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**SPANISH (PRINCIPAL)**

**9781/04**

Paper 4 Topic and Texts

**May/June 2017**

MARK SCHEME

Maximum Mark: 60

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**Published**

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This document consists of **32** printed pages.

**Part I: Topics (30 marks)****Topics – Content:**

<b>18–20</b>	<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.
<b>15–17</b>	<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.
<b>12–14</b>	<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.
<b>9–11</b>	<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.
<b>5–8</b>	<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.
<b>1–4</b>	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
<b>0</b>		No rewardable content.

**Topics – Language**

<b>10</b>	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
<b>8–9</b>	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
<b>6–7</b>	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
<b>4–5</b>	<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.
<b>2–3</b>	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
<b>1</b>	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
<b>0</b>		No rewardable language.

Question	Answer	Marks
<b>El niño y la familia en tiempos de crisis política</b>		
1(a)	<p><b>¿Piensas que los niños que protagonizan estas obras se ven forzados a convertirse en adultos prematuramente? Justifica tu respuesta con ejemplos concretos.</b></p> <p>In <i>El otro árbol de Guernica</i> we come across a group of exiled children whose traumatic experience makes them mature significantly. Santi is the prime example of a character that becomes a leader in numerous occasions in the novel. As one of the first Spanish refugees to arrive at the Fleury he claims the right to become the most prominent figure of the group. Santi's premature adulthood implies developing a national identity which he fiercely nurtures and defends. Santi leads the meetings around the "árbol de Guernica", proposes the creation of a choir and becomes the football team captain. Even the adults in charge of the centre perceive him as a mature leader. The director relies on Santi to communicate to one of the children the death of the boy's father. Santi believes he is proudly representing the national identity as he goes to further his academic studies outside the boarding school. His motivation to do well academically is driven by a desire to make the other Spanish boys proud of his accomplishments. War and exile ultimately leave a mark on the children's personalities that make them interpret reality with an adult like perspective when they return to the Basque Country.</p> <p>In <i>La lengua de las mariposas</i> childhood constitutes a site of resistance against the adult restrictions imposed on the children's world. Moncho shows an ability to contest social behaviours that would otherwise be perceived as the norm. Moncho discovers the values of evil, hatred and cowardice in his family and the community but also in himself, which means the end of his childhood. The arrival of war and Moncho's attack on Don Gregorio has a devastating effect on his family relationship. Both brothers' love and tenderness are washed away by the start of the armed conflict but it also challenges their innocence as they discover hatred. The shy boy that we perceive in Moncho at the beginning of the film is swiftly replaced by an individual with the ability to negotiate social and family issues. His childlike features gradually fade to portray a character full of qualities that we would expect from a mature individual.</p> <p><i>Las bicicletas son para el verano</i> constitutes a representation of Don Luis' thoughts on the Spanish Civil War as perceived through the eyes of an adolescent. After the start of the war Luisito's existence is surrounded by tragic events that threaten his family's physical and psychological integrity. Despite having persuaded his father to buy him a bicycle Luisito's priorities change dramatically with the siege of Madrid and the constant bombings by the fascist army. Luisito's innocence is challenged by the direct threat brought by war but also by the scarcity of food supplies. These characters' loss of dignity implied a loss of future hope. Luisito wishes the war had never started so that he would have been able to take his girlfriend on his bicycle and fulfil his literary ambitions. These adolescent desires are replaced by the likelihood of Luisito becoming the family leader, bearing in mind the possibility of Don Luis being taken to a concentration camp. Both father and son share a cigarette in the final scene to symbolise the end of Luis's childhood.</p>	<b>30</b>

Question	Answer	Marks
1(b)	<p><b>“Estas obras destacan por su mensaje pacifista”. Discute esta afirmación dando ejemplos concretos.</b></p> <p>War is the cause of the children’s exile in <i>El otro árbol de Guernica</i>. They leave a country divided into two by political, economic and geographical differences without sharing much beyond the sufferings caused by the conflict. War becomes the background to their negative experiences and as such the novel constitutes an anti-war plea that emphasises the cruelty of such conflicts. Although the novel takes place decades later, we still find the remnants of the First World War in the children’s playground. The same armed conflict scarred Monsieur Bogaerts who is left partially deaf. The human devastation caused by the Spanish Civil War is not given a political angle. The anti-war message is delivered in a subtle way through the odyssey the children go through. As the reader becomes engaged in these innocent childrens’ experience it becomes clear that fighting is a brutal way of addressing conflict. More explicitly, Santi reflects on the futility of war as he returns to Irún in the final chapter.</p> <p>In <i>La lengua de las mariposas</i> war tests both the physical and moral resilience of the individuals. The idyllic village is dramatically transformed from a haven where Moncho embraces education and culture to a battlefield where no one is safe. The start of the civil war brings a clash of ideas and attitudes amongst the characters represented by Don Gregorio’s speech that provokes the rage of the landowner. The start of the war and Don Gregorio’s death represent an educational setback since the humanist approach implemented by the Republic is vanished. The war splits the pro-republican community into those that die with dignity, such as Don Gregorio, and those that betray their principles in order to survive, as it is the case of Moncho and his father. The anti-war message is largely presented through the moral values of the characters that fail to come to terms with the conflict. The principles and values taught by Don Gregorio will disappear under Franco’s regime.</p> <p><i>Las bicicletas son para el verano</i> is a survival story. The play reflects on the character’s struggle to live in Madrid, an increasingly hostile environment whilst, at the same time, they seem to want to deny the existence of the conflict itself by not making direct reference to the war. As the play develops reality imposes itself and the characters gain an awareness they are not prepared for. Hunger is a direct consequence of war which is portrayed in the dramatic episode about the “lentejas”. Doña Dolores tries to ration meals to ensure everyone is fed and she is a true beacon of solidarity during times of scarcity. As the story evolves, the characters long for the end of a conflict that is going to leave a deep mark on them. The younger generation represented by Luisito lose their innocence but perhaps there are more sinister consequences for the “republicano” Don Luis who is likely to be imprisoned as post war repression begins.</p>	30

Question	Answer	Marks
<b>La mujer en el mundo hispano</b>		
2(a)	<p><b>“Las protagonistas luchan por definir su identidad en una sociedad machista”. ¿Estás de acuerdo? Justifica tu respuesta con ejemplos concretos.</b></p> <p>In <i>Las 13 rosas</i> the main characters represent different levels of commitment to the republican cause, and by extension, to their own identities. Franco’s regime attempted to erode the spirit of freedom and equality that the Republic had created and replace it with a traditional one. <i>Las 13 rosas</i> battle to defend their feminine identity as “milicianas” and also in the overcrowded <i>Cárcel de Ventas</i>. The main five protagonists of the film struggle to keep both their integrity and sanity as they are at times raped and beaten, and finally confined in prison in inhumane conditions. Despite the abuses they suffer whilst in jail they seek comfort through chanting. The letters they write to their families once they are sentenced to death reflect the psychological struggle they were going through to come to terms with the end of their own existence. Their heroic fight for dignity and freedom became a symbol of the resistance against fascism.</p> <p>It can be argued that <i>Esos cielos</i> focuses on Irene’s struggle to recover the identity she lost after spending four years in prison. Her feelings of isolation and detachment make her an alienated woman in a male dominated society. After her release from prison Irene finds that her social identity has vanished as she has lost the support from both family and the radical environment she used to be part of. On her way back to Bilbao she comes across two policemen that insult her. Despite not knowing her identity until late in the novel, her physical description is the first piece of information released to the reader. Although her physical identity has been denied in prison, she begins to recognise herself again through her reflection on a mirror. In prison she felt herself to be a denigrated woman and she tries to regain her identity. Irene’s fragmented identity is also challenged by the violent scenes shown in the film, as she travels to Bilbao, which marginalise and denigrate women.</p> <p>In <i>Como agua para chocolate</i> we have a very sexist and traditional society where Tita attempts to define her own identity as mother and wife. However, due to Mama Elena’s long standing tradition Tita, as the youngest sibling, has to remain at the ranch to become Mama Elena’s support. Tita’s difficulties in coming to terms with the fact that she cannot marry Pedro drive her to turn her attention to cooking, which she uses to express her emotions and assert her identity. The vomiting at Rosaura’s wedding results from the tears that Tita dropped in the cake. Tita’s arguments with Mama Elena escalate as she confronts the matriarch’s regime to demand freedom. Ironically, Mama Elena is perhaps the most “machista” character in the novel as she confines Tita to the domestic sphere denying her of independence. Despite the sexist environment that surrounds Tita she manages to find a degree of comfort and sympathy from Dr Brown who looks after her briefly when she leaves the ranch.</p>	<b>30</b>

Question	Answer	Marks
2(b)	<p><b>¿Hasta qué punto son importantes para los protagonistas los lugares donde se desarrollan las obras? Justifica tu respuesta con ejemplos concretos.</b></p> <p>In <i>Las 13 rosas</i>, the streets of Madrid are the setting where most of the action happens. It is a place where the “milicianas” are not safe but it is where their struggle begins and conquests can be made. Police stations become places of torture, rape and murder, and they are in most cases a worse prospect than prison itself. The most dominant setting in <i>Las 13 rosas</i> is the prison for women in <i>Las Ventas</i> as it constitutes the location where they end up together to find their sad end. The women arrive in the overcrowded prison as they are gradually arrested and despite the lack of food and hygiene they try to maintain a good morale by engaging in games and singing. The prison’s proximity to a place where executions are carried out has negative psychological connotations on the prisoners. The women write letters to their families as they can hear the executions by the cemetery wall. The horror of the scene is particularly dramatic in Blanca Brissac’s case as she can hear the shots in her husband’s execution.</p> <p><i>Esos cielos</i> narrates Irene’s journey from the moment she leaves prison in Barcelona to her arrival in Bilbao by bus. The journey becomes an internal one where Irene visits the memories that haunt her and her desire to escape from reality. Her psychological attempts to escape from reality are truncated by the presence of two policemen on the bus who try to persuade Irene to collaborate with them. In a physical sense most of the plot progresses on the bus which, as it moves, becomes an isolated space just as prison was. As her journey continues she starts to relate to the clouds and the sky which represent emotions and states of mind. Her trip to Bilbao is expanded by dreams where she can create her own universe. Similarly to the sick woman and the two nuns that accompany her, Irene has no place in a world that has changed much and where she does not belong. The hotel Irene visited on the first night away from jail becomes the place where she restores her sexuality after four years.</p> <p>In <i>Como agua para chocolate</i> most of the action takes place at the ranch. The house is Mama Elena’s territory as it gradually becomes a prison for its inhabitants. However, early on in the novel Gertrudis manages to escape, arguably, because she is not of the De la Garza line, but Mama Elena’s daughter with her lover. Therefore, Gertrudis is as physically attached to the ranch as her sisters. Since Tita rejects to run away she is locked in a love triangle with Pedro and Rosaura. The courtyard becomes the place where Rosaura and Tita quarrel about Pedro’s infidelity. After Mama Elena’s death it seems that the house itself is keeping a watchful eye on the women to ensure that they do not leave the ranch. Towards the end of the novel, Tita and Pedro find themselves alone in the house and as they enter a dark room they find it has been lit by hundreds of candles by Nacha’s ghost. As the final scene progresses lightning and thunder threaten to destroy the house. Shortly after the ranch bursts into flames only Tita’s cook book remains intact. We can presume that the ranch is destroyed by Pedro and Tita’s love, allowing them to escape the prison.</p>	30

Question	Answer	Marks
<b>El cine de Pedro Almodóvar</b>		
3(a)	<p><b>Almodóvar ha dicho que quiere “hacer cine como si Franco no hubiera existido”. ¿De qué manera las películas que has estudiado reflejan esta declaración del cineasta?</b></p> <p>This quotation from the director makes clear that the Spain portrayed in his films is to be free of any legacy of the Franco era. <i>El franquismo</i> is duly ignored in these works, implying that the dictatorship failed to leave a lasting mark on Spain. What is more, Almodóvar leads the audience to empathise with characters like Benigno and Agrado, who would have had no place in Franco’s social order. Almodóvar’s use of kitsch decor and bright colours subverts the conservative aesthetics of Franco-era cinema. His plot-lines emphasise female fortitude and male failings in a way that corresponds to his own experience of Spain but runs counter to the orthodoxy of the dictatorship.</p> <p>The protagonists of <i>Todo sobre mi madre</i> are particularly illustrative of Almodóvar’s concept that real people in Spain do not conform to the catholic, conservative norm of the Franco era. Manuela and Esteban-Lola are refugees from the Argentine military dictatorship. Lola and Agrado are hedonistic transsexuals involved in prostitution. Lola and Nina are drug-users. Huma and Nina are lesbians. Esteban-hijo is a sensitive, artistic 17-year old still very close to his mother. Rosa is a pregnant nun. Even Rosa’s conservative mother has a business in forging art. Almodóvar celebrates the ability of these characters to be true to their nature rather than having to disguise their real identity to conform to traditional stereotypes. The regeneration theme that permeates the plot might be regarded as analagous to Spain’s re-birth in the wake of its <i>franquista</i> experience.</p> <p><i>Hable con ella</i> is notable for its subversion of gender stereotypes, a theme that runs through much of the director’s work. The male protagonists, first seen attending a ballet, are post-machista characters: Marco is lachrymose and complex, Benigno is effeminate and works in a traditionally female occupation. By contrast, Lydia is a famous bullfighter. Male authority figures – the champion bull-fighter, the psychiatrist, the hospital manager – respond with various degrees of inadequacy to personal and professional challenges. These elements give <i>Hable con ella</i> a framework that is clearly non-<i>franquista</i>.</p> <p>Almodóvar’s notes on <i>Todo sobre mi madre</i> recall an aspect of his upbringing in La Mancha that is influential in <i>Volver</i>: he describes it as a place where the male of the household <i>reinaba desde su sillón</i>, while the women <i> fingían, mentían</i> and <i>ocultaban</i> in order to allow life to be bearable for other members of the family. Almodóvar, preferring to ignore <i>el franquismo</i> rather than dwell on it, does not point up the analogy between this domestic image and the dictatorship. However, the parallel is clear in <i>Volver</i>, as Raimunda and Irene go to extraordinary lengths to counteract the horrific consequences of male misconduct in their family.</p>	<b>30</b>

Question	Answer	Marks
3(b)	<p><b>‘El engaño es un elemento fundamental de estas películas.’ Analiza por qué los personajes distorsionan la verdad tan frecuentemente en el cine de Almodóvar.</b></p> <p>Deception is inherently risky, and is therefore well suited to the melodramatic genre in which Almodóvar works. In these films, <i>el engaño</i> is predominantly associated with passionate characters. Whereas conventional morality brands deception as wrong, Almodóvar shows that it can be a vital tool for resisting oppression. Hence, in his published comments on <i>Todo sobre mi madre</i>, Almodóvar states that the <i>engaño</i> perpetrated by the women in and around his family during his childhood was a positive force, limiting the harm that would otherwise be caused by the <i>machista</i> values of the Franco era.</p> <p>In <i>Todo sobre mi madre</i>, Manuela’s versatility and compassion bring resolution to the damaged lives of the characters around her in Barcelona, as well as to her own suffering. However, she must use a degree of deception to achieve this – for example, helping Rosa to hide her pregnancy and thus avoid an oppressive reaction from her mother or her order. In some cases, the <i>engaño</i> is superficial and helps to achieve practical goals, such as Manuela pretending to be a prostitute to integrate into Agrado’s circle or to be Rosa’s sister to help her through her medical examination. In other instances, the <i>engaño</i> is necessary to fulfil a particular personal urge, such as Manuela spying on the recipient of her son’s heart. Almodóvar encourages his audience to empathise with characters who need to use deception to reconcile their urges with social conventions. <i>Engaño</i> is thus shown as a force for meeting the needs of individuals and freeing them from constraints.</p> <p>In <i>Hable con ella</i> Benigno must hide his feelings for Alicia. His love for her, while in conflict with conventional morality and his professional duties, asserts her continuing humanity despite her vegetative state and eventually brings about her regeneration. To sustain this love, he must consciously and instinctively deceive those around him, whether it be about his sexuality or by falsifying Alicia’s medical records to disguise her pregnancy. These are naïve and untenable deceptions, reflecting his innocent and disingenuous nature. This is also reflected in the pathos of Benigno describing Marco as his novio to others in his prison, a benign <i>engaño</i> reflecting his struggle to make sense of his unconventional love for others. It could also be argued that Benigno deceives himself by expecting others to accept his idiosyncratic view of his relationship with Alicia. Ironically, the most damaging deception is the one instigated by Benigno’s lawyer, who persuades Marco to collude with the pretence that Alicia has died. This act of <i>engaño</i> hopelessly misjudges Benigno’s nature, and leads to his suicide.</p>	30

Question	Answer	Marks
3(b)	<p>In <i>Volver</i> it is striking that, at the moment that Paco attempts to abuse Paula, he tries to justify himself by denying the <i>engaño</i> that he is her father. This <i>engaño</i> has shielded Paula from the awful truth about her parentage: Paco tries to overturn it as part of his attempt to repeat the cycle of <i>machista</i> abuse. In this context, <i>engaño</i> appears in a positive light. However, Raimunda's abuse by her father was an example of deception being used for selfish and destructive purposes, given that his <i>engaño</i> of Irene alienated her from Raimunda and left the latter vulnerable. In resolving the consequences of both cases of paternal abuse, first Irene and then Raimunda must resort to an array of <i>engaños</i>, many of which have a comical touch (Irene passing herself off as a <i>rusa</i>, or Raimunda's ironic comments about her relationship with Paco). As the drama resolves itself, so the need for <i>engaño</i> within the family group declines.</p>	

Question	Answer	Marks
<b>América Latina: Justicia y opresión</b>		
4(a)	<p><b>¿Crees que la injusticia y la opresión en estas películas son representativas de la historia de América Latina?</b></p> <p><i>La historia oficial</i> is specific to the consequences of Argentina’s brutal dictatorship from 1976-83. The regime’s violence is counterpointed against the <i>Madres de la Plaza de Mayo</i> movement born of the <i>Guerra Sucia</i>, the <i>Proceso</i> and the 30,000 desaparecidos. However, the film was made at a time when Argentina’s neighbours Chile, Uruguay and Brazil (among other Latin American states) were under military dictatorships: it therefore has broader applicability across the continent. It also extends beyond its historical period: the national anthem sung in the opening scene is a reminder that, despite its lofty portrayal of the nation’s past, its history has included long periods of authoritarian rule and human rights abuse. Alicia’s pupils are also aware through the story of Mariano Moreno that, even at the birth of the Argentine state, there were issues of censorship and freedom of expression. The film also explores issues of loyalty, trust and complicity that give it a universal dimension.</p> <p><i>Diarios de motocicleta</i> is structured around the specific dates and places of the journey undertaken by the two young Argentines. Nonetheless, its story of Guevara’s emerging political consciousness is given a broader dimension, in keeping with his future endeavours. Thus the poverty and repression he encounters are not specific to Chile and Peru, and the policies or personnel of those countries’ governments do not feature in the film. Unjust land ownership and exploitation are portrayed as phenomena found across the continent, and – through the writings of Mariátegui and Neruda – throughout the history of Latin America (a point further emphasised by the protagonists’ reflections at Machu Picchu). Against that, the oppression suffered by the <i>pareja minera</i> as communists is a reminder that the film is set during the Cold War, a context which also sharpens Guevara’s challenge to the division of Latin America in his speech at the <i>colonia de leprosos</i>. Salles’ closing montage of the people encountered by Guevara and Granado evokes a timeless unity among the economically exploited majority of the continent, and recalls Guevara’s assertion that Latin Americans constitute ‘<i>una sola raza mestiza</i>’.</p> <p><i>También la lluvia</i> centres on the analogy between the exploitation of indigenous people in both colonial and modern-day Latin America. The dual setting – Hispaniola for the colonial-era scenes on the film-set and Bolivia in 2000 – illustrates that the issues raised by the film span the continent’s breadth and history. Chief among these are the economic exploitation and political persecution of the indigenous population by powerful external forces acting in the name of an ideology, be it Catholicism or neo-liberalism. Bollaín’s audience would be aware that these ideologies left their mark on the entire continent: however, by embodying the indigenous people’s struggle in the figure of Daniel and the protests against the water company, Bollaín gives added immediacy to the issue. The resistance of Montesinos and Las Casas in the colonial era was specific to that moment, but foreshadows the work of later human rights campaigners. The use of indigenous or <i>mestizo</i> actors to play water company staff and members of the security forces may be seen as a reference to how, over time, external forces co-opted and divided the local population, and/or to the emergence of home-grown oppressors.</p>	<b>30</b>

Question	Answer	Marks
4(b)	<p><b>Analiza las semejanzas y las diferencias entre los distintos tipos de opresión retratados en las obras que has estudiado.</b></p> <p>All three films portray the oppression of the weak by the powerful, but this process is shown to have different characteristics in each work.</p> <p><i>La historia oficial</i> is set against the final phase of the discredited military government. Roberto mixes with military officers and unspecified Americans in an allusion to the alliance of forces that made that regime possible. Perhaps the most distinctive form of oppression portrayed in the film is the victimisation of women, with Ana's story of torture and abuse and the disappearance of Sara's daughter the worst excesses suffered by the characters. Alicia is subject to malicious jibes by the wives of Roberto's colleagues at the start of the film before herself becoming a victim of his brutality at the end. Gaby's traumatising when the boys rush into her room pretending to be soldiers hints at her infant recollection of her parents' abduction. The other vein of oppression is the distortion of the historical record: Roberto hides the truth from Alicia about his illegal adoption of Gaby, just as the regime will not reveal to Sara and the other <i>Madres</i> what became of their children. Alicia repeatedly tells her class about the '<i>embrutecimiento</i>' of any society where publishing the truth is forbidden and the terrible consequences of a '<i>pueblo sin memoria</i>': only later does she realise how this applies to her own life. As her student points out, '<i>la historia la escribe los asesinos</i>'.</p> <p>In <i>Diarios de motocicleta</i> the oppression is mostly economic. Guevara is struck by the debilitating effects of poverty when he visits the sick woman in southern Chile. From that point on, images of the exploited poor imprint themselves on his consciousness. His encounter with the <i>pareja minera</i> brings home to him the oppressive effects of capitalism as he hears their story of being driven off the land and sees them subjected to the whims of the mine foreman. The exploitation of land and labour is also apparent in the encounter with the Peruvian campesino and Guevara's reflections on the construction of Machu Picchu. There are also subtler forms of oppression in the film: Chichina's family welcomes the protagonists into their home, but their unspoken disapproval of Guevara – who does not fit in with the social milieu of the landowning class – generates tension. Likewise, at the <i>colonia de leprosos</i>, the nuns' rules and the separation of the well and the sick generate a social model which Guevara finds oppressive. His defiant crossing of the river symbolises the way in which he will put his life at stake to challenge the prevailing social model in Latin America.</p>	30

Question	Answer	Marks
4(b)	<p>Capitalism, in the form of the water company, is also a source of oppression in <i>También la lluvia</i>. In this film it takes the form of a neoliberal economic doctrine that legitimises the extraction of profit from the indigenous population by a foreign entity. In this respect, neoliberal capitalism in the 21st century is cast as analogous to the conquistadors' 16th century doctrine – based on notions of racial superiority and their interpretation of Catholicism – that allowed them violently to oppress by military force the indigenous populations they encountered in the New World. Racial oppression seems to endure in the portrayal of Bolivian society, as a racially prejudiced <i>Prefecto</i> of European descent governs a largely indigenous population. Other contradictions and complexities related to this legacy of oppression emerge during the action: Sebas and Costa reveal the injustice of the <i>conquista</i> through their film, yet pay only two dollars a day to their extras and take risks with the safety of the crew to save money; likewise, the film crew's attempts to learn words in the local language are portrayed as subtly oppressive for the hotel staff.</p>	

Question	Answer	Marks
<b>La España rural en las obras de Lorca</b>		
5(a)	<p><b>¿Hasta qué punto dirías que los personajes son dueños de su propio destino en las obras que has estudiado? Justifica tu respuesta dando ejemplos.</b></p> <p><i>Romancero gitano</i> represents a struggle amongst the characters as they need to assert their individuality in an environment where the gypsies feel displaced. <i>Romance de la luna, luna</i> announces the gypsy's tragic fate where the moon represents a magic power that cannot be fought against. <i>Preciosa y el aire</i> is another example where we find a natural element, the wind, threatening a gypsy girl. <i>Prendimiento de Antoñito el Camborio</i>, <i>Reyerta</i> and <i>Romance de la guardia civil española</i> portray the tragic fate that the gypsy community faces. From violent episodes amongst themselves to arrests by the <i>Guardia Civil</i>, they describe episodes that seem inevitable in a reality where the gypsies are trying to find a sense of belonging.</p> <p>Characters in <i>Yerma</i> have choices, but social pressures constrain their ability to act on them and thus control their own destiny. Yerma has been forced into marriage with an unloving and infertile husband, yet she is unable to make the decision to escape with Victor due to her <i>honra</i>. She is surrounded by the prejudices of a traditional rural society but finally takes her destiny into her own hands by killing Juan. This action represents a moment of personal liberation and an attack on social convention, but as her despairing closing lines reveal, it is a futile response which does not allow her to fulfil her vocation to become a mother.</p> <p>In <i>La casa de Bernarda Alba</i>, Bernarda has established an inflexible and cruel regime which reflects her preoccupation with her family's social standing. Although she seems to be in control, she has adopted <i>machista</i> values which condition her behaviour and dehumanise her. The inhabitants of the house are under her control and therefore repressed. Adela refuses to accept this and embarks upon her affair with Pepe at least partly to demonstrate her control over her own destiny and assert freedom from her mother. Her suicide could be interpreted as a further declaration of independence as she refuses to accept the life without Pepe which Bernarda has planned for her.</p>	<b>30</b>

Question	Answer	Marks
5(b)	<p><b>Analiza la importancia del honor en las obras que has estudiado. Justifica tu respuesta dando ejemplos.</b></p> <p>The storyline of <i>Romancero gitano</i> is covered by a mixture of folk and culture. Lorca does not criticise the double morality of a society that is incapable of accepting a diversity of cultures. However, the gypsies are portrayed as an oppressed community and Lorca focuses on elemental concepts such as honour. In <i>Antoñito de Camborio</i> the description of the main character unveils an honourable “raza gitana” prosecuted and marginalised but which maintains its pride intact. When Antoñito surrenders to the five “Guardias Civiles” without putting up a fight this is interpreted as an act of cowardice which spoils the honour of his ancestors. <i>Reyerta</i> is the third of the poems in <i>Romancero Gitano</i> where Lorca narrates the deadly encounter of some <i>cingaros</i> presumably triggered by a forbidden romance that generates enough expectation that both men have to fight to protect their honour.</p> <p>Yerma’s strong sense of honour is at the centre of the drama. When the Old Woman suggests she should leave Juan to live with her and her son Yerma rejects it outright as an affront to her honour. Her only realistic option to have children is with Victor, a shepherd who is in love with her. Yerma has broken with convention by having private conversations with him, but he knows she is incapable of betraying Juan given the social position in which that would place her. Juan is likewise keenly aware of honour issues, and his insistence on imposing restrictions on Yerma’s life-style contributes to her mounting frustration. Her murder of Juan may therefore be interpreted as a rejection of the honour system, consciously or otherwise.</p> <p>In <i>La casa de Bernarda Alba</i>, Bernarda’s objective is that the house’s reputation should remain intact regardless of the consequences. In the world of <i>La trilogía rural</i> honour does not only affect an individual but also his or her family. Bernarda Alba’s obsession with honour and dignity in the community leads to an increasingly repressed household, in which tensions and rebellion fester just beneath the surface. It might be argued that the honour code is a disguise for her snobbery, conservatism and autocratic psychosis, and has become bound up with her obsessions about social class and appearances. For the daughters it spills over into matters of sexual freedom and personal fulfilment. Bernarda’s words after Adela’s suicide indicate that she wants to hide the true reasons behind her death to preserve the family’s honour.</p>	30

**Part II: Texts (30 marks)****Texts – Content:**

<b>23–25</b>	<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.
<b>19–22</b>	<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.
<b>15–18</b>	<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.
<b>11–14</b>	<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.
<b>6–10</b>	<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.
<b>1–5</b>	<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.
<b>0</b>		No rewardable content.

**Texts - Structure**

<b>5</b>	<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.
<b>4</b>	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
<b>3</b>	<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.
<b>2</b>	<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.
<b>1</b>	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
<b>0</b>		No rewardable structure

Question	Answer	Marks
<b>Anon., <i>La vida de Lazarillo de Tormes</i></b>		
6(a)	<p><b>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.</b></p> <p>This extract comes from the early stages of the second treatise of the novel where Lazarillo becomes a priest's servant in Maqueda after having left the blind man behind. Lazarillo suffers with even more hunger in the company of his new master, who feeds him one onion every four days. The extract, as well as the whole treatise, focuses on avarice and gluttony. The priest dishonestly claims to be <i>templado</i> whilst eating since he ironically overindulges in food and becomes drunk at funerals and ceremonies. Lazarillo also becomes a glutton at funerals, behaviour he justifies by citing his severe hunger and the priest's miserliness. In contrast with the priest who starves Lazarillo at home whilst taking full advantage of funerals, Lazarillo prays for more parishioners to pass away so that he can alleviate his hunger.</p>	<b>30</b>
6(b)	<p><b>Analyse the development of Lazarillo's character in the novel. Provide relevant examples from different episodes.</b></p> <p>Undoubtedly, the character of Lazarillo develops through numerous experiences that can be linked to each of the seven treatises composing the novel. After leaving his mother and childhood behind, he formally starts his journey crossing the bridge to join the blind man, who becomes his first and great master within a negative context. His master's violent actions make Lazarillo awaken to a feeling of disillusionment and isolation, but he waits to take his revenge before departing. While he faces much of his life with little support he acknowledges his indebtedness to the blind man for the life lessons he has taught him. As a pattern, once he sorts out an adversity he finds a new master to face the following challenge in his attempt to ascend the social ladder. Lazarillo's life experience takes him from an innocent boy to a mischievous and vengeful character. He observes hypocrisy, avarice and false pride with his main seven masters and uses all he has learnt to marry the archpriest's mistress and improve his social status.</p>	<b>30</b>

Question	Answer	Marks
6(c)	<p><b>“Irony is the most important feature of <i>La vida de Lazarillo de Tormes</i>.” Discuss this view, making reference to specific characters and episodes in the novel.</b></p> <p>Irony is constantly present in <i>La vida de Lazarillo de Tormes</i>. The author uses irony from the prologue to the end of the novel to reinforce the satirical criticism of both clergy and aristocracy. One of the main sources of irony is Lazarillo’s inability to remain silent when his words incriminate both him and other characters. The early confession of Zaide’s crimes is the first example of a sequence of ironic episodes that finish in the last treatise. Ironically, as the story evolves and Lazarillo moves onwards, his life conditions worsen and hunger becomes more prominent. His plans to climb the social ladder are surrounded by irony as the reader may struggle to understand his change in status. In this way, the first four chapters involve a descent whereas the final ones should reflect the opposite. Similarly, wine becomes a symbolic element present in the first chapter to, ironically, reappear in the final one. The elaborate use of irony can be exemplified in the first treatise where themes such as blindness, as opposed to vision, and speech, as opposed to silence, may seem random but they are part of a complex system of ironies.</p>	30

Question	Answer	Marks
<b>Lope de Vega, <i>Fuenteovejuna</i></b>		
7(a)	<p><b>Comment of 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.</b></p> <p>This extract comes from the third act of the play where the Comendador appears on the scene with Frondoso tied up. He is about to be hung when other villagers arrive to free Frondoso and start the mutiny. The villagers then break into the Comendador's house, where Flores and Ortuño are also hiding, and threaten the current regime by declaring loyalty to the Catholic Monarchs. The Comendador, increasingly unsettled by the threat, offers to compensate the villagers for his actions but they deny him his legitimate power as they hail King Ferdinand. The women are waiting for Fernán Gómez to be thrown out of the window by the crowd. Jacinta's words "Su cuerpo recojamos en las lanças" confirms Fernán Gómez's execution at the hands of Fuenteovejuna. Both of Fernán Gómez's accomplices, Flores and Ortuño, escape after being beaten by the women. Candidates may discuss the individual roles taken by some of the villagers to encourage rebellion.</p>	<b>30</b>
7(b)	<p><b>"The uprising in <i>Fuenteovejuna</i> is a threat to the kingdom's social hierarchy." Discuss this view, making reference to specific characters and scenes in the play.</b></p> <p>The theme of social hierarchy is central to the development of the plot. Fernán Gómez challenges the Catholic Monarch's status with his oppressive attitude towards the residents of Fuenteovejuna as he overrides their authority in the village. Furthermore, the <i>Orden de Calatrava</i> decides to take control over Ciudad Real, challenging the monarchy in a military way on this occasion. The villagers take matters into their own hands to bring Fernán Gómez's cruelties to an end but also to restore the social balance. The uprising is exempt from punishment since Fuenteovejuna declares itself loyal to the crown. Unlike the villagers of Ciudad Real, they do not request support from the crown to restore order, but the military threat posed by the Orden de Calatrava contributes to create a positive perception of Fuenteovejuna's revolt.</p> <p>At the end of the play the social balance is restored to reinforce the hierarchical structure of the kingdom. The Catholic Monarchs are again at the top of the pyramid as they regain the citizen's loyalty. Therefore, Fuenteovejuna could be perceived as a propagandistic play as it portrays the monarchs as capable leaders who manage a crisis with fairness to restore the status quo.</p>	<b>30</b>

Question	Answer	Marks
7(c)	<p><b>“Love is the driving force in <i>Fuenteovejuna</i>.” Discuss this view, making reference to specific characters and scenes in the play.</b></p> <p>Undoubtedly, love has a central role in the play as it is present throughout the play in different forms. Perhaps the most notorious reference is Frondoso’s statement claiming that the villagers’ revolt was triggered by love. Lope uses the romantic love story between Laurencia and Frondoso to intensify the dramatic element of Fernán Gomez’s actions and create strong feelings amongst the audience. Lope uses the character of Mengo to show the opposing argument of the existence of altruistic love. He persists to pursue this view despite the events surrounding him. The theme of love is also crucial in the moral struggle between the villagers and Fernán Gomez to the point that the uprising could be attributed to the selfless love within the community. By contrast, Fernán Gomez’s actions are driven by the selfish nature of a tyrannical leader. Platonic love could be an underlying theme that holds the social structure together at the end of the play as the villagers defend the monarchy and the Catholic Monarchs acknowledge their loyalty with mercy.</p>	<b>30</b>

Question	Answer	Marks
<b>Carmen Martín Gaité, <i>Las ataduras</i></b>		
8(a)	<p><b>Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</b></p> <p>This extract is from the first part of the story. The opening lines emphasise the tranquil setting and the modest facilities of the home in a tone typical of Martín Gaité's sympathetic portrayal of rural life. The setting is in complete contrast to Paris, from where Benjamín and Herminia have recently returned. In this passage Benjamín regards his home as a <i>mentira</i>, cut off from other houses in the village - an early example of the alienation that recurs in the text. This also indicates a degree of self-pity, as though his is the only household to experience a child's departure on reaching adulthood. His sense of unreality extends to his long-suffering wife, whose level-headed remarks become in his mind '<i>largos razonamientos de marioneta</i>' transformed into an oppressive cascade of utterances. He comes to regard even himself as a <i>marioneta</i> as he imagines passing the long winter evenings alone with Herminia – an image described in the present tense to suggest how imminent and enduring a reality it seems. By the end of the novel news has arrived that Alina plans to bring her children to visit her parents in the summer; however, it is unclear whether Benjamín will be able to rise above his maudlin reflections to build a constructive new relationship with them.</p>	<b>30</b>
8(b)	<p><b>To what extent might <i>Las ataduras</i> be regarded as a critique of Spanish society?</b></p> <p>The village of the story is unnamed, suggesting that it is representative of all Spanish rural communities. Martín Gaité avoids overt political content. The priest is the only authority figure in the text, and he is portrayed as humane. The characters who opt to leave Spain do not do so explicitly to escape hardship or repression. However, although Alina's village offers her a sense of community and stability, it is not a stimulating environment for a bright student, with the majority of Alina's contemporaries becoming <i>novias</i> and mothers at an early age. Even the annual fiestas do not engage her interest. First Orense and then Santiago offer her the broader horizons she seeks, but – like other characters with drive and initiative, such as Eloy and the <i>abuelo</i> – she eventually leaves Spain to sample life abroad. However, neither Paris nor Latin America is portrayed as an enduring improvement on life in Spain, and by the end of the novella Alina is vowing to revisit her village. The harshest criticism of Spain is Philippe's reference to its '<i>salvajismos</i>', but he is portrayed as an extreme and even unbalanced figure. Candidates might conclude that the novel is not so much a critique of Spain as of rural life and traditional attitudes.</p>	<b>30</b>

Question	Answer	Marks
8(c)	<p><b>“<i>Las ataduras</i> is principally a study of how tensions arise between parents and children.” Do you agree?</b></p> <p><i>Las ataduras</i> concerns Alina’s development from child to adult and the way this redefines her core relationships. The main features of this process are the loss of her relationships with her grandfather and Eloy, her marriage to Philippe and the disruption of her relationship with her father (but not with her mother). The dynamic between Alina and her father is thus a key theme of the novella, but not the only source of tension. A wider sense of alienation between Alina and her environment – be it her native village or her home in Paris – is arguably an even more significant feature of the text. In discussing Martín Gaité’s portrayal of the father-daughter relationship, candidates might identify Benjamín’s lack of empathy as a key factor, demonstrated through his approach to Alina’s school-leaving party and relocation to Santiago. This may be interpreted as reflecting provincialism and to some extent self-interest and immaturity on his part. By contrast, Alina’s behaviour is portrayed as part of her natural development to adulthood.</p>	<b>30</b>

Question	Answer	Marks
<b>Miguel Hernández, <i>Antología poética</i>, Selected poems: <i>El rayo que no cesa</i>, <i>Viento del pueblo</i>, <i>Cancionero y Romancero de Ausencias</i></b>		
9(a)	<p><b>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.</b></p> <p><i>El niño yuntero</i> is the second poem from <i>Viento del pueblo</i> and it is representative of the social compromise Hernández has developed. The poem is a criticism of the labour exploitation of a child but also of a social class, the <i>jornaleros</i> that work in the <i>latifundios</i> for little remuneration. The first part of the poem narrates the desperate situation of a child, his grief and humiliation. In the second part Hernández expresses his personal feelings to demand the end of the child's grievance. Hernández's style is direct as the poem is targeting the lower social class. However, the poem is rich in literary figures amongst which candidates may wish to discuss repetitions and metaphors. There is a good number of symbols present but perhaps the most relevant is the yugo as it symbolises the subjugation to the hard labour in the fields comparing the working child with a beast of burden. In the last eight verses of the poem Hernández demands an uprising by the <i>jornaleros</i> to bring the child's and their own misery to an end.</p>	30
9(b)	<p><b>Discuss the presence of symbols of nature in <i>Antología poética</i>. Provide relevant examples from particular poems in the collection.</b></p> <p>Nature was a strong influence in Hernández's life and his poetry is therefore rich in symbols and images taken from nature. However, there is a shift in the use and meaning of such symbols from his earlier poetry to <i>Antología poética</i>. Both <i>El rayo que no cesa</i> and <i>Viento del pueblo</i> contain numerous nature symbols that Hernández uses to increase the dramatic tone of his poetry. Weather phenomena such as lightning, wind or storms can represent desire, pain but also freedom. The symbolism taken from nature may change meaning from poem to poem. Therefore, flowers, trees or landscapes may mean love or sorrow. Amongst animal symbols the bull is the most <i>hernandiano</i> of all representing strength, pain, sorrow and a tragic destiny. On the other hand the ox symbolises subjugation and docility. Fertile soil represents both paradise and motherhood, contrasting with the deadly meaning of the sea.</p>	30

Question	Answer	Marks
9(c)	<p><b>Discuss the political dimension of <i>Antología poética</i>. Provide relevant examples from particular poems in the collection.</b></p> <p>After the start of the Civil War, Hernández sided with the republicans. He developed a poetry of propaganda to raise the spirits of the republican soldiers in battle, as he identified himself with the working class they embodied in the conflict. <i>Viento del pueblo</i>, written during this period, presents us with a range of optimistic poems which are encouraging and enthusiastic, and an affirmation of hope and victory. Although diverse in theme, they share the common features of fraternity, solidarity and liberty. Hernández presents himself in the collection as the <i>viento libre</i> that gives hope through the word, making in this way his contribution to the republican cause. <i>Viento del pueblo</i> exalts the virtue of love for the country that holds virility as the origin of liberty and heroism. In some of these poems such as <i>El niño yuntero</i>, <i>Jornaleros</i> or <i>Aceituneros</i> Hernández shows his concern not only about the workplace and the exploitation of the workers but also about poverty and hunger.</p>	30

Question	Answer	Marks
<b>Jorge Luis Borges, Selected short stories:</b> <i>La muerte y la brújula, El jardín de los senderos que se bifurcan, Emma Zunz, El encuentro, La casa de Asterión, El sur</i>		
10(a)	<p><b>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.</b></p> <p>This passage constitutes the middle section (and roughly half the text) of <i>La casa de Asterión</i>. Like all but the last two lines of the story, it is a first-person reflection by Asterión on his existence. His hubris-laden monologue lives up to the opening of the story, in which he dismisses accusations of <i>soberbia</i>, <i>misantrópía</i> and <i>tal vez locura</i>. However, his attempt to portray his illiteracy as a virtue, while also admitting its debilitating effect, illustrates the hollowness of his bravado. The first line of this extract makes clear that he sees himself as a person apart from (and implicitly superior to) men: ironically, the second paragraph alludes to conduct that makes him seem more like an animal. Despite presenting it as a game, his ‘<i>otro Asterión</i>’ routine comes across as a reflection of his desperate solitude. The claim that his house ‘<i>es el mundo</i>’ may indicate how self-centred he is, or that the story is a metaphor in which Asterión stands for mankind or even (in view of the creation hypothesis at the end of this extract) God. The apparent fixation with the infinite (and its confusion with fourteen) may be read as part of Asterión’s folly, madness or solitude. The empty labyrinth is reminiscent of the <i>quinta</i> in <i>La muerte y la brújula</i>, in which repeated features also indicate mysteries beyond human understanding (as in <i>El jardín...</i>). The <i>otro Asterión</i> in this extract echoes the split identity theme in <i>El sur</i> and <i>Emma Zunz</i>, a reminder of individual vulnerability in an unknowable universe.</p>	<b>30</b>
10(b)	<p><b>Assess the significance of the journeys undertaken by the protagonists in these stories.</b></p> <p>Journeys in these works often mark transitions between rational and mysterious levels of consciousness. In <i>El sur</i> the hallucinatory images of the city as Dahmann rides to the station are followed by the dream-like visions from the train as he heads south. The journey leads to his death, yet it resolves his identity crisis (proving his authenticity as an Argentine) and brings his life to a worthier end than an ignoble demise in the clinic. In <i>La muerte y la brújula</i>, Lönnrot’s train journey also takes him from the security of the city to an edgier <i>sur</i>. Like Dahmann, he disembarks into a scene of archetypal and foreboding images as darkness descends, and both protagonists lose interest in facts and rationality as they arrive in this new environment. The narrator’s train journey in <i>El encuentro</i> also ends in a twilight world of <i>antiguas cosas elementales</i> which ultimately turn out to include the fatal rencor embodied in the knives. By contrast, in <i>El jardín de los senderos que se bifurcan</i>, Yu Tsun’s narrow escape by train focuses his mind on the rational workings of his plan. Nonetheless, by the time he disembarks at the mysterious station, twilight has fallen and he must follow the labyrinthine route to Albert’s house and the eponymous garden. The journey thus prepares him psychologically for the revelation of the invisible labyrinth of Ts’ui Pên.</p>	<b>30</b>

Question	Answer	Marks
10(c)	<p><b>“In Borges’ stories, reason and the intellect offer refuge and comfort from <i>las fuerzas del mal</i>.” To what extent do you agree with this assertion? Provide textual evidence for your answer.</b></p> <p>Candidates may interpret the phrase <i>las fuerzas del mal</i> (from <i>El sur</i>) as referring to whatever brings about suffering and other human afflictions (such as Dahlmann’s illness). In Borges’ stories, the influence of these forces extends through time, so that <i>vergüenza</i> (<i>Emma Zunz</i>) and <i>rencor</i> (<i>El encuentro</i>) have repercussions on a temporal level above and beyond human existence. The characters are generally unaware of this dimension of the events in which they are caught up. Even the intellectual gifts of a <i>puro razonador</i> like Lönnrot are unable to comprehend the trap into which he steps, while his nemesis Scharlach admits that he needed a degree of luck to create the labyrinth in which he has snared his enemy. Likewise, Asterión is unable to find an escape from his <i>casa</i> other than death. In <i>El jardín...</i>, Yu Tsun is able to unravel the mystery of his ancestor’s work, but only with the help of Stephen Albert, and the discovery is unable to rescue either of them from their cruel fate. It can therefore be concluded that the full or partial understanding achieved by such characters offers only fleeting refuge and no real comfort from <i>las fuerzas del mal</i>. This may be read as a critique of the futility and/or vanity of rational attempts to explain an unknowable universe. However, it could also be argued that the stories themselves, with their erudition and creative treatment of complex ideas, offer comfort and refuge to Borges and his readers.</p>	30

Question	Answer	Marks
<b>Ramón J Sender, <i>Requiem por un campesino español</i></b>		
11(a)	<p><b>Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</b></p> <p>This passage comes just after Mosén Millán and the young Paco visit the cave-dwellers, whose silence reflects their marginalisation from both Church and society. Paco's satisfaction at accompanying Millán contrasts with the priest's discomfort. The boy's curiosity reflects the naivety and clarity of a child's perception. From this point on, combating poverty becomes a driving force in his life. By contrast, Millán's assertion that there are worse caves in other towns reflects complacency and disengagement from moral considerations. His inadequate, fatalistic replies, refusal to question the social order and lack of compassion for the poor plant the seeds for the impending separation between him and Paco. The latter's parents respond no more resolutely than the priest to the story of the dying cave-dweller. Paco's honest engagement thus contrasts with the lack of moral fibre of the adults around him: his biological father, like his <i>padre espiritual</i> Millán, prefers to live in denial, and is unable to give moral or practical guidance to his son – perhaps indicating the lack of strong leadership on the Republican side in the pre-war period. The image of the abandoned cross may represent the growing alienation between the Church in Spain and the people.</p>	<b>30</b>
11(b)	<p><b>“The characters in <i>Réquiem por un campesino español</i> are stereotypes rather than convincing individuals.” Do you agree?</b></p> <p>Candidates might point out that <i>Réquiem por un campesino español</i> is not intended to be a traditional character novel, but rather <i>un esquema de toda la Guerra</i> – hence the symbolic or stereotypical nature of some of the characters. Millán is the most interesting character, because the story is mediated through his recollection, offering insights into his psyche that are not possible for other characters. He is also struggling to suppress his sense of guilt over his role in Paco's death. His response to those around him is affected by the contradictions he represents: he is self-serving (e.g. insisting on his authority at the wedding and participating in the feast, in contrast to his haste to escape the <i>cuevas</i>); supportive of authority over the interests of the people; unable to acknowledge awkward truths; and at times withdrawn into prayer, solitude or silence to avoid engaging with critical events. Paco is idealised, and is representative of the rural poor in Spain: nonetheless, his perspicacity and empathy, as well as his occasional over-confidence, give him credible and distinctive character traits. Authority figures are representatives of their class, just as la Jerónima and other peasants represent rural tradition.</p>	<b>30</b>

Question	Answer	Marks
11(c)	<p><b>Analyse the portrayal of rural life in <i>Réquiem por un campesino español</i>.</b></p> <p><i>Réquiem</i> illustrates how certain forces in Spanish society contributed to the outbreak of the Civil War. The rural setting allowed Sender to locate the action in a tranquil environment typical of much of Spain and away from the political turmoil that affected Spanish cities in the early 1930s, thereby throwing into clearer relief the forces that incited the eventual conflict. The rural culture is characterised by its earthy simplicity and honesty, embodied in the person of La Jerónima. Ritual is portrayed as central to village life, and features prominently in the text. The concerns of country people are timeless and apolitical: crops, subsistence, fertility, marriage. Rural hardship is apparent in the relative poverty of those celebrating at the wedding and the abject condition of the cave-dwellers. Inequality is apparent in the social hierarchy, manifested in the seating arrangements at the wedding. Unjust land ownership inspires Paco and his fellow <i>concejales</i> to champion the interests of the rural poor, but in pursuing their ideals they become unwittingly embroiled in the clash of ideologies that erupts into the Civil War. Their concern for the community contrasts with the exploitative interests of the <i>pudientes</i> and the ideologically driven violence of the <i>señoritos</i>. The War shatters the community and breaks its traditional relationship with the Catholic Church. The <i>romance</i> sung by the <i>monaguillo</i> illustrates Paco's absorption into rural culture.</p>	30

Question	Answer	Marks
<b>Gabriel García Márquez, <i>El coronel no tiene quien le escriba</i></b>		
12(a)	<p><b>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.</b></p> <p>This extract is taken from the early part of the final chapter, whose theme is the uplifting effect of <i>diciembre</i>. The early part of the novel was set in the dank days of October, with the associated discomfort in the Colonel's gut: the '<i>como si fuera de vidrio</i>' remark in this passage is evidently more reassuring than the '<i>lirios venenosos en sus tripas</i>' of <i>octubre</i>. The image of a glass human is one of a number of references in this passage which may be considered non-realist or magical realist: others include Moisés' '<i>movimientos de ahogado</i>', his remark about being 897 years old (reminiscent of his Old Testament namesake) and the reference to the <i>maromeros</i> eating cats to avoid broken bones. Likewise, references to the circus, the Colonel seeking out <i>fieras</i> on the <i>lancha</i> and the <i>mescolanza de árabe y español</i> create an air of exoticism reminiscent of the objects '<i>flotando en la claridad a un milímetro sobre el nivel del suelo</i>' at the start of the chapter. This exotic, positive December mood is reflected in the '<i>instante prodigioso</i>' and '<i>claridad</i>' references in this passage. It sets the tone for the subsequent awakening of the <i>pueblo</i> from its long <i>sopor</i> (a process perhaps analogous to the effect of December on the Colonel). The Colonel's good mood reinforces his misplaced optimism about the letter in the opening line of this extract, but the events of the final chapter will spare him the need for any further bargaining over the <i>gallo</i> with don Sabas.</p>	<b>30</b>
12(b)	<p><b>What picture emerges of power structures within the society of the novel?</b></p> <p>The mayor represents the town's civilian administration, while the military enforces the dictatorship's rule within the community. However, they only appear briefly in the text, the mayor cutting an unprepossessing figure as he interferes with the funeral procession and the military mounting a raid on the gambling house. Their limited role may be García Márquez's way of indicating that the colonel's integrity makes him more worthy of attention than these oppressive forces. Nonetheless, the <i>sopor</i> of a corrupt state hangs over the narrative, most of which focuses on the colonel struggling with the consequences of the extrajudicial killing of his son and the denial of his pension rights by an indifferent and unaccountable state bureaucracy. Regime censorship prevents criticism of such abuses. The lawyer's musings reveal that the town's residents are too far removed from the centre of state power to assert their rights. Don Sabas represents the power of the capitalist bourgeoisie, colluding with officialdom to exploit vulnerable members of society. The priest exerts a kind of petty moral authority by passing judgement on what is on at the cinema. The counter-establishment is represented by Agustín's comrades, who understand the colonel's quiet but determined stand against the regime's power and the significance to him of the cockerel. Like the doctor, they are part of a resistance movement that circulates information independently of the regime's censors.</p>	<b>30</b>

Question	Answer	Marks
12(c)	<p><b>“García Márquez presents the Colonel’s story in a way that makes clear that it would be wrong for him to sell the rooster.” Do you agree?</b></p> <p>The Colonel is presented as a sympathetic character who manages to preserve his honour and integrity despite adverse circumstances. García Márquez thus disposes the reader to support his decision at the end of the novel not to sell the bird, even if his inability to provide a practical answer to his wife’s closing question suggests that he is thereby compromising his ability to look after their needs. On the details of the sale, the trustworthy doctor’s warning that the exploitative Sabas is trying to cheat the Colonel makes it clear that Sabas’ revised terms are inequitable. However, García Márquez also ensures that the reader empathises with the Colonel’s wife, who associates the <i>gallo</i> with the day of Agustín’s death (when he had expected to return home with the bird’s winnings). Her preparations to manage the 900 pesos initially offered by Sabas give the impression that a sale on those terms would be justifiable. Ultimately, the symbolic value of the <i>gallo</i> outweighs its potential financial worth, and its significance both to the Colonel – as a way of reaffirming his and Agustín’s values – and to the <i>pueblo</i> makes it clear that the hardships of keeping the cockerel are worth enduring.</p>	30

Question	Answer	Marks
<b>Mario Vargas Llosa, <i>La tía Julia y el escribidor</i></b>		
13(a)	<p><b>Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</b></p> <p>This extract comes from the end of chapter 11, during which Mario becomes more intensely involved in both his writing career and his relationship with <i>la tía Julia</i> (TJ). It is significant for the insight it gives into Mario, the novel's narrator and principal character. He is not only turning his back on the legal studies and career path desired for him by his family but is also abandoning the social conventions of his middle-class Lima upbringing by involving himself with TJ. The passage therefore illustrates his independent approach to life, although in a more wistful way than in other parts of the novel where he asserts himself against certain aspects of his society. Here, he realises how his relationship with TJ and his self-image as a writer have set him apart from his peers, whose irresponsible adolescent activities he no longer enjoys. The passage therefore relates to the themes of the writer's role in society and loss of innocence, both significant aspects of the novel. Mario is fortunate that he has new friends such as Javier who have matured at the same pace as him and have a similar outlook on life, illustrated ironically in the closing line. The implicit link in this passage between TJ and literature is also ironic, in that TJ has no love of reading. However, Mario has been inspired to write more by their relationship, and the novel is dedicated to the real-life Julia.</p>	<b>30</b>
13(b)	<p><b>Analyse the importance of shock and scandal in <i>La tía Julia y el escribidor</i>.</b></p> <p>Shock and scandal give <i>La tía Julia y el escribidor</i> much of its energy and dynamic. They are integral to Radio Panamericana's news bulletins and to the <i>radioteatros</i> which the increasingly melodramatic Mario-TJ romance comes to resemble. Those of Mario's generation regard his relationship with TJ as unusual but not shocking. However, by the values of Mario's older relatives, it is a scandal. His father's threat to shoot him is perhaps the most truly shocking element of the novel, while his mother is shocked on religious grounds by Julia's divorcée status. TJ and Pedro Camacho (PC) are both outsiders to Lima society who resist conformist pressures: she is drawn into '<i>locura</i>' by the insistent Mario, while PC's nature is to ignore the normal limits of tact and good taste in his dealings with others. They both therefore become scandalous figures. The final chapter's revelation that Mario eventually divorces Julia to marry his cousin is glossed over without explanation, which may 'shock' modern readers as much as the story of the Mario-Julia romance.</p>	<b>30</b>

Question	Answer	Marks
13(c)	<p><b>“The narrator of <i>La tía Julia y el escribidor</i> expresses admiration for Pedro Camacho, but the way he describes him makes it impossible for the reader to share his enthusiasm.” Do you agree?</b></p> <p>Pedro Camacho (PC) is depicted in the novel as a quirky misanthrope. His first appearance is described in grotesque and dehumanising terms as an <i>enano</i> or <i>muñeco articulado</i> who tactlessly ‘steals’ the newsroom typewriter. At the same time, the narrator notices PC’s care over his appearance and the refined quality of his speech. A contrast is thus immediately established between PC’s flawed and inspirational characteristics. His inflated view of his ‘art’ is apparent from the start, as is his impetuous and even foolhardy response to challenging situations, taking no account of his limitations and with little empathy for others. During the narrative it becomes clear that he can not take advice, criticism or even praise, and is unable to reciprocate friendship. He lives like an ascetic, shuns women and has weird personal habits, such as dressing up as his characters to write about them. These eccentricities are sympathetically portrayed by Mario, and thus do not alienate the reader from PC. Indeed, they become a focus of interest in the novel. Together with his loss of control over his scripts, they generate an air of vulnerability about PC, making him a more engaging character. The reader is thus well disposed to observe and appreciate the qualities that the narrator identifies in the eccentric escribidor: his adoration by the public, his transformational effect on his cast and his inspiration of Mario’s writing career (how else to explain the even-numbered chapters other than as Mario’s homage to PC?).</p>	30