

Target Assessment Objective AO3

Band	AO3 Performance Descriptors Target Language	Marks
5	Excellent command of language with frequent examples of accurate and complex structures appropriate to AS level. Examples of idiomatic language evident. Some errors but only where more complex language is used.	[17]–[20]
4	Very good, clear, well-structured language much in evidence. Few basic errors and some use of more complex idiom and structures evident.	[13]–[16]
3	Good control of basic grammar and structures evident. Generally characterised by some lack of complex language and quite limited vocabulary with frequent misspellings. There may be some use of anglicised forms.	[9]–[12]
2	Frequent errors and inconsistent control of basic grammar and structures. Generally has difficulty with basic vocabulary and may revert to use of anglicised forms or English words. Quite limited.	[5]–[8]
1	Predominance of grammatical and lexical errors that inhibit communication. Very limited command of idiom and vocabulary. Regular misspellings. Gaps and use of English common. Very limited.	[1]–[4]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

	AVAILABLE MARKS
AO2	[35]
AO4	[20]
AO3	[20]
Total	[75]

Extended Writing: Indicative Content

Indicative Content

The indicative content is in no way to be used as a means of grading the essay. These suggestions are presented as possible responses and have been drawn up by a team of examiners. Essays should be graded using the three grids for the three Assessment Objectives. The indicative content is offered as support for teachers and can be used when preparing for future examinations or mock examinations. In other words, a response should not be 'marked down' for not having all of these suggested points.

The indicative content is suggestive and not prescriptive nor exhaustive. Alternative content may be acceptable if it is appropriate to the question asked and leads to a well-structured and coherent response and if it is grounded in pertinent textual reference (AO4). Grounding points in the text/film may be by direct quotation, paraphrase or specific allusion. This should be done clearly and accurately so that the teacher can easily see where the text/film supports the point being made.

Key points to note:

- Candidates must address the three bullet points.
- There is no word limit, but if candidates write an excessive amount, they may lose marks because they may include irrelevant material and make more grammatical errors.
- For further information, please refer to the advice and guidance given in The Chief Examiner's Report.

Spanish Unit AS 3 – Extended Writing

Examiners should look for a cogent and structured answer based on some of the following points and others which may be relevant.

Indicative content in Italics

Contesta en español a UNA de las preguntas siguientes.

1 Zambrano: *Solas*

(a) ¿Cómo se explica la relación de María con su padre?

Comenta por ejemplo:

Su padre no le permitió estudiar

Frustración y resentimiento por su condición laboral, inferioridad social en la ciudad, irritación hacia Rosa por no oponerse

La brutalidad de su padre con la familia

Padre apuesta dinero, se emborracha y pega a los niños, infelicidad

Su miedo a ser como él

El comportamiento del padre le ha marcado la vida, le sigue afectando incluso con respecto a su futuro

o

- (b) ¿Cuál es la imagen de la vida urbana que se presenta en la película y cómo se contrasta con la del pueblo? ¿Crees que la película sugiere una preferencia? Comenta por ejemplo:

La situación de la casa de María

El barrio y la casa, sucio, deprimente, drogadictos y prostitutas, Rosa horrorizada

Pros y contras de la ciudad y el pueblo

Chisme, machismo en el pueblo, aislamiento, soledad y degradación en la ciudad vs compañerismo y solidaridad pueblerinos e independencia y posibilidades de mejorar en la ciudad

Final de la película, lo positivo del pueblo

María más reconciliada con los valores del pueblo, ve lo positivo sin renunciar a su situación poco convencional

2 Cuerda: *La lengua de las mariposas*

(a) ¿Cómo evoluciona el carácter de Moncho a lo largo de la película?

Comenta por ejemplo:

Miedo a la escuela y al profesor

Moncho asustado por las características tradicionales de la escuela y los profesores, indicativo de España en el pasado

Su entusiasmo por las clases de don Gregorio

Don Gregorio no pega, es un nuevo tipo de profesor, otra idea de la educación, más positivo

Su 'traición' a don Gregorio al final

Detención de don Gregorio como símbolo del regreso al pasado, fracaso de la República, pero ¿es traición la reacción de Moncho al final? ¿O simplemente cede a la presión social?

Se ve que algo queda de la influencia del profesor.

o

(b) El contexto histórico de la película es muy importante. Explica la relación entre la historia de Moncho y don Gregorio y lo que está ocurriendo en España en ese momento.

Comenta por ejemplo:

Don Gregorio y los valores de la República

Historia muy presente en la película, victoria de la República, presencia de los viejos valores (cura, guardia, cacique), 'los profesores son las luces de la República'

Moncho y el efecto positivo de la escuela

El impacto positivo de don Gregorio muestra cómo la sociedad está cambiando para mejor

La detención de don Gregorio, ¿fracaso de la República?

La Guerra Civil y la victoria de los fascistas, nuestra simpatía por las víctimas, la reacción de los padres muestra el miedo y la presión, reacción ambigua de Moncho al tirar piedras es un mensaje sutil sobre el 'fracaso' de don Gregorio y sus valores

3 Mañas: *El Bola*

- (a) **Haz una comparación entre Pablo y Alfredo.**
Comenta por ejemplo:

¿Cómo es Pablo?

Relación con los amigos en juego del tren, participa, vida secreta en casa, un niño abusado, dependencia sobre el amuleto

El personaje de Alfredo y su situación familiar

Alfredo algo rebelde y anticonvencional, padres bohemios y liberados, casa alegre, moderna, ambiente relajado, decorado progresista

¿Cómo cambia Pablo al conocer a Alfredo?

Pablo atraído por Alfredo, su valor al enfrentarse con la pandilla, su madurez, comparten experiencias, aunque distintas (muerte), Alfredo le muestra una vida alternativa, más alegre, más optimista, sin las trabas de una tradición represiva

o

- (b) **La casa y la familia de Alfredo se presentan en la película de manera muy positiva.**
¿Qué mensaje quiere transmitir la película con esta representación?
Comenta por ejemplo:

Una casa moderna y feliz

La importancia de la casa, la mudanza, el decorado y su simbolismo, la felicidad alrededor de la mesa, simboliza una familia 'sana'

Una familia que se quiere y que se comunica entre sí

La relación simpática entre la madre y sus hijos, las bromas sobre temas tabú, actitud desenfadada ante la vida y las relaciones, amistades, buenrollismo, comunicación en vez de silencios y represión

La familia como representación de la sociedad

Las dos familias representan dos tipos de sociedad, el pasado represivo y un presente-futuro más libre y optimista. Puede ser un mensaje sobre cómo deberíamos comportarnos o una lección de historia sobre España en el s.XX

4 Esquivel: *Como agua para chocolate*

- (a) ¿Cómo es la relación de Tita con Mamá Elena y cómo logra escaparse definitivamente de ella?

Comenta por ejemplo:

La actitud de Mamá Elena hacia Tita, y la reacción de esta

Actitud negativa de Mamá Elena, Tita, la hija menor, las 'responsabilidades' de esta, los pequeños actos de rebeldía de Tita

El rechazo final de Tita a su madre

Colapso nervioso de Tita, silencio, abandono de la casa, vuelta a casa con actitud distinta, más independiente, fantasma de Mamá Elena, Tita rechaza al fantasma

La ayuda del doctor John Brown

Importancia de su actitud, 'esas son tonterías', su ciencia y su magia, pariente kikapú, la teoría de los fósforos. Tita no se casa con él, pero él le salva la vida a ella

o

- (b) Explica el contraste entre Tita y Rosaura en la novela.

Comenta por ejemplo:

La relación de las dos con la madre

Rosaura, hija mayor, obediente, apoya los valores de la madre, contraste con Tita y su rebeldía y estatus como hija menor

El impacto del matrimonio de Rosaura y Pedro sobre Tita

Al aceptar, Rosaura demuestra su obediencia ciega a la tradición, y también su crueldad, igual a Mamá Elena entonces, dispuesta a aceptar una situación falsa, basada en apariencias, Rosaura representa los valores falsos de la sociedad convencional de Mamá Elena

El efecto de Tita y sus comidas sobre Rosaura

La comida de Tita le afecta de manera muy física, representación material del efecto emocional de su conexión con los niños y su continua relación sublimada, y no tan sublimada, con Pedro