

Section I — Response to Prescribed Text

25 marks

Allow about 1 hour and 10 minutes for this section

Part A – 15 marks

Attempt Question 1

Answer the question in the spaces provided.

In your answer you will be assessed on how well you:

- respond critically to the prescribed text
 - analyse how meaning is conveyed
 - demonstrate an understanding of the relationship between the prescribed text and prescribed issues
-

Question 1 (15 marks)

Read the extract from the film, *Barrio*, then answer in ENGLISH the questions that follow.

Javi, su padre, Susi y el abuelo Antonio están sentados a la mesa. Carmen termina de servir puré de patata en los platos. Preside la comida el telediario de las tres de la tarde. En él, las vacaciones de verano siguen siendo la principal noticia. Unas imágenes de la playa de Benidorm ilustran el reportaje, con sus turistas, sus paseantes, sus chicas...

LOCUTOR

Benidorm, una de las ciudades que registra una de las mayores concentraciones de plazas hoteleras de toda la costa levantina, recibe cada semana la visita de ciento setenta mil turistas, cifra récord en los últimos años.

[A Ricardo]

CARMEN ¿Más?

[Pendiente del televisor]

RICARDO Está bien.

CARMEN ¿Hoy no sacas la furgoneta?

RICARDO No, hoy no.

[Matizando]

CARMEN Hoy tampoco.

RICARDO Bueno, pues hoy tampoco.

CARMEN La última vez cuándo fue. La semana pasada, ¿no?

RICARDO Carmen, coño. Hace calor, es verano... la gente en verano no se muda, qué culpa tengo yo. Están todos de vacaciones.

Question 1 continues on page 3

Question 1 (continued)

- CARMEN Todos menos nosotros.
- RICARDO Nosotros no tenemos dinero. Y además en verano se está mejor en Madrid.
- CARMEN No lo sé, no puedo comparar. Llevamos diez años sin salir.
- RICARDO Qué quieres, ¿discutir delante de los niños?
- SUSANA No os cortéis. Nosotros también discutimos delante vuestro y no pasa nada.
- RICARDO Y tú, vete pensando en sacarte el carné. Así puedes coger también la furgoneta.
- CARMEN Déjale que termine los estudios, que es lo que tiene que hacer ahora. ¿Quién quiere más? Papá.
- RICARDO Tu padre, seguro. Siempre repite.
Efectivamente, sirve más puré al abuelo que le tiende el plato.
- CARMEN Por que le gustan las cosas que preparo.
- RICARDO Bueno, cuando salimos a comer fuera también repite.
[De mala hostia]
- CARMEN Fuera dónde. ¿Al balcón? Porque lo dices como si fuéramos a restaurantes de lujo.
Ricardo la ignora. Mira al abuelo que come en silencio, la vista fija en el plato.
- RICARDO ¿Qué tal el puré, abuelo? *[A Carmen]* Se podía ir unos días con tu hermano, así cambiaba de aires.
- CARMEN Mi hermano, pobre. Si casi no sabe cuidarse él, cómo va a cuidar de papá.
- RICARDO Pues que se venga también. Seguro que tiene buen saque.
[Mira al abuelo] Como tu padre.
[Enfadándose]
- CARMEN ¿Quieres dejar tranquilo a mi padre?
- RICARDO Si yo le dejo. Lo único que estoy diciendo es que no le vendría mal cambiar de ambiente. El chico necesita un poco de intimidad.
- JAVI A mi me da igual.
- RICARDO Tú te callas. Si estuvieras solo igual estudiabas más. Aún no te he visto abrir un libro en lo que va de verano.
- JAVI Para eso tendría que bajarme al bar a estudiar.
Su padre le mira. Eso le ha molestado.

Question 1 continues on page 4

Question 1 (continued)

RICARDO ¿Qué quieres, que te dé un guantazo?

Javi guarda silencio.

[A Carmen]

RICARDO El gilipollas este. ¡Quién se ha creído que es! *[Muy violento]*
Yo a tu edad ya tenía callos en las manos. Pero de descargar
camiones, no de hacerme pajas como tú.

[Tensa]

CARMEN Ricardo, por favor.

[Muy violento]

RICARDO ¡Ni Ricardo ni hostias! La culpa es tuya, que te pasas el día
llorando y ahora mira. *[A Javi]* ¿Qué pasa! ¿Qué me tienes que
dar tú a mi permiso para ir al bar, gilipollas?

Javi se levanta y se va de la mesa. El abuelo mira a Ricardo.

RICARDO ¿Y usted qué, cómo va? ¿Quiere un poquito más?

*El abuelo devuelve la vista al plato. Ricardo coge la fuente y le sirve más,
exageradamente, llenándole el plato de puré, desbordándolo.*

RICARDO No se corte, coma. No se vaya a quedar con hambre, que aún
tiene que crecer. Y se lleva un poco a la habitación para luego.

*Deja la cuchara sobre la mesa con un golpe seco. El locutor, en el telediario,
da paso a otra noticia.*

Marks

(a) ¿Hoy no sacas la furgoneta?

3

To what is Carmen referring?

Carmen is referring to her husband, Ricardo, not going out to work today. Ricardo works as a removalist and she is asking him whether today he will take out his van to help people move house. It is a testy comment to which she knows the answer, as she shows with her later comment about him not taking the car out today 'either'. In commenting like this, she is putting pressure on Ricardo to go out and work and make money.

Question 1 (continued)

(b) ... las vacaciones de verano siguen siendo la principal noticia.

2

What is the cultural significance of this statement?

The statement shows that much of Spanish society has enough money to go on holidays during summer and that it is a cultural habit or a part of Spanish culture to leave one's home town during a hot summer and going on holidays. The statement also shows the differences that exist within Spanish society because it is evident that Javi's family cannot take part in this cultural

(c) Analyse how the language used in this scene conveys the tensions within Javi's family.

4 tradition because they do not have the money.

The sentences in this scene are usually quite short, a fact which indicates that there is tension in the relationship. Ricardo also asks rhetorical questions such as "¿i qué quieres, que te dé un quantazo?" ("Do you want a slap?"), which indicate the family is not communicating at all in this conversation, that they are just antagonising each other. There are also ~~a few~~ ^{quite a} few exclamation marks, which would indicate that the tone is aggressive and Ricardo's speech is peppered with rude and/or offensive words ("El gilipollas este" - "Daft little idiot"). We see how Ricardo attacks both Javi and the grandfather (and to a certain extent the mother) with his language and evidently ^{aggressive} tone, which indicates his aggressive and violent nature and perhaps his low self-esteem. The fact that his wife starts asking him whether or not he is working today when Question 1 continues on page 6 she knows he isn't would also seem to show the tensions within Javi's family. The fact that Jusi and Javi try not to take part in the conversation shows how they are trying to avoid such tension and confrontation. ~~As~~ ^{though} as does Javi's exit from the scene. ~~at~~ This is all supported by the stage directions ("[They violently]" - "[They violently]").

Question 1 (continued)

- (d) What impact is the director trying to achieve in this scene? Analyse the way in which film techniques contribute to this.

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The director is trying to give the impression that this is not a happy family; that it is in fact a family which is close to breaking down because of a lack of money and the confrontations that this entails. The scene is lit with low-key lighting, but both Lusi and Javi are illuminated by other sources. Lusi is sitting in front of a window, through which ~~the~~ much sunlight passes, illuminating her and Javi is sitting in front of the television, whose light illuminates him. This would seem to indicate that despite the dire predicament in which the family finds ^{itself}, Javi and Lusi have hope and attempt (or will attempt) to rise above their circumstances. Lusi perhaps more so than Javi because she has more light on her. As the parents are fighting, we see mid-shots of the father and of Javi and behind Javi, we see a shot on the television zooming into a black space. The movement of the television picture is also jerky and this would seem to indicate Javi's inner turmoil. We also see mid-shots of the television which highlight that ~~it~~ it is rather like a character in the movie (and perhaps even a member of the family). We see cuts to and from Ricardo and Javi when the father is abusing him (we see Ricardo's aggression and Javi's attempts not to be drawn into the argument in these ~~the~~ cuts). Although the scene starts off with the voice of the newsreader on the television, this noise is dulled as the scene progresses by the family's argument (their raised voices). There is no music. The noise that breaks up the argument for a moment is the very loud sound of Javi pushing ~~o~~-back his chair and leaving the room. There is silence barely interrupted by the television for a minute, but then Ricardo begins attacking the ~~grandfather~~ grandfather again, humiliating him again, thus again showing his aggressive nature.