

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Pre-U Certificate

MARK SCHEME for the May/June 2015 series

9781 PRINCIPAL COURSE SPANISH

9781/04

Paper 1 (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.

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Part I: Topics

Candidates answer **one** question from Part I: Topics and write their answers in the Target Language. The texts/films are to be studied primarily in their 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 first-hand 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. Specific guidelines are given for each question, agreed by the examination team.

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.

1 EL NIÑO Y LA FAMILIA EN TIEMPOS DE CRISIS POLÍTICA

Luis de Castresana, *El otro árbol de Guernica*

Film: *La lengua de las mariposas* (José Luis Cuerda)

Fernando Fernán-Gómez, *Las bicicletas son para el verano*

- (a) “La lealtad es un valor fundamental para los protagonistas de estas obras”.
¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta con ejemplos concretos.

In *El otro árbol de Guernica* Santi stands out as the personification of loyalty. Throughout his journey he remains faithfully attached to his Basque origins and traditions, resisting the influence of his host family that tries to inculcate their own customs in him. Although he is grateful to them he feels a sense of betrayal when he wears his new clothes, not only to his nation but also to his own family. Loyalty in the Fleury is present amongst the Spanish children who mingle with Belgian boys and girls while maintaining a bond with their own customs and identity. Their love for their homeland encourages them to settle their differences, organize football and *pelota* matches and support one another against all outsiders. They are proud of being Spanish and Biscayan.

In *La lengua de las mariposas* loyalty is a focal point in the plot after the success of the fascist coup. The division between republicans and fascists creates an unstable environment where any citizen accused of cooperating with the republicans is doomed. Therefore, mutual trust becomes an essential part of life in the village. The Civil War also splits the community into those who die with dignity and those who betray them to survive. The prime focus of the film is the relationship between Moncho and Don Gregorio. Moncho’s admiration for the teacher generates a degree of loyalty that he will only betray in the final scenes of the film in order to protect his own family. Although he is very young he understands the need to lie to the fascists to preserve his father’s safety, however painful it is for him to do so.

Las bicicletas son para el verano portrays the social conflict triggered by the Civil War and focuses on the characters’ behaviour when dealing with its consequences. Don Luis is the prime example of strength of character as he remains loyal to his family and neighbours throughout the play. He is an idealist who supports his family and his community. Doña Dolores symbolises all the motherly figures whose objective was to feed their family during periods of scarcity. Her attitude to her neighbours is no different and she always welcomes them into her home regardless of the circumstances. In contrast, Doña Antonia is a selfish character who betrays her principles and her own community in order to be safe and prosper. The cruelty of the Civil War, apart from bringing hunger and loss of dignity, is that it tests the characters’ loyalty both to their political ideals and to one another.

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- (b) “Estas obras se caracterizan por su mensaje moral más que por su contenido político”.
- ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta con ejemplos concretos.

It could be argued that the political aspect of the Civil War is secondary in *El otro árbol de Guernica*. The novel focuses on the psychological pressures and conflicts experienced by the characters. The workings of the human soul and such abstract forces as patriotism, pride, loneliness and friendship are the main drivers of the plot. The journey from their homeland into exile and back again becomes an odyssey that the children should not need to face. The author uses the Civil War as the background to the children’s experiences while abroad. Consequently, the novel carries an anti-war message which emphasises the cruelty of such conflicts. Monsieur Bogaerts’ partial deafness and the remnants of the First World War stand as reminders of the uselessness of war, sending the audience a clear moral message.

In *La lengua de las mariposas* Don Gregorio is the personification of moral decency. He is a sensitive teacher with a humanist and liberal approach to his profession. He becomes the most influential person in Moncho’s life, teaching him values such as friendship, freedom and love. However, this idyllic environment is transformed after the 18th of July when all the moral values that have been inculcated are slowly eroded and forgotten. Don Gregorio’s arrest represents the loss of moral integrity in a village that was experiencing a peaceful existence before the arrival of the fascists and heralds a descent into degenerate collective behaviour. The film’s moral content is thus a key feature of the work, with the story of this Galician village acting as an example of the moral challenges experienced throughout Spain during the conflict.

Las bicicletas son para el verano is an example of how a community bonds in difficult times. The majority of the story is set inside the building whose humane community contrasts with the horrors of war taking place outside. However, the bombings and shootings are constant reminders of the Civil War. It would seem that Fernán-Gómez uses the armed conflict as the background to illustrate a story about moral values that goes beyond political differences. Don Luis and Doña María Luisa are perfectly capable of putting their political discrepancies behind them and making their respective children a priority. This common interest and co-operation between political adversaries illustrates that common humanity matters more than political ideology.

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2 LA MUJER EN EL MUNDO HISPANO

Film: *Las 13 rosas* (Emilio Martínez Lázaro)
 Bernardo Atxaga, *Esos cielos*
 Laura Esquivel, *Como agua para chocolate*

EITHER

- (a) ¿Hasta qué punto dirías que la solidaridad entre los personajes es un elemento fundamental en las obras que has estudiado? Justifica tu respuesta con ejemplos concretos.

It could be argued that in *Las 13 rosas* female solidarity creates a bond amongst the main characters stronger than their political convictions. Although there are other examples in the film, solidarity plays a particularly relevant role in Las Ventas prison. As they arrive in such an extreme and overcrowded environment they become increasingly cohesive. The harsh prison life exemplified in the lack of food and frequent punishments is contrasted with the warmth shared between the prisoners. They share the little food and clothes they receive from relatives in a true spirit of camaraderie. The few moments of joy contrast with the fear they share as they hear the shootings coming from the cemetery's wall. Their strength of character and solidarity towards one another is paramount in maintaining their sanity. As they are led to their execution their singing illustrates the unity they have built together.

Although in *Esos cielos* there are some examples of solidarity, its absence may be a more prominent feature of the novel. Just after leaving prison Irene stands up for the two nuns that are verbally abused and intimidated by the bus driver taking them to Bilbao. In order to return the gesture, both nuns try to deflect the policemen from Irene as they ask them to leave her in peace. Further on, the nuns realise that Irene does not have a family or home to go to, and they give her shelter and a job. In contrast, Atxaga portrays a fragmented society that is hostile to the police who are portrayed as outsiders in the Basque Country. At a personal level, Irene experiences a lack of sympathy from her family resulting from the breakdown in her relationship with them. Once she leaves prison her only contact with her family is through her father. Even the terrorist group turns its back on her as they suspect she is being followed.

In *Como agua para chocolate* we can perceive that solidarity features mainly amongst women. Luz del Amanecer, Chenchu and Nacha sympathise with Tita as she struggles with Mama Elena's decisions. It is Nacha in particular who becomes a real support and guide for Tita, teaching her how to cook and express herself through cooking. Nacha becomes a substitute mother for Tita and she even finishes cooking the wedding menu for her. When Tita learns that Pedro will marry Rosaura, Nacha uses her influence in healing her body and spirit to minimise Tita's emotional pain and sorrow. Exceptionally, Dr Brown is the male embodiment of solidarity and generosity. He offers to look after Tita after her argument with Mama Elena and subsequent breakdown, without expecting anything in return. Not surprisingly, it is Tita, the most enslaved character in the novel, who receives the most support from the community.

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- (b) “La ingenuidad de las protagonistas es el origen de sus conflictos personales”.
¿Estás de acuerdo con esta afirmación? Justifica tu respuesta con ejemplos concretos.

Candidates could argue that the main characters in *Las 13 rosas* are far too naïve and, at times, they fail to understand the social and political circumstances that surround them. A number of examples can illustrate their individual poor decision making that will have drastic consequences. It seems that Virtudes and Maria del Carmen, the most politically aware characters, are involved in political activism through Virtudes' boyfriend. Furthermore, Virtudes finds work as the babysitter of a fascist family, since she feels safer from Francoist repression in that environment. Julia meets a *falangista* who stands up for her in front of some fascists on the tramway and he becomes her hero. Similarly, Avelina meets a fascist when she goes back to her parents' home in the village. She suddenly considers marriage and forgets about her past principles. Although the relationship between Virtudes, Maria del Carmen, Julia and Adelina is not particularly clear from a militant perspective, and they are not political leaders, they all get arrested and sent to Las Ventas prison for handing out subversive flyers.

In *Esos cielos* it becomes clear from the outset that Irene has gone to prison for her involvement with a fundamentalist and extremist group. It could be argued that her love affair with Andoni, another extremist militant, has been the cause of her political affiliation. Irene's present is conditioned by a number of immature decisions that ultimately separate her from her family and friends. Irene is perceived as the victim of circumstances that have brought upon her a miserable existence. Once released from prison not even her father comes to pick her up. She does not have the support or affection of her closest family members, or indeed Andoni's. As she realises her loneliness is the consequence of her past mistakes she opts for detaching herself from her previous life.

Tita's naivety in *Como agua para chocolate* can be perceived as the origin of her troubled existence. From the outset, her innocence places her in a vulnerable position with Pedro, who decides to marry Rosaura instead. However, Tita is satisfied with the arrangement since she still has a close relationship with Pedro and can look after Pedro and Rosaura's baby with the psychological perception that it is her own. Tita's nature does not allow her to see anything other than kindness and good intentions in everyone around her, making her susceptible to others' will. As the plot develops, Tita begins to gain control over her life, using cooking as a liberating exercise and means of expression. Tita's initial naivety, caused by Mama Elena's oppressive behaviour towards her, gradually dissipates as she becomes a more determined character.

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3 EL CINE DE PEDRO ALMODÓVAR

Todo sobre mi madre
Hable con ella
Volver

(a) Analiza la comunicación (o falta de comunicación) entre los personajes en las películas que has visto.

The central drama of each of these films hinges on the inability of characters to communicate with each other. These communication difficulties contribute to the melodrama of the story and to the ironies on which the comedic elements of the film are based. The resolution of the drama in each work is achieved at least in part by the characters finding ways to overcome their communication difficulties, making these films a testament to the importance of open communication in human relationships. However, Almodóvar's notes on *Todo sobre mi madre* indicate that non-communication can also be positive and life-affirming, adding to the subtleties of this theme in his work.

Todo sobre mi madre initially focuses on the identity of Esteban's father. Although Manuela's work involves giving training in communication skills, she has not yet managed to tell Esteban the truth about his parentage. After his sudden death, she dedicates herself to telling Lola the story of Esteban's existence in order to deal with her grief. Along the way, she is able to restore broken bonds of communication between herself and Agrado, Huma and Nina, and Rosa and her mother. She thereby creates a network of *solidaridad* which sustains them through challenging times. Manuela's compassion and energy drive this process, but she also learns from it: she manages her relationship with Rosa's mother with increasing skill; she maintains contact with Huma and Agrado despite her move back to Madrid; and she will communicate more fully with Rosa's son than she managed with Esteban.

The very title of *Hable con ella* indicates the importance of communication in the work. At the start of the film Lydia's relationship with el Niño, like Marco's with his former girlfriend, has been disrupted by a loss of communication. By contrast, Benigno is adamant that his utterances to the comatose Alicia are somehow part of a meaningful exchange between them (he rightly concludes that Marco's inability to talk to the comatose Lydia indicates an impasse in their relationship). In attempting to establish communication with the pre-comatose Alicia, Benigno unwittingly comes across as stalking her, reflecting his undiagnosed social abnormality. The breakdown in communication between Benigno and Alicia's psychiatrist father may have prevented Benigno from finding some alternative outlet for his feelings for her. Benigno's downfall comes about partly because he communicates too openly his view that his relationship with Alicia is akin to a marriage: his impregnation of her may be interpreted as his attempt to express that feeling to her.

Lack of communication lies at the heart of *Volver*. The breakdown in communication between Irene and the young Raimunda left the latter vulnerable to abuse by her father. It also led to her shotgun marriage to the unsuitable Paco, Irene's murder of her husband and Agustina's mother, and Irene's presumed death. Raimunda's rendition of the song *Volver* indicates that both she and Irene are suffering longstanding emotional trauma from the consequences of their separation, and it is no surprise that their reunion is emotionally charged. Agustina is tormented by her mother's uncertain fate, but she eventually finds peace when Irene undertakes to reveal the full story to her. On the other hand, there is also a role for non-communication: the concealment of Irene's survival and Paco's death clearly helps to resolve the characters' dilemmas.

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(b) ¿Hasta qué punto es ‘polémico’ el cine de Almodóvar? Justifica tu respuesta, dando ejemplos.

Almodóvar’s cinema is inherently controversial because of his subjective portrayal of Spain ‘*como si Franco no hubiera existido*’. This imbues his films with liberal values that differ from the Catholic conservatism associated with traditional Spanish culture, and in particular from *machista* social values (in practice he avoids tackling specific political issues, and the low-key anticlericalism of some of his films is barely glimpsed in this collection). The other controversial aspect of his films is their focus on characters with whose diverse sexuality (or other unconventional lifestyles) viewers might normally feel out of sympathy. Almodóvar sets himself the challenge of generating empathy among his audience towards such characters, as though encouraging cinemagoers to feel greater compassion and tolerance for those who are different from themselves.

In *Todo sobre mi madre* Almodóvar includes highly sympathetic portrayals of a transsexual prostitute, a pregnant nun and a lesbian actress. These characteristics may be regarded as controversial in the context discussed above. At the same time, the portrayals of Nina and Rosa’s mother are less sympathetic, but this is because they are more selfish and lacking in compassion than those around them (rather than because of their heroin addiction or art forgery). In his notes on the film, Almodóvar comments on the way that women in his childhood made life bearable by concealing the truth from *machista* household patriarchs: *Todo sobre mi madre* is duly dedicated to actresses (in other words, women who deal in pretence) as well as mothers. As in *Volver*, there are no positive male characters.

Hable con ella raises the most controversial moral issue in this collection, in terms of the audience’s response to Benigno and his impregnation of Alicia. Benigno’s gauche and ill-judged overtures to the pre-comatose Alicia reflect his social abnormality and strange upbringing: conventional codes of conduct do not apply. However, his predominant characteristics are compassion and sensitivity, making him the antithesis of the conventional image of a rapist. Many in the audience are likely to follow Marco’s lead in feeling despair at Benigno’s mishandling of his relationship with Alicia but reluctance to condemn him outright as the law has done. For others, Benigno’s crime (and Almodóvar’s attempt to mitigate his guilt) is inexcusable. The film’s controversial element lies in the discrepancy between these two reactions.

In *Volver*, as in *Todo sobre mi madre*, the audience is led to empathise with characters who defy conventional morality. In some cases these are relatively minor transgressions, such as running a black market business, smoking pot or working as a prostitute *sin papeles*. By contrast, Irene and Raimunda are implicated in perpetrating or concealing actions with lethal consequences. Yet by emphasising their positive qualities, Almodóvar ensures that the audience does not recoil from any of these characters. This is controversial because Almodóvar is implying that what is admirable in human beings is not necessarily in keeping with social and legal norms. A new morality evolves as the story progresses, drawing the audience into unwittingly abandoning its conventional notions of right and wrong.

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4 AMÉRICA LATINA: JUSTICIA Y OPRESIÓN

Film: *La historia oficial* (Luis Puenzo)

Film: *Diarios de motocicleta* (Walter Salles)

Film: *También la lluvia* (Icíar Bollain)

(a) Comenta la dimensión histórica de las películas que has visto.

The historical background to *La historia oficial* is Argentina's brutal dictatorship from 1976-83 and the response of the Madres de la Plaza de Mayo and others to the repression. The film was made at a time when a number of Latin American states were under military dictatorships, giving it a broader historical impact. Its relevance extends beyond this historical period: the singing of the Argentine national anthem in the opening scene is a reminder that, despite its lofty references to the nation's past, Argentine history has contained long periods of human rights abuse and authoritarian rule. Alicia's pupils are aware, through the story of Moreno, that even at the birth of the Argentine state there were issues of censorship and oppression. The film also deals with the struggle for historical truth, with the oppressors trying to impose their version of events on the rest of society, and explores issues of loyalty, trust and complicity that have a historical dimension.

Diarios de Motocicleta is structured around the specific dates and places of the journey undertaken by its two protagonists. Nonetheless, its story of Guevara's emerging political consciousness is given a broader dimension, in keeping with his future calling. In particular, the issue of land ownership emerges as a historical injustice, as reflected in the writings of Mariátegui and the plight of both the *pareja minera* and the Peruvian *campesino*. At the leper colony the nuns are ambivalent figures who help the needy but also impose an at times inhumane code of conduct on the community: this is the only portrayal of religious authority in the film, but is symbolic of the ambivalent role of the church in Latin American history. The unsympathetic portrayal of the mine foreman reflects a deep mistrust of multinational business in the continent (it is significant that the *pareja minera* have adopted communism and the Peruvian peasants have organised in response to this unchecked capitalism). Salles' use of the non-colour portraits of needy or poor working people in the second half of the film (set against folk music from the region) suggests a common identity among the continent's needy that reflects a history of exploitation.

También la lluvia draws clear parallels between the two historical periods portrayed to illustrate that the indigenous and the poor have been exploited by external forces since the arrival of European settlers. The racial difference between the protest leader Daniel and the *prefecto* of European descent emphasises this continuity. The transposition of the scenes of the conquest from the then Hispaniola to modern-day Bolivia underlines the universality of this Latin American theme (as well as the tendency of foreign companies to exploit low-wage economies to maximise their profits). Historical parallels are also evident in the way that the indigenous first gave up gold to the Spanish and now give up water to the multinationals (symbolic perhaps of the many other natural resources exploited by foreign companies over the years across the continent). The methods of repression echo each other across historical periods (state violence, and even the use of dogs in both periods), as do some forms of protest e.g. chanting. The specific setting in the year 2000 reflects the growth of opposition to privatisation in that period, when the neo-liberalism of the 1990s was giving way to more state-centric or populist policies in much of Latin America.

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(b) Analiza cómo responden los protagonistas a la injusticia y la opresión retratadas en las películas que has visto.

At the start of *La historia oficial* Alicia lives her life apparently unaffected by the consequences of the military dictatorship. The attitude of her social circle to issues like the *desaparecidos* is summed up in the complacent and insensitive attitude of 'por algo habrá sido'. However, when her friend Ana reveals the abuses she suffered under the regime – and mentions the stolen babies – Alicia is confronted by a moral choice. Questions posed by her students and the comments of her colleague Benítez encourage her to enquire further into Gaby's origins, and her encounter with the Madres completes her process of awakening to the related moral issues. This path leads her into confrontation with the amoral Roberto, whose 'deja de pensar' approach typifies the complicity with the dictatorship of some Argentines. His attitude is condemned as self-serving by his father and brother in a scene which reveals the internecine conflict generated by the Proceso. The film therefore reveals how easily Argentines were drawn into complicity with or victimised by the dictatorship, and the moral choices and dangers this represented for all citizens. It also portrays the quiet dignity and courage of the Madres in standing up to the regime.

Diarios de motocicleta starts as a picaresque story of the two protagonists' adventures. Issues of justice and oppression first arise as Ernesto tends to the woman on her death-bed, a scene which prompts him to compassionate consideration of the lot of the poor. The meeting with the *pareja minera* represents a more profound moral encounter, given that they have been subjected to both economic and political persecution: the two Argentines are uncomfortable at the contrast between the predicament of this couple and their own more frivolous 'viajar por viajar'. It later emerges that Ernesto gives them the symbolic fifteen dollars he has been carrying, thereby finalising his separation from the privileged world of Chichina. Both Ernesto and Alberto show commitment to working with the sick during their travels, but while Alberto enjoys gambling and womanising, Ernesto instead dwells on the suffering they encounter. He identifies the question of land ownership and national boundaries as problematic issues, and concludes that violent revolution is the only sure way to achieve progress. The film therefore helps the viewer to understand the varying possible responses to oppression, and why 'Che' and others opted for armed resistance.

In *También la lluvia*, the two protagonists begin the film with different but compatible commitments: Sebas to telling cinema audiences the story of how the indigenous were repressed by the Spanish conquest, and Costa to getting the film made within budget. Sebas' goal is driven by moral engagement, which is also reflected in the way that the actors who portray Montesinos and Las Casas identify with their characters' moral positions. When the water protest begins, Costa regards it as an issue for NGOs, and is only drawn in because of Daniel's role both as actor and protest leader. Costa cajoles and then bribes Daniel not to involve himself in the protest, but Daniel remains loyal to his people's cause. Only when Costa is confronted with the dilemma of saving Belén or saving the film is he forced to make a moral commitment. His choice brings about his reconciliation with Daniel, which is portrayed as some sort of compensation for the abuses of the conquistadors. The film therefore illustrates how the existence of conquerors and subjects, or the powerful and the disempowered, inevitably generates difficult moral choices. It also throws light on the moral issues raised by neoliberal economics in Latin America, as well as the more obvious injustices of the *conquista*.

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5 LORCA: LA TRILOGÍA RURAL

Bodas de sangre

Yerma

La casa de Bernarda Alba

- (a) En el mundo de la trilogía rural, ¿cuál es la mejor respuesta a las normas y presiones de la sociedad: el conformismo o la rebeldía?

The trilogy is ambivalent on the subject of rebellion. While it clearly depicts rural society's traditions and mores as oppressive, it portrays the consequences of rebelling against them as largely negative. The sense of there being no escape is a common theme in all three plays.

In *Bodas de Sangre* the protagonists largely accept the need to comply with social norms, even when these are in conflict with their true desires. Social pressures are so intense that the characters are essentially reduced to puppets of fate and/or society. Yet when they finally give in to their passions and attempt to escape the strictures imposed by themselves and others (in this case, by fleeing a loveless wedding), the tone is neither positive nor victorious; rather, a sense of doom settles on the play, culminating in overwhelming tragedy. In the aftermath, the potent, heightened events of the penultimate scene give way to the familiar, everyday patterns of society, which seems to suggest that things would have been better for all concerned if Leonardo and the Novia had embraced *conformismo* rather than *rebeldía*.

Yerma may illustrate the futility of rebellion even more clearly. The protagonist spends her life striving to conform. She has thoroughly internalised conventional norms concerning the importance of fertility and motherhood, not to mention monogamy and loyalty to one's husband. Yet it is these very ideals that make her barrenness so miserable. Were she not so convinced of the vital nature of childbirth she would find her situation more bearable, much like her husband. Yerma is thus portrayed as a strong and independent character who is willing to abandon conformity in pursuit of her emotions and desires. Her murder of Juan epitomises the impossibility of reconciling the different demands of society. Again, escape from the dilemma is not possible: whether Yerma rebels or conforms, she is condemned either way.

In *La Casa de Bernarda Alba*, the dialectic of *rebeldía* and *conformismo* is clear from the outset. Bernarda is the oppressor who demands conformity with social norms. As a landowner, she has a stake in the conventions of this rural society and ruthlessly enforces its codes. However, the extreme seclusion that she inflicts on her daughters leads to an inevitable backlash and restricts the vital forces that are integral to rural life. The other women in the household rebel against or abide by Bernarda's dictates – the two extremes represented by Adela and Angustias, both of whom come to grief. Other characters also suffer, although María Josefa achieves a degree of escape through madness. Ultimately, the moral of the story remains ambivalent: Adela's attempted rebellion ends in death, but Bernarda's authority is dented (as represented by her broken stick). In the final scene she is struggling to maintain her grip on power. The play, written on the eve of the Civil War, is perhaps best read as a message that social conservatism remains the dominant force in Spanish culture, and that challenging it is fraught with danger.

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(b) ¿Cuál es la importancia de la ambientación rural en las obras que has estudiado?

In *Bodas de Sangre* rural themes are crucial to the dialectic of realism and symbolism that builds throughout the play. In the early scenes rural realism and its symbolic counterpart serve slowly to create tension. In the opening lines, the Novio's mother is already talking in the language of the land, with a heavy emphasis on rural ways of life (especially the use of knives) with death as a potent subtext. The lullaby in the next scene is rich in rural symbolism (stallions, blood, water): when Leonardo enters with talk of sweating horses it establishes his virile potency. The sense of heat, thirst and vast, dry farmland (especially associated with the Novia), juxtaposed with poetic images of water and fertility, brings depth to the themes of oppression and desire. In the climactic hunt, the language of the woodcutters, moon, Mendiga and the protagonists themselves becomes heightened and poetic, drawing heavily on images rooted in the Andalusian countryside. The line between the literal and the symbolic is blurred in order not just to make the events and emotions more vivid and primal, but also to universalise them and add to the sense of fatalism that is a key element of the play.

Like *Bodas*, *Yerma* relies on its rural themes and imagery both for its deeper message and its dramatic tension. The play has little by way of conventional storyline, and is instead an increasingly intense series of scenes depicting Yerma's growing frustration and unhappiness. To build the structure in this way, Lorca relies on the same kind of realistic-yet-symbolic rural images discussed above for *Bodas*. Strong counterpoints of fertility and barrenness, thirst and water, indoors and outdoors and seasonal changes are employed to maintain narrative interest in each scene and to evoke the oppressive mood that hangs over Yerma's life – a key part of the play's aesthetic and emotional impact. This sense of rhythm through tragic intensity and emotional rawness again finds a climax towards the end of the play with the primal, semi-pagan rituals of the final scene. These rural images are literal and concrete, but also symbolise the passion, death, vitality and repression at the core of the play.

The rural setting is important in various ways for *La Casa de Bernada Alba*. Again, the pathetic fallacy achieved through use of concrete surroundings is key: the prison-like *muros gruesos* contain the oppressed women who are forced to focus on trivial, but very physical, activities like needlework; by contrast, male freedom and potency outside the house are captured in the metaphor of the stallion kicking against the walls and the *segadores'* song. There is also a focus on the social realities of rural life, alongside the physical realities. While the exploration of social life in Andalusian communities is central to all three works, both *Yerma* and *Bodas* are universalised by their fatalistic focus, while *Casa* examines the specific pressures facing women in communities with a particular rural form of rigorously traditional, narrowly mean-minded conservatism. The ways in which the vitality of the daughters is repressed by the demands of society are portrayed in detail, in keeping with Lorca's claim that this play was a *documental fotográfico* of life in such communities.

The rural setting of these plays is fundamental to what they achieve both poetically and dramatically, but candidates may also find convincing arguments that there are certain themes in all three works that are essentially universal and that could be transposed into another social environment, even an urban one.

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.
	<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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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 Anon. *La vida de Lazarillo de Tormes*

- (a) **Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.**

This extract comes from the last chapter of *La vida de Lazarillo de Tormes* where Lazarillo converses with the Archpriest of San Salvador. Such are the benefits – in terms of food and accommodation – of Lazarillo and his wife’s service to the Archpriest that Lazarillo closes his mind to rumours that his wife is having an affair with the Archpriest. Earlier in the text Lazarillo would have been less easily duped: now self-interest encourages self-delusion. Lazarillo’s assimilation of the honour code, with all its flaws, is another factor in disposing him to put preservation of his current privileges above confronting the reality of his *ménage à trois*. The Archpriest’s hypocrisy and immorality are consistent with the depiction of corrupt clergymen in earlier chapters. Another striking feature of this extract is that food dominates the first paragraph, just as it did the first half of the novel – a reminder of the precariousness of Lazarillo’s *pícaro* life-style. Candidates may comment on the characteristic mix of high-register, formal language and occasional colloquialisms (*no sé qué y sí sé qué*) that reflect the two worlds between which Lazarillo moves in the course of the text.

- (b) **It has been said that *La vida de Lazarillo de Tormes* is the vision of a disillusioned humanist. Discuss this view, making reference to specific characters and episodes in the novel.**

While we know that Lazarillo, as a fictional narrator, could not have written this text, it reads like an autobiography. The novel constitutes an ironic and ruthless critique of the hypocrisy and false sense of honour of 16th century Spanish society. The author uses Lazarillo’s life experience with his seven masters to portray a shift from pure ingenuousness to his development of a survival instinct that fashions him into a character with low moral values. Candidates should refer to the seven stages of the novel and Lazarillo’s experience with his masters as they try to maintain or improve their positions in a hostile environment. Four of these masters are associated with the Church, giving Lazarillo the opportunity to satirize the clergy and to imply that the Church as a political and social institution should be defending values that oppose those of the society displayed in the novel.

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- (c) A critic once stated that “Lazarillo proves himself to be resourceful and resistant to the corrupt clergymen he has to serve.” Discuss this view, making reference to specific characters and episodes in the novel.

In *La vida de Lazarillo de Tormes* the author criticises the Catholic Church through Lazarillo’s different masters. Amongst them, the Cleric, the Friar, the Pardoner, the Priest and the Archpriest are characterised by greed, hypocrisy and lack of respect for the vows of celibacy. The novel contains much evidence to exemplify the corruption of the clergy. The self-indulgent Cleric only shares the crumbs from his table with Lazarillo as he says “*toma, come, triunfa, para tí es el mundo*” to make a parody of a communion statement. The Archpriest, who arranges Lazarillo’s marriage with his maid, continues to have an affair with her, ignoring vows of chastity. At the same time, Lazarillo has to steal from his masters in the most ingenious ways in order to alleviate his constant hunger. Lazarillo becomes a resilient character who evolves throughout the novel to become a wiser *pícaro* and learns to cope with the avarice of the clergymen he comes across. However, his advancement does come at the price of acquiring the same kinds of double standards that characterise all his masters, both secular and religious.

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7 Lope de Vega, *Fuenteovejuna*

- (a) Comment on the following extract, explaining its context and how it reflects the main themes in the play. Add any other comments on content or style you consider of interest.

This extract comes from the third act of the play after Laurencia has escaped from Fernán Gómez. She claims her right to attend *el consejo de los hombres* and delivers a monologue that sparks *Fuenteovejuna*'s rebellion. This is the critical point in the development of Laurencia's character, who begins by defending her own honour and finishes by rekindling the pride of the whole community. Candidates could comment on the persuasive language used by Laurencia, who – covered in blood and wounds – insults the men and casts their honour into doubt. By abusing Laurencia, Fernán Gómez shows his disdain for the local authorities, as he offends against the village's code of conduct with his tyrannical behaviour. Laurencia, in her defence of the whole village, spurs on the men and women of *Fuenteovejuna* to seek revenge for the dishonour brought upon them by the Commander of Calatrava.

- (b) One critic has argued that there is no true hero or heroine in *Fuenteovejuna*. To what extent do you agree with this view?

Fuenteovejuna contains a number of heroes and heroines that play significant roles in different stages of the play. However, the relevance of those characters is limited to isolated actions and they contribute to a peasants' revolt that ends with the rebellious villagers reaffirming their allegiance to Ferdinand and Isabella. Lope indicates the importance that the lower classes have in the new political system as they lead a successful rebellion against Fernán Gómez whilst remaining loyal to the Crown. A major theme of the play is the overcoming of the disorder built into the old feudal system and the creation of a united Spain. A collective effort is therefore crucial to subordinate the Order of Calatrava to the power structures of the new kingdom. *Fuenteovejuna* can therefore be seen as a communal play where there is no single hero or heroine. The men and women of the village are shown to be dignified and brave and to have a strong concept of honour: they are therefore a heroic collective.

- (c) To what extent is *Fuenteovejuna* relevant to contemporary audiences? Justify your answer in relation to particular characters and themes in the play.

The main themes that appear in *Fuenteovejuna* have a universal nature that makes a contemporary audience understand the plot and sympathise with the heroes in the play. Lope's portrayal of his women as active and independent to the point of becoming the instigators of the revolt conveys a modern approach to the theme, giving *Fuenteovejuna* some feminist features. Other timeless themes such as honour, love or justice actively engage the audience in the play. Lope magnifies the issues in *Fuenteovejuna* to challenge the audience's concepts of honour and justice, and thus the play is not about vengeance itself but about asserting justice, giving the play a contemporary edge. The political dimension of Lope's play is clear, and illustrates how and why the Catholic Monarchs were able to establish their reign. The contrast between them and the leaders of the Order of Calatrava accentuates the qualities the monarchs embodied.

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8 Tirso de Molina, *El Burlador de Sevilla*

- (a) Comment on the following extract, explaining its context and how it reflects the main themes in the play. Add any other comments on content or style you consider of interest.

This is an extract from the final stages of *Jornada Segunda* where Don Juan returns the cape to Mota, a former womaniser and friend he has replaced at his rendezvous to seduce Doña Ana. Don Juan has just killed Don Gonzalo, wearing Mota's cape, after having dishonoured his daughter Doña Ana who is in love with Mota. In this scene, Mota has no knowledge of what has happened and Don Juan makes sure he does not find out. Mota has no awareness that he has indirectly collaborated in Don Juan's trickery of Doña Ana which has led to Don Gonzalo's death. After their brief conversation, Don Juan and Mota part ways in a friendly manner. The following day, Mota is blamed for Don Gonzalo's death and therefore arrested. Don Juan performs a double trick on this occasion, betraying his friend Mota and Doña Ana, but the killing of Don Gonzalo will have consequences he has not foreseen.

- (b) It has been said that *El burlador de Sevilla* is a play about honour. Comment on this statement, making reference to episodes and themes which might be relevant.

In *El Burlador de Sevilla* Don Juan moves and sins in a society where young men and women find themselves caught between love and the rules of honour. While Don Juan is perceived to be unworried about honour in any conventional sense, the other characters' concerns with honour above morality allow Don Juan's escapades to continue unchecked. Early on in the play we learn that Don Juan's treachery is discovered, but his father, uncle and the King of Castille protect him to preserve the honour of the Tenorio family. Their actions produce additional victims such as Octavio, who is made the scapegoat for the seduction of Isabela. Similarly, the blame for Don Gonzalo's death falls on Mota. Don Juan continues to enjoy the protection of the King until the last scene. He even makes Don Juan a Count to protect Isabela's honour in her marriage to the trickster. Don Juan has the ability to manipulate the honour of kings and peasants alike and he certainly takes full advantage of their code of conduct.

- (c) One critic has stated that Tirso uses Don Juan to illustrate his personal belief in man's free will. To what extent do you agree? Justify your answer, making reference to particular episodes.

Tirso expresses his views on the issue of free will most eloquently in *El burlador*. Don Juan believes he is able to control his own destiny, undermining the importance of faith and leaving him reliant on his ability to manipulate God and claim repentance on his deathbed. His infamous reply, "*¡Qué largo me lo fiáis!*", implies that despite his repugnant actions he still has time to repent later. This suggests that he has the power to decide when he will choose to be saved, therefore challenging all Christian beliefs. Tirso makes the murdered Don Gonzalo re-appear in the play to enforce justice. With his own free will, Don Juan accepts his hand and invitation to dinner. Crucially, Don Gonzalo does not drag him to the church and his death, he merely offers Don Juan the option, to which he responds, "*Si fueras el mismo infierno, la mano te diera yo*", showing that he is willing to defy the power of spiritual forces.

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9 Miguel Hernández, *Antología poética*, selected poems: *El rayo no cesa*, *Vientos del pueblo*, *Cancionero y Romancero de Ausencias*

- (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 consider of interest.**

This sonnet is the eleventh poem from *El rayo que no cesa* and it presents features from Hernández's most intimate poetry. Candidates could highlight the mild tone of the poem in the context of this collection. The poet conveys a feeling of sadness and guilt since he is not capable of materialising his carnal desire due to the social constraints of his time. He confesses to having stolen a kiss from his lover who displays a sense of shame and is intent on protecting her chastity. Candidates could comment on the three different attitudes displayed by the poet as he goes from showing pride in his confession, to fearing rejection, to reproach. The sonnet is structurally split into two parts that relate to two different themes. The poet describes his own emotions in the first part, and he uses the second to portray his lover's reaction. The presence of opposite concepts to express a feeling of fulfilment or frustration is characteristic of *El rayo que no cesa*.

- (b) Discuss the presence and significance of the bull in *Antología poética*. Provide relevant examples from particular poems in the collection.**

The bull is a constant presence in Hernández's poetry, although its meaning varies in the different stages of his creation. In *El rayo que no cesa* it can be interpreted as a symbol of dramatic love and tragedy through its use as a metaphor that refers to a suffering man in love. It becomes a symbol of the poet himself as they both share features such as passion, virility, temperance and perseverance. They both have the strength to overcome the pain of the heart and the body. Hernández uses the bull and bullfighting in a philosophical manner to mirror human existence and the bull's painful destiny. In *Vientos del pueblo me llevan* it symbolises the bravery and pride of the Spanish people that is suffering a cruel conflict. Candidates might discuss the contrast in meaning between the bull and the ox in this collection.

- (c) One critic has stated that Miguel Hernández perceives love as his only hope of escape from the horror of prison. Discuss this view with reference to specific poems in the collection.**

Although candidates could address this question from different angles, it is in *Cancionero y Romancero de ausencias* where this statement becomes fully relevant. In Hernández's later poetry, his tone becomes more pessimistic, and he focuses on his wife and son as the main poetical objects in his verse. The death of his first son provokes feelings of deep sorrow that only change with the birth of his second son. Hernández longs for freedom and for physical contact with his family. He uses his love for them to palliate the horror he experiences in jail and free his mind from the harsh conditions during his imprisonment that will ultimately contribute towards his premature death.

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10 Jorge Luis Borges, selected short stories *La muerte y la brújula*, *El jardín de los senderos que se bifurcan*, *Emma Zunz*, *El encuentro*, *La casa de Asterión*, *El sur*

- (a) Analyse this passage, giving its context and discussing its significance for this story and for the themes explored throughout the stories you have studied. Include any comments on content or style that you consider significant.

This passage occurs early in *Emma Zunz*, as Emma reacts to the news of her father's death, received through the *papel* of the opening line. The sensations she feels create tension and draw the reader into the drama of her story. The impact is emphasised by the temporal sensations (*lo único que había sucedido...* and *ya era la que sería*) which hint at greater mysteries to come. Her childhood memories in the second paragraph bring pathos to her story, and her father's change in name emphasises the extent of the shame which drives the narrative. The *quizá* clauses and the reference to her *poder* add to the pervasive sense of mystery. Through these techniques, and through familiarity with other Borges stories, the reader senses the onset of some archetypal confrontation (as in *El encuentro* or *La muerte y la brújula*) whose extent will encompass not just the drama of the individuals involved but also more elemental forces driving human actions. Thus Emma must pass through a *tiempo fuera del tiempo* with the sailor en route to her encounter with Loewenthal, just as Dahlmann in *El sur* moves through an increasingly symbolic landscape as he heads towards a worthier death than can be achieved in a hospital ward.

- (b) Analyse the significance of labyrinths in these stories.

Labyrinths have a strong visual and conceptual presence in this collection. D L Shaw has written that Borges uses them as symbols of existence and reality: despite their apparent regularity, they are in fact chaotic, man-made attempts to impose order on an unfathomable universe. They also imply the search for a hidden centre that inevitably ends in death: hence Lönnrot's quest in *La muerte y la brújula* seems purposeful, but it is in fact suicidal. Asterión also connives at his own death as he longs for release from his labyrinthine *casa*. Borges' labyrinths can have a temporal as well as a spatial dimension: in *El jardín de los senderos que se bifurcan*, after his labyrinthine journey to Albert's house, Yu Tsun discovers that Tsui Pen's chaotic writings are a labyrinth in which all future outcomes are possible; in *El encuentro*, the labyrinthine associations of the house and the card game prefigure the deadly resolution of a labyrinthine hunt through both space and time. Candidates may therefore conclude that the labyrinths give dramatic narrative form to these stories, as well as offering a striking metaphor for man's attempts to solve the mysteries of existence.

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- (c) Borges said that *El sur* was perhaps his best story. Evaluate this claim, taking into account the other stories that you have studied and considering why *El sur* might have had particular significance for its author.

Stylistically there is little to differentiate *El sur* from other stories of similar length in this collection. However, it could be argued that the transition from the apparently familiar world in which the story begins to the archetypal realm of its denouement is particularly effective. The journey through the city at dawn, the mysterious image of the cat, Dahlmann's satisfaction as he leaves the city behind him and the evocation of his childhood give the text what D L Shaw has called a 'metaphysical frisson', generating an atmosphere of 'tragedy without terror' and 'awareness without anguish'. Dahlmann shares a number of characteristics with Borges: a mixed European ancestry, a concern over the authenticity of his '*argentinidad*', a love of fiction, and the experience of a life-threatening accident. Its subject matter is therefore more personal to its author than the other stories, and the narrative perspective subtly shifts into one of increasing empathy with Dahlmann as the story progresses. Candidates may compare certain elements of *El sur* with other stories – for example, the transition from an apparently real to a more dream-like state roughly half-way through the text and the journey ending in death; the symbolism of the south and/or the interior as a place of dangerous archetypal forces.

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11 Ramón J. Sender, *Réquiem por un campesino español*

- (a) Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.

This passage, from early in the text, reveals aspects of the young Paco's nature that will reappear in his adult life – for example, his *revoltoso* attitude to authority. In view of his untimely death, the incidents described evoke pathos. His attempts to make peace between cat and dog, regardless of their natural antagonism, portray him as an idealist contending with harsh realities. The image of the defenceless cat not 'tolerated' by violent predators and the reference to *la noche temible* foreshadow Paco's execution. The story of the revolver conjures an ironic image of the pistol-packing *monaguillo*, and indicates the inescapable fascination of violence for males even in childhood. Paco's willingness, even as a boy, to defy Mosén Millán prefigures the rift that grows between them in later years, and is an example of what has been called Sender's 'dialectical realism', reflecting the breakdown in communication between different parts of Spanish society before the Civil War. Paco's justification for keeping the revolver is rational but subjective, and implies the same lack of empathy that he later displays towards don Valeriano over the land taxes. The third-person narrative contrasts with other sections of the text which are framed as Mosén Millán's recollections.

- (b) "Mosén Millán at least subconsciously welcomes the arrival of the *señoritos* and the death of Paco." Do you think that there is evidence in *Réquiem por un campesino español* to support this claim?

Mosén Millán has difficulty acknowledging his own feelings in response to the arrival of the *señoritos* and Paco's death. However, Sender makes clear that he lives in denial over political change (such as the fall of the monarchy), flinches at Paco's tactless reference to priest-killings, closets himself with the reactionary don Valeriano and don Gumersindo before the start of the repression, raises no objection to the killings with the town's new authorities (protesting only over the lack of Last Rites), slyly discovers Paco's hiding place and self-indulgently passes this knowledge on to the Nationalists, and colludes with Paco's executioners. He makes excuses to disguise his deliberate role in these events, while emphasising the idea that he loved Paco (crucially qualifying this idea – '*sus afectos no eran por el hombre...*' and '*era un cariño por encima de la muerte y la vida*'). Sender makes clear that Mosén Millán is not on easy terms with the town's new authorities, either military or civil, but at least their values do not challenge his interests (indeed, he depends on them for the money to maintain the church). Sender intended *Réquiem* to be *un esquema de toda la Guerra*, in which Mosén Millán represents the immoral role of the Catholic church, failing to denounce evil and colluding with the nationalists for its own selfish interests.

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(c) Examine the importance of secondary characters in the novel.

The secondary characters in the novel are those who are less significant than Mosén Millán or Paco, but who nonetheless have a conspicuous role in the narrative. Together they give an insight into Spanish society in the 1930s and the way that the Civil War polarised communities. Sender, despite his republican sympathies and loathing of the nationalists, dispassionately depicts characters on both sides of the divide. He conveys the sense of insecurity felt by the *pueriles* when faced with Paco's non-negotiable demands, and when the *señoritos* unleash their reign of terror he does not go into detail about their atrocities. The cruelty of the centurion is ironically emphasised through the reference to his *cara bondadosa*; the duke's inhumanity comes across through his disproportionate response to Paco's demands. Among the villagers, Paco's father represents those who passively await change, in contrast to Paco's more proactive approach. The *zapatero* reflects the disorientation of those caught in the ideological currents of the 1930s, first revelling in the distress that the fall of the king will cause Mosén Millán, but then becoming disorientated: his violent end may be read as a consequence of his earlier cynicism. La Jerónima is irresponsible and sometimes malicious towards Mosén Millán, reflecting his inadequacies in ministering to the villagers. Her knowledge of folklore and superstition makes her the earthy counterpart to the aloof priest and is a challenge to his cold-blooded Catholicism.

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12 Gabriel García Márquez, *El coronel no tiene quien le escriba*

- (a) Analyse this passage, giving its context and discussing what it tells us about the main themes of the novel. Include any comments on content or style that you consider significant.

This passage, from the last chapter, begins just after the Colonel has seen his *gallo* applauded in the cock-fighting *entrenamientos*. By stepping forward to reclaim the bird (which has been brought to the *gallera* without his permission) it is as though he is lifting it out of that coarse setting and reaffirming its symbolic value in his life and (evidently) in his community. It is an intimidating moment for him as he finds himself awakening the town from the *sopor* of repression. The initial applause indicates that Agustín's memory lives on among *la gente de abajo* (reinforced by the emphasis on how alive the bird feels as the Colonel holds it). The second ovation suggests popular recognition of the way in which the Colonel has maintained his integrity, underlining that the key element of this extract is how the townsfolk respond to him. His walk through the town contrasts with his forlorn weekly visit to the post office, and is almost a parody of the sort of triumphal entry that a liberating hero might be expected to make. The '*no se arrepintió*' reference shows that, despite some disorientation brought on by this unexpected attention, he feels affirmed, and even transported back in memory to a time with his wife and son when his ideals were still represented in democratic public life. People even turn away from the public spectacle of the *negro gigantesco* (a fleeting element of magical realism) and the circus in order to acknowledge him. On reaching home, he will declare that the bird is no longer for sale.

- (b) Analyse the use of non-realist elements in the novel, explaining why you think García Márquez includes them. Give examples in your answer.

From the '*hongos...en sus tripas*' reference on the first page of the novel García Márquez communicates the Colonel's perception of the world in a non-realist manner. This lyrical and at times even hallucinatory way of seeing the world may partly explain why the Colonel is out of step with the more brutal society in which he lives. Superstition is also prevalent (eg '*los gallos se gastan de tanto mirarlos*' and the Colonel's wife's belief that *el muerto* will have met Agustín) and is García Márquez's characteristic and entertaining way of drawing his readers into the folklore of his native culture. This is even more the case with such overt instances of magical realism as *el sirio Moisés* or the *muerta equivocada* who appears one night to Sabas' wife – descriptions which add comic touches and variety that heighten the reader's appreciation of the text. The Colonel's dream and the '*mierda*' reference in the closing pages are other non-realist elements, and help to underscore his resistance to oppressive reality.

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(c) To what extent is *El coronel no tiene quien le escriba* a text about trust and betrayal?

The title of the novel sums up the betrayal of the Colonel by the state. Political betrayal is a major theme: Colonel Buendía betrayed the efforts of the revolutionaries by surrendering (*'lo que echó a perder el mundo'*) and by handing over their war chest to their foes. More locally, Don Sabas has enriched himself by economically exploiting his former comrades. The society of the novel is inherently untrustworthy, with corrupt or inefficient authority figures and a repressive government. Nonetheless, the Colonel maintains his trusting nature as he awaits his pension with *'confiada e inocente expectativa'*, qualities that help him to remain unsullied by the moral decay around him. He is supported by a small set of trustworthy interlocutors, especially the doctor. His wife is also intensely loyal to him, even if she does not share his optimistic idealism. Nonetheless, she feels keenly that the prospects they once had have been betrayed. This generates a strain in her relationship with the Colonel as he vests what seems to her an excessive trust in the eventual triumph of the cockerel, symbolic of the defiance which he and his son have maintained in defending their values. In this respect, trust is akin to the hope which, according to the Colonel, *'alimenta'*, even if it does not *'dar de comer'*.

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13 Mario Vargas Llosa, *La tía Julia y el escribidor*

- (a) Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.

This extract from the end of chapter 17 describes the marriage of Mario to *la tía* Julia. The ‘*nervios*’ to which Julia refers reflect their need to circumnavigate legal restrictions (Mario is not old enough to marry without parental permission) and to complete proceedings before the return from overseas of Mario’s formidable father, who is determined to prevent the match. The small-town setting brings home their need to escape from the traditional social conventions of Lima in order to consummate their relationship, both physically and legally. The comic aspects of the scene are typical of the novel’s light touch (eg the role of the *zambo* – the driver pressed into service as a paid witness, who has insisted on finding alcoholic refreshment – and the mayor, who has taken the lead in falsifying Mario’s birth certificate). The lack of glasses and Javier’s whistling of the wedding march underline the rudimentary nature of what is normally a lavish and formal occasion: this in turn reflects Mario’s unconventional approach to life. The key role of Javier and Pascual indicates how important such friends are for Mario (in contrast to Pedro Camacho, whose disdain for friendship is partly responsible for his decline). The natural, warm relationship between Mario and Julia is reflected in the final paragraph: however, the detail that Mario had not previously drunk wine is an ironic reminder of how different they are in terms of age and experience.

- (b) What conclusion do you draw from Pedro Camacho’s decline in the latter stages of the novel? Is it inevitable that his story ends as it does?

Pedro Camacho (PC)’s main storyline ends with him losing control of his *radioteatro* plots and being institutionalised in a lunatic asylum. This ending is arguably the result of his punishing work habits and unrelenting dedication to his craft, both of which cut him off from normal human relationships and drive him to a cult of perfection (dressing as his characters is the most extreme expression of this mania). The second ending to his story comes in the final chapter, when he reappears as a diminished figure of fun in a third-rate publishing-house. His decline here appears to be the result of a convoluted personal life, as well as the madness induced by his former occupation. Arguably, Vargas Llosa’s aim of satirising melodrama requires PC to lose his grip. However, PC’s decline is in keeping with the journey away from innocence which is a major theme of the novel. It also reflects the decline of radio as a social medium (although melodrama continues to thrive, as reflected in this novel). Although Mario at one point portrays PC as a totally authentic writer, it is in fact Mario – with his full and involved life away from writing – who achieves lasting success, while PC burns out. PC’s story thus provides inspiration for Mario, but inevitably leads to ruin for PC himself.

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- (c) Analyse the characterisation in *La tía Julia y el escribidor*. Illustrate your answer with examples from the text.

Characterisation in *La tía Julia y el escribidor* is structured around the parallel relationships that Mario maintains with *la tía* Julia and with Pedro Camacho (PC). Mario, at the apex of this relationship, is surrounded by innumerable relatives and a cohort of friends from both university and the radio station. His first-person narrative appears an intimate confession of youth, and thus draws the reader into close identification with him. The depiction of PC is a *tour de force*, making him simultaneously fascinating, admirable, grotesque and disturbing. By contrast, TJ is less developed, given that she is portrayed through Mario's eyes and disappears brusquely from the end of the novel without any clue about her reaction to their divorce. The secondary characters are mostly drawn from Mario's work colleagues and extended family: they are largely good-natured, with Javier and Nancy in particular embodying the importance of friendship in Mario's story. Tertiary characters include the protagonists of the *radioteatro* chapters, who are strongly portrayed but superficial. The use of *cincuentón* and *argentino* to denote the highest and lowest among them becomes a running joke about PC's world view. Indeed, irony is a central feature of the characterisation, allowing Mario to make fun of his younger *alter ego*, PC's pretensions, the foibles of his friends and relatives and, more generally, the society in which he grew up.