

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9781 PRINCIPAL COURSE SPANISH

9781/04

Paper 4 (Cultural Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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Part I: Cultural Topics (30 marks)

Candidates are to attempt **one** question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO2]

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh up all these at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

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Part I: Topics – Content

18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5–8	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Language

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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Indicative content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive. Candidates must choose one question from one of the sections below, and answer it in Spanish with reference to two works.

1 REPÚBLICA ESPAÑOLA Y GUERRA CIVIL

Mercè Rodoreda, *La plaza del Diamante*

***¡Ay, Carmela!* (película de Carlos Saura)**

***Réquiem por un campesino español* (novela de R. J. Sender o película de F. Betriu)**

- (a) **Analiza la descripción del bando republicano y el bando nacional de la guerra civil española en las dos obras que has estudiado. ¿Hasta qué punto crees que las obras defienden uno de los dos bandos? Justifica tu respuesta con ejemplos.**

In *La plaza del Diamante* the narrative focuses on Colometa's struggle to survive rather than the politics of the Spanish Civil War. Nonetheless, there are a number of relevant episodes which often reflect badly on both sides in the conflict. Colometa learns about the injustices committed by Republicans through her employers – for example, the *señor* being mistaken for a priest by some militiamen and almost killed for it. In another episode, the gentleman in the smock is threatened by another group of militiamen because he has repossessed a property as a result of mortgage arrears, which is interpreted as an abuse of his social power. Republican firing squads and church burnings are mentioned. The Francoist side is also shown to be extremely cruel. When troops enter Barcelona, mass executions start (*'los fusilan a todos en medio de una plaza'*) and Colometa cannot regain her old job because her bosses *'preferían tener la casa sucia a tener que tratar con pobreza'*. Rodoreda was a Republican who wrote the novel in Catalan while in exile, but this is not prominently reflected in her text, which presents the war from the non-political perspective of a desperate mother.

The case of *¡Ay, Carmela!* is different from Rodoreda's novel, as the film was made after the Franco era and shows war crimes committed by Francoist forces. In this context, candidates might write about the treatment of the three entertainers at the hands of the *bando nacional* when they cross into enemy territory and are caught with a Republican flag in their van, or the episode in the school where the local landowner and *requetés* take revenge on the democratically-elected mayor and other Republicans by having them summarily executed. The contrasting theatre scenes are revealing of the different nature of the two factions, as is their diet and their degree of international support. Carmela's death in the theatre clearly represents the untimely death of the Republic as a consequence of the brutal force of the Francoist army. Candidates could write about the human qualities displayed by Italian fascists such as Ripamonte, but the film is firmly on the side of Carmela (who becomes a martyr of the Republican cause), the mayor and the Polish members of the International Brigades.

As far as Sender's *Réquiem por un campesino español* is concerned, the novel is an oblique but unequivocal defence of the Republican cause. Candidates might wish to refer to its author's political stance and life in exile. Answers might discuss the development of Paco's social conscience and his attempt to help the poor and needy through politics. Other points could include the role of the Church in the perpetuation of social injustice in the village, don Valeriano's reaction to land reform, the crimes of the *señoritos* who arrive and start killing *campesinos* and, of course, the death of Paco el del Molino. All in all, it is a picture of how the traditional forces of society manage to maintain their secular privileges at all costs.

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- (b) Describe un momento culminante de las dos obras estudiadas y analiza los motivos que llevan a los personajes principales a reaccionar como reaccionan en ese momento.

La plaza del Diamante describes the sufferings of Colometa's family before, during and after the Civil War. Her husband has been killed, she has been denied a job as a result of being the wife of a Republican, and she has sold everything she had in order to survive. One of the main turning points comes when extreme poverty and hunger drive Colometa to desperation and she plans to kill her children and herself with an old funnel and hydrochloric acid. The grocer's unwitting intervention prevents this awful outcome and puts Colometa's life on to a more positive track. Another possible episode could be from the end of the novel when, after Rita's wedding, Colometa leaves the house in the middle of the night with a knife in her hand, but, instead of committing some dire deed, she lets out a hellish scream (*'un grito de infierno...que debía hacer muchos años que llevaba dentro'*) which seems to exorcise all the pain she has felt in her life. So, if in the first scene described above she acts out of desperation, by the end of the novel there is a sense that she can finally lay the past to rest.

In the case of *¡Ay, Carmela!* the most interesting episode to choose might be the theatrical performance at the end of the film, leading up to the moment when Carmela is shot by one of the Francoist officers present in the theatre. The performers have to grapple with the distasteful nature of the occasion, but realise that they have no choice if they wish to regain their freedom. The final sketch is the most painful one for Carmela, as she feels she is losing her dignity as a Republican and as a woman by embodying the Spanish Republic as some sort of prostitute. When the lights start flicking and a member of the audience insults her, the Poles start singing *¡Ay, Carmela!* and she cannot stop herself from siding with them, ultimately leading to her death. If Paulino had persuaded her to act out this number by saying he would marry her in church, she has become too morally and emotionally committed to the Republican cause to be able to carry it through. All sense of prudence is lost and Carmela's personal honour and political passions emerge, thus provoking her tragic end.

Concerning *Réquiem por un campesino español*, candidates could describe several episodes which, like the appearance of Paco's horse in the church, are full of symbolic significance. The most interesting moment to analyse might be when Mosén Millán takes the nationalists to Las Pardinás, where Paco el del Molino is hiding. Mosén Millán perhaps acts out of fear and a sense of duty, but he is ultimately responsible for the death of a young man whom he had christened and educated but from whom he has become increasingly distant. He represents the Catholic priests who acted in collusion with the Francoist forces during the Spanish Civil War, and his self-justification does not seem good enough: *'Dios permite que muera un inocente. Lo permitió de su propio Hijo.'* After Paco's death (*'él me denunció'*), the priest indeed feels a clear sense of guilt, represented by the blood stains on his clothes.

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2 EL FRANQUISMO

Josefina Aldecoa, *Mujeres de negro*

Salvador (película de Manuel Hueriga)

La colmena (novela de Camilo José Cela o película de Mario Camus)

- (a) ¿Crees que las diferentes generaciones de las dos obras que has estudiado tienen visiones diversas de la realidad? Justifica tu respuesta haciendo referencia a personajes y episodios particulares.

Mujeres de negro, even if it can obviously be read independently, is the second part of a 'trilogía de la memoria' which starts with *Historia de una maestra*. If the first novel centres on Gabriela's personal story as a teacher in the pre-war period (particularly in the 1920's and then during the Second Republic), *Mujeres de negro* deals with two generations: Gabriela and her daughter Juana. Both live through the Civil War in a pro-Francoist Castilian town and they then go to Mexico, where Gabriela (a widow whose first partner had been shot in Spain as a result of his Republican ideals) lives with her new husband Octavio. Juana's teenage years are spent in Puebla, where the love she feels for her mother begins to be tainted with an understandable sense of rebelliousness. Juana evolves away from her mother's austerity and towards more optimistic positions. Ultimately, this makes her reject the inherent pessimism of the women in black referred to in the title and she returns to Madrid to pursue her studies, where she witnesses the first signs of political discontent. As opposed to *Historia de una maestra*, *Mujeres de negro* is narrated by Juana and, therefore, historical and personal events are presented through the eyes of the younger generation.

In relation to Manuel Hueriga's *Salvador*, the generational gap could be analysed in a number of ways. It could be said that the whole film is based on the idea that the younger generations are trying to create a new world which might go beyond the strictures imposed by their parents, who fought in the Spanish Civil War and therefore helped create the conditions leading to the establishment of the Francoist regime, whether directly or indirectly. *Salvador* Puig Antich would thus become a symbol of that generational struggle to escape the injustice and stagnation represented by the police at the time of Franco's dictatorship. While he is unsuccessful in his attempt, *Salvador* embodies the new forces which finally led to the transition towards democracy between 1975 and 1978, even if the changes ironically came from within the system (King Juan Carlos and PM Adolfo Suárez). Alternatively, candidates might wish to look at the human angle of this question and analyse the relationship between *Salvador* and his father Joaquim, who feels personally and politically frustrated all his life.

In the case of *La colmena*, many different approaches could be taken given the enormous variety of characters and situations. Indeed the novel is divided into 123 episodes presenting close to three hundred characters: 'una colmena de gentes que a veces son felices y a veces no.' Some candidates may wish to concentrate on doña Rosa as a possible representative of the older generation. She is the café owner and, as a rich woman who is in favour of the Francoist regime, she is perceived to be one of the victors of the Civil War. Through her we meet a section of lower middle-class Madrid society in the sordid poverty-stricken times following the war. She is larger than life and not particularly sympathetic to the reader, as she is seen enjoying the dread she inspires in her employees and even some of her clientele. As opposed to her, candidates might wish to look at Martín Marco, who is thrown out of doña Rosa's café for failing to pay his bills, and then takes us across the city on a trip that stresses the theme of post-war hardship. He is clearly an outcast and, in the final chapter, it becomes clear that the authorities are looking for him. While the contrast between doña Rosa and Martín Marco is fruitful, candidates might conclude that *La colmena* is too complex a text to show a clear-cut distinction between the older and younger generations.

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- (b) “La solidaridad es un elemento fundamental en las relaciones entre los personajes.”
Discute esta afirmación en relación con las dos obras que has estudiado.

In Josefina Aldecoa's *Mujeres de negro*, social relations are marked alternatively by love and hatred, by solidarity and revenge, as a result of the historical circumstances portrayed in the novel, most particularly the Spanish Civil War and its aftermath. The very titles of the first and second parts, '*Los vencidos*' and '*El destierro*', suggest the social turmoil the main characters have to live through. Apart from the fact that Gabriela's Republican husband is shot, she herself has to stop teaching because of her political ideas: '*Lo siento mucho pero no podemos continuar así. Usted es buena maestra pero tiene un defecto para nosotros, que mezcla la política con la enseñanza y que, además, hace mofa de la religión delante del niño.*' Solidarity, on the other hand, is also present in the community and candidates might wish to analyse a number of characters and events: Juana's experiences as a child, her grandmother, Octavio and the Mexican exile, Juana's attitude towards Gabriela in relation to Octavio's infidelity, and the subversive political activity of '*la pandilla de revoltosos*' in Madrid, among many other possibilities.

In the case of Manuel Hueriga's *Salvador*, the theme of solidarity could be explored in a number of ways. Given that the film narrates the life story of an anarchist activist, it centres on social solidarity in as much as Salvador engages in subversive actions in an attempt to help the working classes at a time when political parties and independent trade unions were banned by the Francoist regime. As a matter of fact, it is the suspicious death of a friend of his that leads Salvador to realise that the police are totally corrupt and fight a dirty war against dissidents. The other angle candidates might wish to take is the political solidarity which begins to show once Arau, Salvador's lawyer, manages to draw public attention to the fundamentally flawed court martial and the death sentence passed on his client. In the film this is shown to have an impact both in Spain and abroad, where several leaders try to push for a reprieve which does not come in the end. In either case, Salvador's legacy clearly goes beyond his own actions, as the film shows how he becomes a martyr of political intransigence and therefore a hero for a whole generation of Catalans.

As far as Camilo José Cela's *La colmena* is concerned, solidarity is not a concept that immediately comes to mind as a valid way of describing the social values presiding over post-war Madrid. Of course, candidates should be able to identify certain characters and episodes in the novel where solidarity has a place. Pablo Alonso, for example, who is in love with Laurita, helps Martín Marco by providing him with clothing and also temporary shelter. Victorita is an eighteen-year old girl who agrees to have sex with don Mario for money so as to be able to pay for the medicines needed by her consumptive boyfriend. The episodes in the *casa de citas* and Marco's special relationship with doña Jesusa, la Uruguaya and the other prostitutes could also offer fruitful analysis in this context. On the other hand, candidates might prefer to take the opposite stance and stress the fact that one of the main characteristics of post-war society as portrayed in the novel is precisely its lack of solidarity. Instead, we are presented with a cut-throat world where every man and woman have to fend for themselves and live by their wits. The urban *colmena* is clearly no paradise.

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3 EL CINE DE PEDRO ALMODÓVAR

Mujeres al borde de un ataque de nervios

Todo sobre mi madre

Volver

- (a) **Analiza los escenarios y lugares que nos muestra Almodóvar en las dos películas que has visto. ¿Hasta qué punto tienen un significado simbólico? Justifica tu respuesta con ejemplos concretos.**

The words *escenarios* and *lugares* are vague enough to allow for different answers, as long as they deal with physical settings in Almodóvar's films.

Mujeres al borde de un ataque de nervios is set in middle-class areas of Madrid, whose neat and orderly appearance is a stark contrast to the psychological state of the characters. It is thus different from the edgier portrayal of Madrid in Almodóvar's earlier, *movida*-era films. Pepa's balcony, with its plants and birds, seems to collocate Spain's rural culture with the urban setting, suggesting a transitional moment both in Pepa's life and that of the nation. The back-drop to the balcony and the *maqueta* of her apartment block emphasise theatrical artificiality, in keeping with the *alta comedia* genre, as does the stage-like interior of her flat. This throws into vivid contrast the reality of the emotional crises faced by the characters. When the film was released in the late 1980s, its portrayal of Madrid was a reminder to viewers that Spain had moved on from its past and become a colourful, cosmopolitan and developed European state, with efficient dustmen cleaning streets where clean-cut youngsters engaged in international fads like roller-blading.

Todo sobre mi madre opens in Madrid before moving to Barcelona, with Manuela's journeys between the two an attempt to reconcile the past and the present. The train journey thus becomes a symbol of time passing, as well as its other Freudian associations. At the start of the film Madrid has become Manuela's refuge from a difficult past, and the city where she has been Esteban's mother. His death sets her on a painful journey of re-discovery. Barcelona is shot with affection, but the film does not hide its more sordid sides, including the powerful scenes of prostitution and drug-addiction. In this urban landscape, excess is the norm and has unfortunate consequences. As in the clip of *Todo sobre Eva* glimpsed at the start of the film, the theatre dressing-room becomes a setting for female bonding and the resolution of personal crises (some of which find resonance on the theatre stage).

The city of Madrid as portrayed in *Volver* is very different from its depiction in *Mujeres al borde de un ataque de nervios* or the beginning of *Todo sobre mi madre*. The city centre is technological (TV studio, hospital, mobile phones), crowded and multi-racial. In the *Madrid suburbial*, working-class women new to the city make a living by whatever means they find at their disposal. The city is home to unassuming hairdressers (like Sole), women who have to fight to make ends meet or to hide a family tragedy (Raimunda) and prostitutes, but all these people have a reason to fight and their world is not sordid. Quite the opposite, there is a praiseworthy degree of solidarity when needs arise, whether within the family or the wider community. However, the film begins and ends in Alcanfor de los Infantes, the *manchego* village that epitomises the *España profunda* to which *Volver* is Almodóvar's homage. Characters like Agustina represent the best of Spanish society and culture, but the darker side of the La Mancha setting – wind, fire, incest, superstition – is also apparent in the drama of the family at the heart of the story.

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- (b) “Las relaciones humanas siempre son difíciles y negativas en las películas de Almodóvar.” Discute hasta qué punto estás de acuerdo con esta opinión en relación a las dos películas que has visto.

Problematic human relations are indeed at the centre of *Mujeres al borde de un ataque de nervios*. Much of the film hinges on Pepa’s unsuccessful attempts to tell Iván that she is pregnant with his child. Relationship failures constitute the essence of the plot: those of Pepa and Iván, Candela and her Shi’ite lover, and Carlos and Marisa, while Lucía is still struggling to accept that she means very little to her ex-husband Iván. Candidates could focus on the failure of communication between Pepa and Iván, highlighted by the missed phone messages and out-of-sync film-dubbing. Lucía’s deranged behaviour and her final attempt to kill Iván at the airport are comical, but, at the same time, do not hide the pain of marital breakdown. Answers could also consider Carlos’ awkward relationships with Lucía, Marisa and Candela. Some candidates might wish to mention the more positive side of human relations and discuss the new-found female solidarity with which the film ends.

Todo sobre mi madre also presents difficult human relationships, though these at times can be extremely fulfilling. Candidates might wish to concentrate on the notion of motherhood. The most obvious example is the loving relationship between Manuela and Esteban, whose untimely death is so painful for her that she decides to travel back to Barcelona in order to tell the boy’s father and come to terms with her own past. Manuela subsequently becomes a mother figure for a number of characters in the film, including Huma and Rosa, who is locked in a much more difficult relationship with her actual mother. The film is indeed a homage to mothers, whether or not they operate within the traditional family unit, and shows how Manuela regains the maternal role taken away from her by Esteban’s death. Candidates might also refer to female solidarity, most clearly illustrated in the sofa scene in Manuela’s flat but also in the sisterly bond between Manuela and Agrado. By contrast, they might point out that the relationships involving men are always problematic, eg that between Rosa and Esteban/Lola, which mirrors the earlier problems between Manuela and Esteban/Lola and in turn reflects the Stella/Kowalski relationship of *Un tranvía llamado deseo*.

Family relationships are at the centre of *Volver*. Raimunda is trying to support her family by working long hours while her lazy husband contributes little. As in *Mujeres al borde de un ataque de nervios* and *Todo sobre mi madre*, men often cause trouble and make relationships difficult or impossible. The case in point here is Raimunda’s husband Paco, who tries to abuse her daughter Paula. The girl kills the abuser and this creates a new series of tensions and problems which Raimunda has to resolve. She herself was abused by her late father in the village when she was a child and has not forgiven her mother Irene for having done nothing about it. Motherhood in this film is indeed fraught with danger. Irene’s relationship with her husband was also problematic because of his unfaithfulness, which ended in tragedy and murder. On the other hand, the network of female friendship and companionship (most clearly illustrated by Agustina) is a model of how some relationships are based on positive values capable of transcending tragedy and pain.

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4 LA CUESTIÓN INDÍGENA EN AMÉRICA LATINA

José María Arguedas, *Los ríos profundos*

Elizabeth Burgos, *Me llamo Rigoberta Menchú y así me nació la conciencia*

El Norte (película de Gregory Nava)

- (a) ¿Qué representa la ciudad para los protagonistas de las obras que has estudiado? ¿Es muy diferente de su concepto del campo? Responde a estas preguntas con ejemplos concretos de esas obras.

Cities have a symbolic relevance in José María Arguedas's *Los ríos profundos*. Indeed the novel starts with a trip to Cuzco. Its protagonist Ernesto arrives there at night with his father: 'la estación del ferrocarril y la ancha avenida por la que avanzábamos lentamente, a pie, me sorprendieron.' This is the city where el Viejo lives, a man who hates the Indians working in his properties; and the city which symbolises the imposition of Hispanic values on native Inca inhabitants, given that its very wall, built before the arrival of the *conquistadores*, is now crowned by a number of Spanish colonial buildings. This is precisely the main social conflict in Peruvian society as represented in the novel, which is internalised by Ernesto as he sways between the world of the rich landowners and the poor *colonos*. The episodes in Abancay, the provincial town where Ernesto goes to Catholic school, best reflect the duality between city and countryside, between Hispanic values and the Indian world. Cities represent the reality of social oppression while the countryside stands for the magical vitality of the Indians, and candidates could choose from a variety of episodes to exemplify this.

Me llamo Rigoberta Menchú y así me nació la conciencia is set in the Guatemalan countryside as a backdrop to the social humiliation of the Indians. In the book there are wonderful descriptions of the indigenous cultures of Guatemala, which are intrinsically rural and close to the world of nature. We hear about the importance of the extended family unit, the ceremonies organised on the birth of children as well as at the time of harvesting, the symbolic meaning of the land and natural elements such as the sun and *copal*, and ancestral customs which are held dearly by the community. Nevertheless, this rural setting is no paradise as it has been contaminated by the oppressors who have imposed foreign (and arguably urban) structures on the Indian population. Social and ethnic exploitation is rife. Rigoberta herself starts working in the *hacienda* when she is barely eight years old, and a friend of hers dies as a result of careless fumigation. Organising the Indian community against these injustices is not easy, as they speak a variety of languages. And, somehow, this is Rigoberta Menchú's world, as opposed to the city, which is seen as some kind of monster. Candidates might wish to analyse her experiences as a maid in the city, her father's imprisonment and death, the occupation of the Spanish embassy, or the abuses of the army.

The city also has a symbolic presence in Gregory Nava's *El norte*. Like *Me llamo Rigoberta Menchú y así me nació la conciencia*, it is set in a rural area of Guatemala, where we witness the oppression to which Indians are subjected by cruel landowners who do not hesitate to kill them when they try to fight for their rights. It is the connivance of the army and their brutal repression of the native population which make it impossible for Enrique and Rosa to stay in the village. They have heard about the wonders of *el norte* from their godmother, who reads about American cities in magazines. As they have no choice, brother and sister leave for the US and, after a terrible journey across dangerous borders, they see the lights of San Diego, which represents paradise for them. Eventually, they settle in Los Angeles but the city turns out to be something very different from a paradise, as they continue to be exploited by American employers and also by fellow *latinos* (think, for example, of the episode in which Carlos calls the immigration police). Rosa pays dearly with her own life and this makes Enrique realise that he cannot reject his Indian identity. So, while the countryside became hellish as a result of political oppression, the city is no paradise offering ultimate healing.

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- (b) “El sufrimiento y la enfermedad son necesarios para la salvación.” Analiza esta afirmación en relación con el argumento y los personajes de las dos obras estudiadas.

In *Los ríos profundos* there is a conflict between the values of Hispanic oppressors and the Indians which lies at the heart of the novel and is clearly exemplified by Ernesto's internal turmoil and evolution. There is a sense of suffering in Ernesto himself, as he struggles in a Catholic school whose main purpose is to educate those whose role in life is to exploit the Indians and keep them at bay. However, the idea of salvation through suffering and disease is too close to Christian values to be defended by a novel which proclaims the positive authenticity of the Indian experience. Chauca's self-flagellation, for example, is not the way chosen by Ernesto, who prefers going down to the Pachachaca river to feel at one with nature. For the Indian *colonos* the plague is a supernatural being who has to be fought through a special mass which they oblige Padre Linares to hold. So, again, disease is not so much seen as a way to salvation but as the means through which ancestral magical beliefs are unexpectedly revealed in the *colonos*. Candidates might wish to analyse the episode of the uprising of *las chicheras* to show different ways of fighting for social redemption.

In the case of *Me llamo Rigoberta Menchú y así me nació la conciencia*, there is also a rejection of traditional Hispanic values, including the traditional Christian justification of the existence of the poor. There is indeed a lot of suffering in the book due both to disease and to human intervention, but this suffering is condemned as the imposition of an oppressive society on the indigenous inhabitants of Guatemala. Rigoberta has to work on the *hacienda* from an early age and she witnesses many injustices in her lifetime. A girl dies as a result of inhaling the fumes when cotton is being fumigated. There is a difficult conflict with powerful landowners which leads to her father's imprisonment. Some of her female friends are raped by soldiers. Her brother is tortured and burnt alive. Her mother is kidnapped and killed. All this has a great impact on Rigoberta, as she becomes politicised and CUC is founded in order to defend the rights of the poor. She even learns Spanish so as to be able to understand Indians from different communities, as they all have to fight a common cause. But suffering is not the way to redemption in the Christian sense: it simply reinforces the need for direct political action in order to fight oppression.

There is indeed a lot of suffering through social oppression and disease in Gregory Nava's *El norte*. The film starts with the ritual killing of Enrique's father at the hands of the rich landowners who will not agree to improve the peasants' inhuman working conditions. The native world of the Indians is shattered when the army arrives in the village and they start taking people away presumably to imprison or kill them. Enrique's mother goes missing and it is then that he and his sister Rosa decide to escape in search of a better life in the United States. But their trip north is fraught with dangers as they travel through Mexico and are eventually conned by a false *coyote* who robs them while pretending to help them cross the border. The episode in which they are attacked by rats as they spend hours crawling along sewage pipes so as to avoid border patrols is simply gruesome. Once in Los Angeles their situation slowly improves but they have to lead the unsatisfactory lives of illegal immigrants. When Enrique decides to turn down an employment offer in Chicago so that he can stay with her sick sister, we realise that something has changed. As a matter of fact, it could be argued that Rosa's death has a redeeming effect on Enrique, who finally accepts that, even if he lives in the US, he is a Guatemalan Indian who cannot reject his customs or heritage. Thus suffering and disease are indeed the path to salvation for him, however painful this might be.

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5 MUJER HISPANA Y TRADICIÓN

Federico García Lorca, *La casa de Bernarda Alba*

María Luisa Bombal, *La amortajada*

Como agua para chocolate (novela de Laura Esquivel o película de Alfonso Arau)

- (a) ¿La mujer hispana siempre es víctima de sus frustraciones? Responde a esta pregunta analizando personajes y episodios concretos de las dos obras que has estudiado.

Frustration is a major theme in *La casa de Bernarda Alba*. The source of this frustration, which is mainly sexual in kind, is Bernarda's strict morality and the patriarchal system which is prevalent in the rural Andalusian milieu depicted by Lorca, where gossip reigns supreme. There is so much frustration in the all-female household that some of the girls engage in voyeurism (getting a glimpse of a man from the window or through a crack in the gate is a major step for them). Isolated acts of rebellion in the community are heavily criticised and at times severely punished, as is the case with *la hija de la Librada*, for whom Bernarda recommends '*carbón ardiendo en el sitio de su pecado*.' Another question is whether all women actually accept their role as victims. While most of Bernarda's daughters submit to their mother's wishes and lead a life of death and mourning within the confines of the house, Adela rebels against the frustrations imposed by Catholic morality and pays dearly for it, given that at the end of the play she realises that there is no way out and commits suicide. In this sense, she is not a victim of her frustrations (which she does not accept), but she is indeed a victim of the patriarchal system which prefers social hypocrisy to personal happiness, whatever the costs might ultimately be.

The life of Ana María in María Luisa Bombal's *La amortajada* is also full of frustration from beginning to end. This is a novel with elements of magical realism in which the dead female protagonist reviews her whole life, as the people she has loved and hated come to pay their last respects to her. It has been a life of repression and lack of love in many ways, even if she has tried to rebel against the odds. She confesses that, for a woman, a man is no less than '*el eje de su vida*' and an infinite source of frustration: '*Los hombres, ellos, ponen su pasión en otras cosas. Pero el destino de las mujeres es remover una pena de amor en una casa ordenada, ante una tapicería inconclusa*.' Ana María has not always been as submissive as society expected her to be, and candidates might wish to analyse some of the episodes reflecting this. In this context, they could mention her unorthodox feelings towards religion ('*nunca me gustó mirar un crucifijo*') or her relationship with some of the men in her life, most notably Ricardo. Answers might discuss whether Ana María has or has not been a true *amortajada* all her life.

In what is in many ways a parallel story to Lorca's play, Esquivel's *Como agua para chocolate* also deals with the theme of female frustration as a result of the social victimisation of women. The clearest example is Mamá Elena, who has implacably imposed traditional patriarchy on her daughters as well as herself, leading to an unhappy life away from the only true love of her life, Gertrudis's mulatto father. Her daughter Rosaura follows family tradition and becomes a victim of her unhappiness, which is paradoxically going to have the effect on her of wanting to ruin her own daughter's life through the same old restrictions she and Tita have had to suffer. On the other hand, neither Tita nor Gertrudis accepts the role of victim and they act on their frustrations. If Gertrudis escapes repression by fleeing and joining the revolutionaries, Tita's evolution is more complex and fraught with danger. She ultimately kills herself, like Adela in Lorca's play, but at least she has rebelled against the patriarchal imposition of emotional and sexual frustration.

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- (b) Describe la escena que te haya parecido más conmovedora en cada una de las dos obras que has estudiado. ¿Hasta qué punto son importantes estas escenas para la evolución de los personajes o de la trama? Justifica tu respuesta.

Candidates could choose from a large range of scenes. The important point is that they justify their choice and substantiate their arguments.

As far as *La casa de Bernarda Alba* is concerned, candidates could choose relatively minor episodes like that of Paca la Roseta, as long as they connect them to the evolution of characters or plot in the wider context of the play. La Poncia's description of the Paca episode is indeed beautiful, as when we hear that she *'traía el pelo suelto y una corona de flores en la cabeza'* and *'dicen que iba con los pechos fuera y Maximiliano la llevaba cogida como si tocara la guitarra.'* Paca's freedom could be seen as a counterpoint to Bernarda's repression and as an example for Adela to follow. Other productive scenes might be the ones at the end of each act. María Josefa's irruption at the end of Act I, for example, is very moving in her deranged attempt to be freed from the yoke of tradition, as she wants to get married to *'un varón hermoso de la orilla del mar ya que aquí los hombres huyen de las mujeres.'* This could also be connected to her appearance with the little lamb in Act III. Other candidates might prefer to concentrate on Adela's rebellion against her mother (when she breaks *'la vara de la dominadora'*) and the final scenes leading to her death, foreshadowed by the discussion at the end of Act II of the unspeakable sin committed by *la hija de la Librada*.

María Luisa Bombal's *La amortajada* is highly poetic and there is an abundance of moving scenes and episodes which mark the main character's evolution and the final acceptance of her own fate at the end of the novel. Ana María's whole life has indeed been an attempt to regain paradise lost: *'tu vida entera no fue sino la búsqueda ansiosa de ese jardín ya irremisiblemente vedado al hombre por el querubín de la espada de fuego.'* Some candidates might wish to discuss the episodes in which her relationship with Ricardo is mentioned. She would like heaven to be a place where she could always be with him and *'se nos diera permiso para dormir de vez en cuando por las noches en el bosque, allí donde el césped es verdadero terciopelo.'* Ricardo becomes an impossible dream for her almost as soon as she realises that *'desde el momento en que me echaste el brazo al talle me asaltó el temor...de que dejara de oprimirme tu brazo.'* He represents for her the sort of love which patriarchy does not allow her to enjoy. Other answers might wish to focus on scenes which shape Ana María's conception of religion, family or death.

In the case of Esquivel's *Como agua para chocolate*, the most moving scenes are often connected with Tita and food. The way in which she can transmit her own feelings through the food she prepares shows both originality and sensitivity. Candidates might wish to analyse the episode in which the tears falling into the *pastel chabela* provoke an extreme sense of sadness and nostalgia in the guests, *'añorando cada uno al amor de su vida,'* and are ultimately responsible for Nacha's death. Or the other memorable recipe, *codornices en pétalos de rosas*, through which Tita almost literally *'penetraba en el cuerpo de Pedro, voluptuosa, aromática, calurosa, completamente sensual.'* Other candidates might prefer to write about her temporary madness and John's behaviour towards her. Alternatively, there are a number of moving scenes showing Nacha's maternal love for Tita or the effect that *Luz del Amanecer*, John's Indian ancestor, has on her (Tita's final death is linked to the Indian story of the matches). It is indeed interesting to note that the most moving moments of love and happiness in the novel are often facilitated by the indigenous American characters rather than by repressed Mexicans of European origin and Catholic convictions.

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Part II: Literary Texts (30 marks)

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

Answers are to be marked out of 30 according to the criteria below:

- 25 for Content [AO3: 10 marks, AO4: 15 marks]
- 5 for Structure [AO3]

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.

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Part II: Texts – Content

23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Structure

5	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure

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LITERARY TEXTS INDICATIVE CONTENT

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive. Candidates must choose one question from one of the works below, and answer it in English.

6 Pedro Calderón de la Barca, *La vida es sueño*

- (a) Contextualise the following extract, and discuss what it suggests about Clarín's character. How realistic is this episode? Add any other comments on content or style you consider of interest.

This passage comes from the penultimate scene in the play (*Tercera Jornada, Escena XIII*), and it marks the death of Clarín in an episode which was probably intended to be exemplary. Clarín is the typical unheroic *gracioso* of the *comedia* tradition, and there is clearly a comic touch to his death, as he still has the time to deliver his speech once he has been mortally wounded. He is a villainous buffoon who at times acts as a grotesque shadow of Segismundo. Given the military developments, he looks for a shelter where he can escape death but he is hit by a fatal bullet. The passage constitutes his own epitaph and is highly unrealistic; it is there possibly as a way to dispose of a redundant character and also to set a moral example to the soldiers in the audience: deserting and hiding is more dangerous than fighting as it results in death (*'mirad que vais a morir, si está de Dios que muráis'*). Candidates could analyse whether this episode seems right as an end to Clarín's adventures, and should also link its message, as Basilio does, to one of the main themes in the play, which is fate (*'son diligencias vanas del hombre cuantas dispone contra mayor fuerza y causa'*).

- (b) Would you agree that *La vida es sueño* is a profoundly Catholic play? Refer to particular themes, characters and episodes in the play.

There is no doubt that there are clear Catholic messages in the play which have to be interpreted in the context of a country which had declared itself to be the ultimate defender of the faith. The very title suggests that *'la vida es sueño'* in the sense that life is mutable, transient, subject to unpredictable changes, and our senses are not to be fully trusted as they do not necessarily give a true picture of reality. Segismundo would probably be a very fruitful character to concentrate on. His most famous soliloquy on life being *'una ilusión, una sombra, una ficción'* (end of *Segunda Jornada*) is obviously pertinent and so are his final words in the play (*'así llegué a saber que toda la dicha humana, en fin, pasa como un sueño'*). The afterlife seems more real than life itself in this context. On the other hand, candidates might also wish to discuss the theme of fate in the play, which was a dangerous subject for a Catholic to tackle at the time of the Counter Reformation. It could be argued, however, that predestination is not fully defended as free will is part of the picture of moral responsibility in the play.

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- (c) Discuss the role of mythology in *La vida es sueño* by giving particular examples from the play. How crucial is mythology in the development of the plot and the main themes?

There are numerous references to classical mythology in the play, and critics have associated a character like Basilio with Laius, who tried to thwart fate by abandoning his son Oedipus, as an oracle had said that he would kill him. The parallels between the two stories are obvious. Segismundo, who is the agent of fate, compares himself to the Giants who laid siege to Mount Olympus. Rosaura likens her mother (and herself) to Dido and her horse to Phaeton. Mythology is a source of imagery in the play and a way in which its message can be universalised. While Catholic dogma is more central, candidates might wish to compare Segismundo's confinement and ultimate enlightenment to Plato's myth of the cave.

7 Benito Pérez Galdós, *Doña Perfecta*

- (a) Comment on the following passage, explaining its context and discussing its significance in the evolution of Rosario as a character. Add any other comments on content or style that seem to you of significance.

The passage comes towards the end of the novel (Chapter XXIV) and it is essential in order to understand Rosario's evolution as a character. There is a certain sense of both guilt and enlightenment in her. At the beginning of the novel she lacks strength of character, as she has been conditioned by doña Perfecta, don Inocencio and the strict Catholic morality of Orbajosa. When her mother realises that Rosario actually loves Pepe Rey, the girl is locked away but she soon rebels as she admits that, if she was made to choose between respect towards doña Perfecta and her love for Pepe, she would go along with the latter. As a matter of fact, her lover manages to enter her room in disguise and this is when pure love gives way to a certain carnality. In Chapter XXIV Rosario feels guilty about her own behaviour (*'los demonios se han apoderado de mí'*) but she finally confesses to herself that she hates her mother. The surreal description of the dream-like scene stresses the negative animal imagery associated with many characters and, in so doing, there is a sense that she finally unmasks these *orbajonenses* and sees them for what they really are. Paradoxically, the pain of truth and personal enlightenment will drive her to insanity later on in the novel.

- (b) According to one critic, the tragic ending of the novel was intended 'to serve as a warning to its author's contemporaries, and as an indication of the path which he feared that Spain might be taking.' To what extent do you agree with this statement?

Undoubtedly, *Doña Perfecta* is a social novel which tries to explore the clash between two conflicting sides which were present in Spain at the time of the Bourbon Restoration. On the one hand, the forces of tradition were associated with Catholicism and are represented in the novel by Orbajosa and its inhabitants. Doña Perfecta and don Inocencio embody the provincial spirit which puts religion before science, hypocrisy before truth. At the other end of the spectrum we find Pepe Rey, who represents the new *krausista* trend which defended that Spain could be brought in line with the rest of Europe if a new rational spirit emphasised technological progress over obscurantism. In a sense, then, the fact that Pepe is killed at the end of the novel can lead candidates to believe that Galdós was pessimistic in relation to his fellow countrymen. From this point of view, the novel seems to be conveying the idea that the clash between tradition and progress is inevitable and that therefore Spain has the seed of unavoidable strife. As a matter of fact, Galdós wrote many years after *Doña Perfecta* was published that *'la intolerancia y bigotismo de este país han cambiado poco desde 1896'* and he once referred to the Spanish capital as Madrijosa. He did not live to see the Civil War.

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- (c) Could we argue that most characters in *Doña Perfecta* are totally one-dimensional, as they simply represent certain ideas which mattered to Galdós? Or are they complex characters with a life of their own? Answer these questions with reference to particular characters and episodes.

Candidates could obviously argue both ways. In a sense, it could be said that *Doña Perfecta* is a novel of ideas in which Galdós is trying to map a future for Spain by playing out the inevitable clash between tradition and modernity, between religion and science. The extreme reaction of the characters and the melodramatic tone of some episodes would support this view. On the other hand, candidates might wish to stress the evolution of certain characters. Rosario is a case in point, as her love for Pepe Rey helps her see through the hypocrisy of provincial society. Pepe himself is sullied by the very society which he criticises, as he becomes no less intolerant than doña Perfecta (*'he tenido la debilidad de abandonarme a una ira loca, poniéndome al bajo nivel de mis detractores'*). While there is a clear element of one-dimensional caricature in minor characters, major characters are not totally flat.

8 Pablo Neruda, *Veinte poemas de amor y una canción desesperada*

- (a) Comment on the following poem, explaining its meaning in context. To what extent are its themes and style typical of the collection? Add any other comments on content, form or style which you think might be relevant.

This is the poem that opens the collection and, in many ways, it sets the tone for the whole *Veinte Poemas de Amor*, but there are also clear differences. The sensuality of the female body (the *cuerpo de mujer* in the opening line) is vividly described and celebrated: *blancas colinas, muslos blancos, cuerpo de musgo, vasos del pecho, rosas del pubis*. The sexual act is at the heart of the first stanza (where the poet sees himself as a *labriego salvaje* and the woman becomes the land he tills) and third stanza. Fertility and survival (*'para sobrevivirme'*) are therefore key to the relationship, and underscore the poet's dependence on the woman. In its use of natural imagery and perhaps also its objectification of the beloved (*'te forjé como un arma, como una flecha en mi arco, como una piedra en mi honda'*), it anticipates the rest of the collection. This poem communicates a sense of alienation, and points towards the anguish (*el dolor infinito*) which will be further explored in other poems and then unambiguously stated in the *canción desesperada*. Candidates could analyse how the form (*cuartetos*) and rhythm of the poem enhance its meaning.

- (b) It has been argued that, in the collection *Veinte poemas de amor y una canción desesperada*, *'predominan las horas nocturnas y vesperales.'* In other words, the time reference for many of its poems is either evenings or nights. To what extent do you agree with this statement? What is the significance of this time reference? Answer these questions by discussing at least two poems (other than the one printed above).

Answers to this question will largely depend on the two or more poems through which candidates choose to substantiate their points, so different interpretations are possible. The idea is that, indeed, references to evening and night hours abound, which seems particularly appropriate in a collection often stressing the poet's sadness and profound loneliness. It is the right time to frame the joys and pains of the act of loving, away from the hustle and bustle of ordinary day life. An interesting exception might be poem 19, which includes direct references to the sun at midday, *'el sol que hace las frutas, el que cuaja los trigos, el que tuerce las algas.'* On the other hand, poem 18 refers to the moon, the pine trees in the dark, the *ocaso*, and states that *'mi hastío forcejea con los lentos crepúsculos.'* The night also plays an important role in poem 20: *'puedo escribir los versos más tristes esta noche.'*

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- (c) Discuss the presence and significance of the sea in *Veinte poemas de amor y una canción desesperada*. Provide relevant examples from particular poems in the collection.

The sea is a constant source of metaphors and similes, and Neruda himself stated that the collection reflects the city where he wrote it (Santiago de Chile) but harks back to the landscapes around Temuco, on the Pacific coast. As many as twelve poems make explicit references to the sea, its beaches and ports, ships and waves, fish and lighthouses, nets and anchors. The sea is not so much an end unto itself but the right background against which to set the tempestuous love felt by the poet, whether corresponded or unrequited, as well as a constant source of metaphors. The positive or negative significance will depend on the poems chosen by candidates, as there are references as varied as these: *rumor de olas quebrándose, es la mañana llena de tempestad, tus ojos oceánicos, un pez infinitamente pegado a mi alma*. The *nafragio* and *buzo desesperado* in the last poem might be worth commenting on, as they throw light on the collection as a whole.

9 Carmen Laforet, *Nada*

- (a) Comment on this passage, explaining its context and analysing Román's personality (as can be inferred from Andrea's words here) in the wider context of the novel. To what extent do particular spaces or places become symbolic? Add any other relevant comment on content or style.

This extract comes very early on in the novel (chapter III) and it is interesting to notice how the description of a place can say so much about its owner. Román lives in the attic, away from the family's sombre apartment downstairs. This is his refuge, which is clean, orderly and original. There is an air of mystery about Román, as there are *'insospechados cajones en cualquier rincón de la librería,'* and he is associated with creativity and exoticism. He has, for example, a Turkish bed, interesting coins, Roman lamps and *'tinteros de todas épocas y formas.'* Andrea states that she is not fascinated by him, but she clearly finds him charming in this passage and she enjoys spending time in his attic, isolated from the troubles of the flat downstairs (*'abajo'*, as referred to by Román). Candidates could analyse the evolution of his relationship with Andrea, as well as his links with Ena and her mother. Spaces and places indeed become symbolic in the novel. The most obvious example of this is the contrast between the Via Laietana and Calle Aribau households, as well as the Barcelona/Madrid dichotomy at the end of the novel. In the passage, Román's efforts to distinguish between his garret and the family's dark flat below is more of a façade than anything else, as he too has skeletons in the cupboard. The reference to the *'antigua pistola'* here is a possible early indicator of this tension, which will end in tragedy.

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- (b) A critic has argued that Andrea is not the novel's protagonist, 'since she invariably drops out of sight and adopts instead the role of observer, eavesdropper and voyeur.' To what extent do you agree with this statement? You must provide textual evidence for your opinions.

Andrea is clearly not a very active protagonist, and the fact that *Nada* does not have a clear plot or narrative thread is partly due to her lack of drive. By and large, she does not shape reality but is usually happy to let things happen around her. She is, on the other hand, a good 'observer, eavesdropper and voyeur' and candidates should provide evidence of this by analysing relevant characters and episodes in the novel. Indeed, we meet very diverse characters through her, and we are exposed to a series of experiences ranging from domestic violence (Gloria and Juan) to thwarted sexuality (Angustias). More importantly, perhaps, through the eyes of Andrea we are introduced to some of the sordid realities of post-war Barcelona as personified by her own decadent family. On the other hand, some candidates might wish to stress the fact that Andrea is indeed the novel's protagonist in that she is our only point of view (as first-person narrator) and the time she spends in Barcelona changes her.

- (c) How does Andrea feel about her university friends? What do they mean to her? Do they enrich her personal experience in any way? Discuss these issues in relation to specific characters and episodes in the novel.

Answers will largely depend on which friends candidates might wish to focus on. Many will presumably choose Andrea's relationship with Ena, which is particularly enriching as they develop an intense friendship (even if it has some ups and downs). Through Ena and the story of her mother, she understands Román better. The fact that she leaves for Madrid with her also shows that, by the end of the novel, Andrea has chosen the path of female friendship and companionship (rather than relationships with men) as the main source of her own yearned-for stability. In addition, candidates could mention Gerardo (whose attempt to kiss her disgusts Andrea) and Pons (who introduces her to his arty friends and inadvertently makes her more conscious of her social inferiority). Andrea learns something from all these characters.

10 Ernesto Sábato, *El túnel*

- (a) Comment on the following extract, giving its context and discussing what it reveals about Castel's character and aims. To what extent are *you* the reader whom Castel is hoping to find? Add any other comments on style or content which might be relevant.

Juan Pablo Castel, the first-person narrator of *El túnel*, constantly reveals traits of his own character, and this extract from Chapter II is no exception to it. He acknowledges that vanity is ever-present in human history and that Christ himself must have been led by excessive pride. In his case, however, he claims that there is no vanity in writing the story. There might be a certain arrogance, but he states that the purpose of the narrative is to serve as an act of confession to himself, even if clearly not in the Christian sense. Given that he is famous as a result of his murder, his story will be read by a vast number of people, and his hope is that at least one of them will manage to understand him. Most people won't, but maybe somebody will. Paradoxically, he has killed María Iribarne, the only person who perhaps ever understood his inner being. The reader is likely to fall into Castel's trap to an extent, as his prose is seemingly rational and his misanthropy is not totally devoid of sense, but the narrator's coldness and multiple obsessions clearly set him apart.

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- (b) What significance do dreams have in Ernesto Sábato's *El túnel*? Answer this question by discussing particular characters and episodes in the novel.**

Several dreams are described in *El túnel*. Castel tells us about the time when he saw himself sitting in the middle of a bare room, with María and Hunter behind him looking at each other with a certain connivance. He also remembers dreaming that he was walking on the roof of a cathedral and that his bedroom had become infinitely big (*'por más que corriera, no podría alcanzar jamás sus límites'*). Chapter XXII includes the most extensive description of a dream in the novel, as we hear that an unknown man transforms Castel into a bird and that his friends do not notice the transformation of his body or voice (*'la frase que quería pronunciar salió convertida en un áspero chillido de pájaro'*). Everybody goes on seeing him as a human and he realises that *'nadie, nunca, sabría que yo había sido transformado en pájaro.'* There is obviously a sense of unfathomable frustration caused by this lack of understanding from others, which underlines the general theme of the impossibility of meaningful human communication. Nightmares in the novel have kafkaesque resonances and they stress Castel's insanity, as he can no longer distinguish dream from reality, however lucid his prose may be: *'hay horas y días enteros que se me aparecen como sueños borrosos y deformes.'* No wonder that the protagonist describes life as a *'larga pesadilla'* and a *'fantasmagoría.'*

- (c) Analyse the significance and relevance of the title of Sábato's *El túnel*. Does it cast doubts over Castel's reliability as narrator? Discuss these issues by making reference to particular characters and episodes in the novel.**

The metaphor of the tunnel arises in Chapter XXXVI, where the narrator tells us that the separate tunnels in which María Iribarne and he lived finally came together at the exhibition. He then contradicts himself and says that the tunnels are always parallel and never meet; or perhaps there is only one tunnel, his own. In other words, it is an image that runs through Castel's deranged mind and that he seizes on to illustrate his conception of how his dealings both with María and with humanity at large are irremediably flawed. It vividly illustrates his paranoid view of himself as a victim, trapped in a tunnel with an inescapable, pre-defined end-point from which he can not break out to enjoy unproblematic relations with his fellow humans. Coming towards the climax of the novel (and prefigured by the book's title), it imprints itself on the reader's mind as Castel heads off to commit the long anticipated murder. However, his inconsistent application of the image is typical of his deranged mind. Castel's insanity and self-obsession makes him an unreliable narrator irrespective of his use of the tunnel image, despite his often rational and lucid expression of his ideas.

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11 Miguel Barnet, *Cimarrón: historia de un esclavo*

- (a) Comment on the following passage, explaining its context and analysing what it reveals about Esteban Montejo's personality and political leanings. Do all foreigners receive a similar treatment in the narrative? Add any other comments on content or style that seem relevant to you.**

This extract is taken from the second (middle) part of the novel, which centres on the abolition of slavery and on the description of life in the *ingenios*. The passage discusses some of the measures taken by Camilo García de Polavieja, a Spanish general who was governor of Cuba and then had an important role in the Philippines as well, where he had José Rizal (the nationalist leader) shot. In his characteristically simple language, the narrator stresses the atrocities committed at the time of this general, when workers were treated no better than farm animals. Corporal punishment was rife and Polavieja is reported here to have been responsible for the massacre of thousands of black people and for the deportation of alleged criminals and revolutionaries to Fernando Poo, an island of crocodiles and sharks. Montejo also mentions a careless Spanish doctor, and the fact that local inhabitants preferred resorting to wizards and *curanderos*. The narrator is an old man who lived through the time of slavery, and his account, which is vivid but simple, is clearly political in that he sees himself as a rightful denouncer of the evils of the Spanish *conquistadores* and therefore of the excesses of the colonial period. This criticism of Spain pervades the novel.

- (b) How is Cuba's African heritage dealt with in Miguel Barnet's *Cimarrón: historia de un esclavo*? What ideological role does it play in the narrative? Answer these questions by discussing particular characters and episodes.**

The African heritage is very important here, as the novel centres on the experience of Esteban Montejo, an old black man who was a slave, then fled the *ingenio* and finally lived through the War of Independence. The work has been described as a *novela de testimonio* in that it is more interested in national and social history than in the particular life story and psychology of its protagonist. As such, it includes many detailed descriptions of a number of African elements in Cuban society, most particularly the different religions and customs of the black slaves. It could be said that, through Esteban's African eyes, we see Cuba in an African light. For example, the way he relates to the natural elements or the viewpoint from which he tells historical events are imbued with values which are profoundly un-European. This has a clear ideological purpose, as the novel has a revolutionary spirit akin to that of the Castro regime: it wishes to emphasise the oppression of the European colonial power and an independent Cuban identity mainly based on its Afro-Caribbean heritage.

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- (c) It has been argued that Esteban Montejo's 'sense of triumph in the face of both chaos and adversity lends a note of optimism and personal achievement to his memoirs.' To what extent would you agree with this statement? Discuss this in connection with particular episodes in the novel.

Candidates could argue in favour of this statement, as Esteban Montejo clearly feels proud of his achievements in life. The narrative is punctuated by numerous instances of 'yo vide' ('I saw'), which make it into both a personal story and a depersonalised account of the suffering of others. Here is a man who is over one hundred years old and has fought for freedom all his life, first at the time of slavery (when he escaped and became a *cimarrón*) and then in the War of Independence. His fighting spirit is seen at the very end of the novel when he says: '*por eso digo que no quiero morirme, para echar todas las batallas que vengan...con un machete me basta.*' On the other hand, candidates might prefer to centre on Esteban's shortcomings and on the fact that his narrative has ultimately been constructed by Miguel Barnet to serve his own political purposes as a defender of the Cuban Revolution.

12 Gabriel García Márquez, *Crónica de una muerte anunciada*

- (a) Comment on the following extract, explaining its context and analysing its importance in the overall development of the novel. Add any other comments on style or content which might be relevant.

This extract, which comes at the end of section 2, is crucial to the understanding of the novel in that it establishes the central element on which the plot is based: Bayardo San Román returns his newly-wed wife Ángela Vicario because she is not a virgin, and the Vicario twins feel that they have to act to save family honour. Candidates could mention Pura's belief in the supernatural and, more importantly, her acceptance of the patriarchal honour code, as she feels it is her responsibility to beat up her own daughter for having failed to behave properly. Ironically, her brothers have spent part of the evening in the local brothel. The way Ángela reacts to Pedro's request to tell him who deflowered her suggests that she is in mental and physical pain and that there is an arbitrary element to her naming of Santiago Nasar. This is supported by the sustained metaphor in the last paragraph, where pronouncing Santiago's name is compared to pinning a powerless butterfly to the wall. It is extracts like this that make us think that Santiago is not guilty and dies a horrible death as an innocent victim of social mores and patriarchy. The importance of fate is also made clear when we hear that the young man's sentence '*estaba escrita desde siempre.*' Candidates might wish to relate these points to other similar moments in the novel, and comment on the style of the passage.

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- (b) **García Márquez once said about *Crónica de una muerte anunciada* that it has ‘the precise structure of a detective novel.’ To what extent would you agree with this statement? Provide textual evidence to support your views.**

Answers need to establish the parallels and differences between the structure of *Crónica de una muerte anunciada* and the detective genre. The latter is typically characterised by three main points: a mysterious event, the inclusion in the text of clues to illuminate that mystery, and a dénouement in which the mystery is resolved by a dispassionate investigator. In this case, we know from the very beginning who is killed by whom, when and why. The greater mystery is left unresolved: if it was not Santiago, then who deflowered Ángela Vicario? The narrator-detective is piecing together evidence made unreliable by the 27 years that have elapsed since the event and by his own subjective, partially revealed role in the tragedy. The spiraling structure of *CMA* contrasts with the tidy, linear structure typical of the detective genre. The connection with detective novels is therefore more playful than real. Candidates could also discuss whether the novel is closer to a journalistic *crónica*, as the title (ironically) suggests.

- (c) **Analyse the role of religion and superstition in *Crónica de una muerte anunciada*. You must refer to particular characters and episodes in the novel.**

Candidates could take several angles here. One such angle might be to interpret religion as an external element which has permeated society and its values, while superstition is more of an inherently natural popular belief determining the townspeople's worldview. The arrival of the bishop could be discussed, as we hear that *'ni siquiera se bajará del buque... Echará una bendición de compromiso como siempre, y se irá por donde vino.'* Santiago Nasar is clear about this but he is still terribly attracted to *'los fastos de la iglesia... "Es como el cine", me había dicho.'* Padre Amador's attitude to Santiago's murder is quite telling too, as he remembers the twins' *'rendición como un acto de gran dignidad'* and acknowledges that they are perhaps innocent in the eyes of God. Superstition, on the other hand, pre-dates Christianity and is related to a belief in fate, dreams and the supernatural, for which there is plenty of evidence in the novel (Lázaro Aponte, for example, becomes a spiritualist).

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13 Isabel Allende, *Eva Luna*

- (a) Comment on the following extract, explaining its context and discussing to what extent it is typical of the way in which Allende deals with historical events in *Eva Luna*. Add any other relevant comments on style or content.

This extremely powerful passage comes early on in the novel (Chapter 2), when the stories of Eva Luna and Rolf Carlé are still not intertwined. We are in Europe, where a sadistic Austrian schoolmaster deals with his family and pupils with a rod of iron. That is Lukas Carlé, Rolf's father. During the Second World War, the Russians take over the village and they force its inhabitants to bury the dead in a mass grave. The extract is a description of this episode from Rolf's point of view, who has to drag some of the corpses himself. We hear '*los sollozos de algunas mujeres*' but the narrator is surprisingly restrained and matter-of-fact about this horrendous event. Perhaps the only emotional touch comes when Rolf sees his mother '*doblada por las náuseas*' but cannot even wave to her as he is holding a dead body with both his young hands. The soldiers compel everybody to see the death chambers, the gallows and the furnaces. In many ways, this is typical of Allende's *Eva Luna* and her narrative as a whole. Here we have an extremely powerful description which provokes a clear '*horror del alma*' and, somehow, it is understated. We all recognise that it is related to the Holocaust and other mass killings, but we are not given details in terms of time or space so as to make the horror universal. Indeed, Allende often writes about historical reality at a mythical level.

- (b) Analyse the presence and significance of sexuality in Allende's *Eva Luna*. Make reference to particular characters and events in the novel to support your views.

Sexuality is present in *Eva Luna* in all its varied forms, whether positive or negative. On the one hand, for example, we have the chaste nuns and the priest who cannot stop himself from asking Eva certain indecent questions. Lukas Carlé's pornographic antics are also derided. On the other hand, the presentation of sexuality is mainly positive as it is seen as a source of liberation associated with the revolutionaries. Members of the social classes close to the regime are often depicted as repressed individuals, whereas those on the left of the political spectrum tend to have vigorous sex lives. This is the case of Rolf Carlé, who has an affair with Rupert's two daughters at the same time. Despite his cleft lip and general physical ugliness, another outcast like Riad Halabí has sexual intercourse with Eva. The revolution is not only associated with racial diversity but also with a host of sexual expressions. Such is the case of Melesio, who has had a sex change by Chapter 8 and is now called Mimí. Candidates might also wish to write about Eva and Naranjo. The idea is clear: sexuality is used to spice up the story and, more importantly, it provides a revolutionary sense of liberation.

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- (c) It has been said that Allende's *Eva Luna* is typically Latin American (rather than European or North-American) in its inclusion of popular beliefs and the supernatural. Analyse particular examples of this, and discuss how they contribute to the success of the novel.

Candidates could take different views in relation to this question. They might wish to argue that indeed *Eva Luna* contains many examples of popular beliefs and the intervention of supernatural forces. When Eva's mother dies, it is taken for granted that there is life after death and that there can be contact between the living and the deceased. We could also find instances of clairvoyance in the novel, and Eva's *madrina* is probably the best example of the eclectic mixture of Christian and African beliefs which characterises certain Latin American societies. However, these beliefs have their origins in Europe and Africa, rather than in Amerindian religions, so it could not be said that *Eva Luna*, unlike Arguedas's *Los ríos profundos*, portrays the native heritage from an anthropological viewpoint. On the other hand, the inclusion of popular beliefs and the supernatural is often typical of Latin American magic realism, and it clearly contributes to the success of Allende's 'best-seller with brains.'