



Cambridge International Examinations
Cambridge Pre-U Certificate

PRINCIPAL COURSE SPANISH

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Paper 4 Topics and Texts

May/June 2016

MARK SCHEME

Maximum Mark: 60

Published

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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This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **29** printed pages.

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Part I: Topics (30 marks)

Candidates answer **one** question from Part I: Topics and write their responses in the Target Language.

The texts/films are to be studied primarily in cultural context (historical, political, social) as well as a literary/cinematic one.

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

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it 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 an answer. This applies to answers about 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 weaknesses described in any one mark-band. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to 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.

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

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

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Part I Topics: 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) “Estas obras se caracterizan por la actitud positiva de sus personajes”. ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta con ejemplos concretos de las obras que has estudiado.

In the case of *El otro árbol de Guernica* there are a good number of characters who become stronger in moments of crisis, dragging others forward with them. In the novel, Santi encourages his sister to persevere from the outset. He looks after her, protecting her up to the point when she is hosted by Monsieur Bogaerts. Santi’s proactive and optimistic personality transforms him into a natural leader in the Fleury, where he transmits his strength of spirit to the other Spanish children. Although Santi visits Begoña regularly, he knows Monsieur Bogaerts is of a similar disposition and he fully trusts him to look after his sister. Santi knows that the war will finish sooner or later and he tries to keep his and others’ minds occupied until that moment. The awareness that there is life beyond war will fuel their positivism until the very end.

La lengua de las mariposas is characterised by the life-affirming attitude of Don Gregorio and his ability to transform the *gorrión* into the curious Moncho. At the beginning of the film, Moncho is afraid of going to school in a village characterised by optimism, freedom and community spirit. As the film progresses, Moncho starts his awakening and, at the same time, the village gradually loses its radiance as it falls under fascist control. The lively Don Gregorio is devoted to giving his pupils a broad education, which contrasts with the display of ignorance that we see at the end. The value of individual freedom inculcated by Don Gregorio and shared by the majority in the village regresses as children and parents are forced to betray their principles by fear.

Las bicicletas son para el verano is an example of a play where the hopes of a family are altered by a Civil War that will change their lives beyond their expectations. Despite all calamities, Don Luis always maintains a life-affirming attitude as he is determined that life should continue beyond adversity and war. His sense of humour, together with his feisty approach to life, are admired by the whole family, but he is overcome by pessimism and sadness as the fascists win the war. However, Don Luis transmits his most hopeful thoughts to his son at the end of the play, as he foresees a strong repression against the republicans. Doña Dolores is the other vital member of the family who symbolises all those mothers who made immense sacrifices to be able to feed their families.

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- (b) "El tema principal de estas obras es la desintegración del paraíso". Discute esta afirmación en relación con las obras que has estudiado.

In the case of *El otro árbol de Guernica*, the main characters of the novel do not perceive the collapse of their beloved Baracaldo until their return. The concept of paradise gains a psychological dimension as the children's mental images of their homeland remain intact. It is precisely Santi's ability to visualise Baracaldo which will allow him to remain strong during the exile. The constant references to the river, the bridge and his description of the landscape feature an idyllic setting that only exists in his memory, as it has been devastated by the Civil War. It will only be upon their return to Bilbao that Santi's perception will change. However, despite the destruction of buildings and changes of decor to celebrate Franco's victory, Santi and the rest of the children are relieved to be back home.

In *La lengua de las mariposas*, there are continuous references to the Republic as a symbol of tolerance and freedom. The most relevant of these is Don Gregorio's public speech in which he defends the values of the Republic. The freedom they are enjoying will gradually fade as fascism becomes more prominent and we start to see examples of intolerance and religious obscurantism. Artistic expression, scientific knowledge and curiosity are repressed. The freedom that children enjoy has allowed them to gain experience through the various school journeys into the forest. The journey of discovery that the children undergo enables them to overcome the prejudices inculcated by a conservative society. However, this refuge will be devastated by the nationalist forces who capture and execute any sympathisers of the Republic.

The main theme of *Las bicicletas son para el verano* is the collapse of a world that is devastated by war and intolerance. The consequences of this collapse will have a lasting impact on the characters. Don Luis and Doña Dolores represent two pillars that support the family as Madrid is bombed. The symbol of the bicycles contributes to the plot and the idea that paradise has been denied to them. Luis is hoping to enjoy his bicycle during that summer, but the start of the war will postpone this dream for three years. When the issue is brought up again, Don Luis does not refer to the bicycle but to the fact that there may not be another summer. His pessimistic metaphor needs to be understood in a context where the fascists have won the war and a wave of repression awaits supporters of the Republic.

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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*

- (a) ¿Hasta qué punto dirías que los sueños se mezclan con la realidad en las obras que has estudiado? Justifica tu respuesta con ejemplos concretos.

Although *Las 13 rosas* contains numerous references to dreams, hopes and reality, in most cases they have a symbolic meaning. The start of the Civil War undermines the dreams of young people who have to abandon their life ambitions because of the conflict. The involvement of the *13 rosas* with the communist party becomes a self-defence mechanism that allows them to keep their hopes alive. As the film progresses, the *rosas* start to lose their freedom and their perception of reality gradually shifts, as they retreat into a world of their imagination. When Martina is tortured she turns her thoughts to natural images to withstand the pain and humiliation. The images of flowers are in sharp contrast to what she is experiencing at that moment. In prison, the overcrowding in the cell can be perceived as an attempt to prevent prisoners not only from resting but also from dreaming about a different reality.

Esos cielos narrates the journey that Irene undertakes from the moment she leaves prison to the moment she arrives in Bilbao. It becomes an internal journey through the memories that haunt her and reflect her wish to escape from a hostile reality. On the bus, she dreams of being in some sort of Arcadia with her friend Margarita. Any attempt to escape is frustrated by the reality that surrounds her, and is personified by two policemen who try to persuade her to collaborate with them. Irene has no place in the reality that surrounds her: the only places available to her are the prison, the hospital or her dreams. At times, Irene's thoughts merge with a reality that she is trying to avoid. She has no contact with friends or relatives as they are members of radical political organisations and she feels persecuted by the police. Therefore, her only way of dealing with her sense of alienation is through her dreams.

In *Como agua para chocolate* we have a number of instances where Tita attempts to have a life experience that does not correspond to her reality. From the outset she wishes to be the one who marries Pedro, and this will compromise her relationship with her sister. The fact that Pedro marries Rosaura in order to be near Tita only becomes clear after the wedding. Pedro will at this stage behave differently when he is with Tita and when he is with his wife. In Tita's mind, reality does not match her dream of being Pedro's partner: she becomes increasingly obsessed with him to the extent that she breastfeeds her nephew Roberto in secret. By impersonating Rosaura, she creates a surrogate motherhood that only exists in her head. Candidates could also approach the question by analysing the use of magical realism in the novel.

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- (b) "La lucha por la libertad en un entorno hostil es la única opción que les queda a los personajes". ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta con ejemplos concretos de las obras que has estudiado.

In the case of *Las 13 rosas*, candidates should start by considering the concept of freedom as professed by Blanca, where she makes reference to the values of democracy and justice for all. The objectives for which *las rosas* struggle start to fade towards the end of the film as the activists become aware of their impending doom. Nevertheless, their fearless nature and full commitment to the cause does not leave them with any other option but to fight to the bitter end for their freedom and the freedom of their countrymen. Martina declares that she is not going to confess as she gave her word in the name of freedom and she regards the loss of her own life as an unimportant event. She claims that others will carry forward the collective memory of the ideals for which they fought.

One could argue that the main theme in *Esos cielos* is Irene's ability to regain freedom after leaving prison. At this stage, we would have to consider that, paradoxically, she is not free as she is constantly intimidated by the police. At a different level she is not mentally free since her thoughts keep reverting to her past, preventing her from moving forward. The journey from Barcelona to Bilbao becomes, in the end, Irene's internal journey to free herself from a past that drove her to her solitude and metaphorical imprisonment. The changing colour of the sky symbolises Irene's mood, with the green marble becoming a radiant blue during her good dreams.

In *Como agua para chocolate*, the ranch is a prison-like environment for Tita, who longs to escape. Almost from the outset there is a perception that she will be trapped in Mamá Elena's home. For others, the possibility of leaving the ranch exists, but it becomes apparent that Tita will be tied to the ranch until her mother's death. Only her mental condition will enable her temporarily to leave the house, but it is still Mamá Elena who, as the jailer, decides who leaves and when. Tita's quest for freedom is not only for herself: her intention is to end the family tradition that dictates that the youngest daughter has to look after her mother. The destruction of the house in the fire fulfils Tita's promise, symbolically setting her and Pedro free at the same time.

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3 EL CINE DE PEDRO ALMODÓVAR

Todo sobre mi madre

Hable con ella

Volver

(a) Analiza la estructura de las películas de Almodóvar que has visto.

Although *Todo sobre mi madre* has an essentially linear structure, there are complex cross-references within the narrative. Thus, Esteban's diary and accompanying voice-overs recall the fascination with his parents' life-story that he expressed in the hours leading up to his death. Likewise, the torn photographs and the scenes from *Un tranvía llamado deseo* and from Lorca are throw-backs to moments of personal crisis in Manuela's early life. Conversely, the scene from *All about Eve* which Manuela and Esteban watch early in the film prefigures later scenes involving autograph-hunting and the theatre dressing-room. The settings are important structural devices, with Manuela's train journeys between Madrid and Barcelona symbolising the passage of time and the changing phases of her life. Madrid is where Manuela gave birth to and raised her son: his sudden death shatters the security of her life there, and she has to immerse herself in the edgier world of Barcelona in order to come to terms with the past and restore her maternal identity. Once this is done, she can return to the stability of Madrid.

Hable con ella begins with the same theatre curtain with which Almodóvar's previous film, *Todo sobre mi madre*, ended (though it is clear from the outset that *Hable con ella* will be striking out in a different direction from its predecessor). The ballet scenes that begin and end the film symbolise the essence of the narrative and give unity to the work. Other striking features of the structure include flashbacks and the occasional use of captions to flag up temporal shifts in the narrative or the emergence of significant relationships between characters (indeed, the 'Marco y Alicia' caption in the final scene enables the viewer to infer how these characters' story will progress beyond the end of the film). The initially non-linear structure allows the story of Benigno's relationship with Alicia to be revealed in a way that establishes Benigno as devoted and *inofensivo* before hinting at an increasingly complex and disturbing side to his character, thus allowing the audience to empathise with him and suspend judgement when his crime is revealed. After this point, the film progresses in linear fashion, skipping over about seven months of Benigno's imprisonment, Marco's travels and Alicia's pregnancy and awakening. The drama resumes with Marco's return and the fast-paced train of events that culminate in Benigno's death. The song and the *cine mudo* sequences in the middle section of the film are other original and audacious features of a structure that keeps the viewer constantly alert and engaged.

Just as in *Hable con ella* Almodóvar declines to portray on screen the more disturbing plot elements (Alicia's road accident or impregnation), so too in *Volver* he does not show the abusive conduct of Irene's late husband or of Paco. This allows these shocking incidents to emerge gradually and indirectly, with a focus on their long-term consequences. *Volver* is a linear story, whose plot is driven by the repercussions of past events. The theme of returning is central to the structure, as characters return to their origins and disrupted relationships are restored. The film begins and ends in the La Mancha community whose cultural values, both good and bad, are at the heart of the story. Spatial structuring is an important way of demarcating different sections of the plot, as the action moves from La Mancha to the *barrio* (a community still attached to rural values) and then to the more impersonal, cosmopolitan centre of Madrid, with its less comforting associations evoked by the hospital and the TV studio.

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- (b) Analiza la solidaridad entre los protagonistas de las películas que has visto. ¿Por qué crees que es importante para Almodóvar?

Todo sobre mi madre is dedicated to mothers, and motherhood is its main theme. However, it is also dedicated to actresses – in other words, women who put on a front in order to make life tolerable for others, such as those Almodóvar recalls from his childhood in his notes on this film. This type of *solidaridad* comes to the fore in the way that Manuela helps Agrado, Rosa and Lola to overcome difficulties in their lives, and the way they help her to come to terms with the loss of her son. This quality is akin to *la bondad de los desconocidos* to which Huma alludes (quoting *Un tranvía llamado deseo*) as Manuela helps her find Nina amidst the drug-dens of Barcelona. It draws on other core qualities in Almodóvar's scheme of values, such as compassion and empathy. The *solidaridad* between the main characters helps them to overcome death and abandonment and to emerge stronger and more fulfilled at the end of the film.

The axis of *Hable con ella* is the *solidaridad* between Benigno and Marco, specifically Benigno's support for Marco during Lydia's hospitalisation and Marco's loyalty to Benigno after his imprisonment. Such is the compassion between them that Marco does not object to Benigno describing him as his *novio* to prison staff. Marco's humanity and goodness is established early in the film, and he effectively acts as a guide for the viewer's response to Benigno's impregnation of Alicia. His *solidaridad* with Benigno is therefore Almodóvar's way of encouraging his audience to reassess the conventional response to what Benigno has done: with greater empathy, Benigno's apparent crime can be regarded as an expression of his naive love for Alicia. Encouraging fresh perceptions among his viewers is a core objective of Almodóvar's cinema, and the Marco-Benigno *solidaridad* is an important tool to achieve this in *Hable con ella*.

Volver is Almodóvar's homage to the rural La Mancha culture of his upbringing. In his notes on the film, he describes *la vecina solidaria* as the foundation of this society, as embodied in the character of Agustina – the neighbour who is always ready to shoulder the burdens of others. An important aspect of the resolution of the drama is Irene's willingness to nurse Agustina through her dying days in the same way that Agustina took care of *la tía* Paula at the start of the film. *La solidaridad* remains a cornerstone of relationships between women in the *barrio*, where Raimunda's neighbours – also from rural backgrounds – do not hesitate to supply her with their best food or lift heavy items for her. The contrast to this culture of *solidaridad* is the abusive and selfish behaviour of the father-figures in Raimunda's family, and – at a less extreme level – the lack of compassion that Agustina receives in the television studio.

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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) ¿Crees que las obras que has estudiado hacen que el espectador tenga una visión optimista o pesimista respecto a las sociedades retratadas?

In *La historia oficial*, it could be argued that the untenable position of the immoral privileged class – represented by Roberto and his work colleagues – gives the film an optimistic message. They are increasingly held accountable for their actions under the military regime, and by the end of the film are both individually and collectively at breaking point. This contrasts with the quiet dignity of Gaby's putative grandmother Sara and the moral authority of the *madres* and the *abuelas'* street protests. Alicia's departure, the disillusionment of Roberto's family at his business activities, and the dignified fury of the torture victim Ana leave Roberto isolated and apparently without influence. On the other hand, there is no indication that any restorative justice will compensate the victims for what has happened. Neither Sara nor Alicia knows what is best for Gaby, whose secure family upbringing is undermined. Moreover, the contradictions in Argentine society – illustrated by the ironic words of the national anthem and the contrasts between official and unofficial history in Alicia's classroom – remain unresolved. The overall impression is that a battle has been won, as represented by the awakening of Alicia's conscience, but that the self-serving nature of the privileged classes is an embedded feature of this society.

In *Diarios de motocicleta*, the story of Ernesto's political awakening is essentially optimistic, given that he finds a calling which will inspire millions of others to re-examine issues of justice and oppression in Latin America and elsewhere. This optimism is enhanced by the film's upbeat tone and the sympathetic portrayal of Ernesto as a vulnerable and compassionate idealist who sacrifices his own interests to help the needy. On the other hand, there are subtle indications that Ernesto's approach to life is likely to generate friction (illustrated by his rigid honesty to the point of tactlessness), thereby giving the viewer a foretaste of the ruthless ideologue he became in his Cuba years. His comment to Alberto that a revolution without guns is impossible also hints at his embrace of violence in that period. The viewer's knowledge that these characteristics will ultimately lead to his demise gives a melancholy undertone to the film. However, where we see the ground being prepared for his glorious career as an iconic revolutionary we sense the fruition of something unique and positive, thus creating an optimistic aura. The closing message about Ernesto and Alberto's enduring friendship further underlines this conclusion.

También la lluvia gives a bleak portrayal of the lot of the *indígenas* under colonial rule. The few elements of hope are the courageous stand taken by Montesinos and, more effectively in the long run, by Las Casas to halt or limit the abuses of the *encomenderos*. There is also hope that the indigenous people's spirit of resistance will be kept alive through the example of Hatuey, the chanting of whose name unsettles the Spanish military commanders as he is put to death. In the modern era, the water protest ends as a triumph for popular resistance as the multinational announces its withdrawal. However, this victory comes at a harsh cost in terms of the violence unleashed against the protestors and the city, and the film does not reveal what alternative arrangement will be made for the provision of water services. The pessimistic view would be that the conflict has revealed that the rift between the governing elite and the indigenous poor remains as wide as ever, with the elite still nurturing racist attitudes towards the majority population. A more optimistic reading would focus on Sebas' commitment to bringing the *indígenas'* story to a wider audience, and on the way that Costa's exploitative attitude towards his cast is replaced by a selfless and humane concern for Belén and a new relationship between him and Daniel.

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- (b) ¿Crees que las obras que has estudiado presentan un conflicto de valores morales o más bien un conflicto de intereses prácticos?

La historia oficial is permeated by a clash of values between the self-serving privileged class (represented by Roberto) and those who have been victims of abuse by the military junta. Ironically, Roberto's justification of his business dealings during that period is based on pragmatism – he has not wanted to be a *perdedor* (implicitly, like his father, a Republican refugee from the Spanish Civil War), and has wanted to create financial security for his family. However, it is the amorality behind this attitude that his father and brother challenge, and to which Roberto has no answer. In the case of Alicia, she cannot tolerate the idea that she has taken Gaby from her birth mother against the latter's will. Roberto tries to deflect her attention from this point of principle to a consideration of practicalities – does Alicia want to jeopardise Gaby's emotional security by undermining their family cohesion? However, his obfuscation and veiled threats contrast with the dignity of the *madres* and Alicia's growing conscience, stirred by the revelation of the torture suffered by her friend Ana. She sides with the need to uphold certain basic values rather than focusing on the narrow interests of her family. In summary, both types of conflict are present in the film, but the clash of values is more important.

In the early part of *Diarios de motocicleta*, there is a discrepancy between, on the one hand, Ernesto's informality and, on the other, the rigidity of the career path ahead of him and of Chichina's social circle. The motorcycle journey is his way of escaping these restrictions, but it results in the crystallisation in his mind of a far greater conflict of values that becomes his life's calling. At one level, an issue like the segregation of the leper colony into two parts and the rules about physical contact between staff and patients is a matter of practicality. However, Ernesto regards it as a subtle reinforcement of other forms of segregation he has witnessed on his journey, and therefore responds to it as a point of principle. He becomes concerned above all at the injustice over ownership of land, from which a number of his indigenous interlocutors have suffered. Ernesto's experiences and his reading lead him to articulate – in his parting speech at the *colonia* – his thesis about Latin America constituting *una sola raza mestiza*, which amounts to a challenge to the entire social and political system of the continent since colonisation. In effect, he has identified that Latin American society benefits the practical interests of the privileged, but in so doing denies justice to the poor.

También la lluvia portrays a deep conflict of values in both the modern and the colonial eras. Colon's letter to the *Reyes Católicos* speaks of the innocence and generosity of the native people; this contrasts starkly with the greedy and exploitative conduct of the conquistadors. A similar contrast is depicted between the savagery of the conquistador repression and the gentle nature of the *taínos*. Within the colonial community, Montesinos rebukes the ruling class for their mistreatment of the indigenous people, and Las Casas also challenges the savagery of the military commanders. In these parts of the film, the conflict is predominantly one of values. In the modern era, the same is true over the issue of water ownership, with local people bewildered at the notion that a foreign company could own even the rain of the film's title. However, it could be argued that conflicts of interest predominate in this part of the film, as Costa does what he feels is necessary to complete the film within budget and Daniel does what he feels is necessary to protect the interests of his community in the water dispute. The mayor also presents the water controversy as a matter of practical interests, i.e. raising the investment necessary to pay for the water supply, even if his attitude to the protestors is underpinned by the racist values of the privileged class.

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5 LA ESPAÑA RURAL EN LAS OBRAS DE LORCA

Romancero gitano

Yerma

La casa de Bernarda Alba

- (a) **Analiza la importancia del tema de la muerte en el contexto rural de las obras que has estudiado. Justifica tu respuesta con ejemplos concretos.**

The theme of death is recurrent in *Romancero gitano*, from the first poem, where it is represented by the moon, to the very last one where it becomes the immediate consequence of King David's violence. Often the protagonist becomes the victim, as in the case of the gypsy boy in *Romance de la luna, luna*. In other poems, such as *Reyerta*, the protagonist becomes the agent of violence. Tragic death is accompanied by pain and violence in the killing of Juan Antonio el de Montilla, the fatally wounded horseman in *Romance sonámbulo*, or the absurd death of Antoñito el Camborio motivated by envy. Candidates may comment on the plethora of symbols and metaphors Lorca uses to represent death and the violent events that have that same tragic ending. Some of the most recurrent ones are the moon, the night, the colours green, black or red (to suggest a painful death), cold objects or metals. There is a total absence of religious connotations in Lorca's approach to death as he perceives it as an obstacle that truncates human existence.

The storyline of *Yerma* moves from a partially positive start to a fatal end. The protagonist's existence is not fulfilled as her husband cannot give her a child and therefore she is not accomplishing the female stereotype in the rural community. The couple's lack of progeny symbolises death in a rural context where Yerma's own name suggests barrenness or desolation. Their disagreements escalate into verbal violence that culminates in Juan's death at Yerma's hands. The tragic ending is triggered by Yerma's inability to assume an existence without progeny and Juan's apparent lack of emotional involvement in procreating. Yerma solves her conflict by committing a double crime. By killing Juan, she brings her pre-arranged and meaningless marriage to an end, and she eliminates the possibility of procreation as she claims to be responsible for the death of her own child in metaphorical terms.

In *La casa de Bernarda Alba* the play begins and ends with death. The first act opens with the death of the man of the household, where the setting is predominantly white to reflect the purity of the place. As the action progresses there is a gradual change in both the setting and the use of colours to illustrate the deteriorating relationship between Bernarda Alba and her five daughters. They are immersed in a violent affair that culminates in Adela's suicide to reiterate her perception that repression is equivalent to death. La Poncia suggests that giving in to one's sexuality leads to death, as confirmed by Adela's tragic ending. But while these characters do not discuss death at length, they are aware of the tragic doom that hangs over the whole play. It is essential to highlight the connection between the preservation of honour and the frustration that this causes, which ultimately leads to tragedy and death. Lorca's use of symbolism in connection with death, such as the darkness, the bells or the moon, is intentionally subtle.

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- (b) ¿Hasta qué punto dirías que las mujeres contribuyen a su propia opresión en las obras que has estudiado? Justifica tu respuesta dando ejemplos.

Romancero gitano features a number of female characters who belong to a primitive world where their instincts determine their role in the different poems. In general, women in *Romancero gitano* do not feel fulfilled and do not accept their fate. The gypsy women depicted by Lorca are passionate and intense but also frustrated and confronted with tragedy. The first seven poems in the collection evolve thematically from love and frustration to violence, in order to illustrate a feminine universe where women yearn and struggle. Perhaps *La casada infiel*, *La monja gitana*, *Romance de la pena negra* and *Romance sonámbulo* are the prime examples of poems where sorrow and anxiety put women in a vulnerable position in relation to the dominating male figures. Women's subjugation to masculinity is the norm in a conservative and traditional culture that expects them to contribute to the preservation of the status quo.

Yerma depicts the clash between the protagonist's maternal instinct and the oppression generated by the rural community and supported by Juan. Her fruitless battle to become a mother is constrained by social conventions that do not allow her to have a child with Victor, whom she loves, restraining both her desire and freedom. However, Yerma's actions can be perceived as contradictory. She takes a radical approach to ending her marriage and her chances of becoming a mother by killing Juan. At the same time, her own traditional beliefs and sense of honour prevent her from seeking a second husband. In a closed community, where women are treated like property to the extreme, Yerma's traditional sense of honour plays an active role in maintaining customs that perpetuate the oppression of women. However, the old woman that advises Yerma to leave and procreate with her son embodies an opposing perspective by offering Yerma the option to challenge her own traditional views.

Oppression is one of the main themes of *La casa de Bernarda Alba*. Bernarda's despotic regime in the house begins when she announces to her five daughters that they will observe an eight-year mourning period without leaving the premises. Bernarda represses the instincts of her daughters and she uses the power she has over her servants to oppress them. Lorca illustrates the ways in which the daughters react to their mother's oppressive control of the house, either becoming psychologically unstable or, like Adela and María Josefa, rebelling against Bernarda Alba. Although it may seem that María Josefa's final speech comes from a deranged woman, her words address issues such as motherhood and freedom that Bernarda has used as oppressive tools against her daughters. Ironically, as the sisters help to uphold the regime, they become each other's oppressors to perpetuate Bernarda's power. Lorca uses Adela's character to criticise the Catholic traditions and morality that truncate their hopes for freedom.

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Part II: Texts (30 marks)

Candidates answer **one** question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

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

- Content: 25 marks (10 marks: AO3, 15 marks: AO4)
- Structure: 5 marks: AO3

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

Texts and notes may not be taken into the examination.

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

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

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

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

6 Anon. *La vida de Lazarillo de Tormes*

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

This extract from the first part of the novel has a playful and comic tone, but also illustrates the tense relationship between Lazarillo and his first master over resources – in this case a bunch of grapes. It is therefore typical of the fraught competition for food and drink between Lazarillo and his first three masters, all of whom look to exploit him. Lazarillo therefore resorts to subterfuge to keep himself fed and watered. The striking characteristic of this scene, as with many others in the text, is that Lazarillo does not condemn the master for his trickery, but rather admires the way that the *sagacísimo ciego* uses his *discreta consideración*. Lazarillo even appreciates the *graciosa* irony of the *ciego*'s reasoning. Nonetheless, he understands that the *ciego* has acted as a *traidor*, and he readily explains to his audience – the *vuestra merced* of the prologue – that *no me contenté ir a la par con él, mas aun pasaba adelante* – a phrase that neatly sums up the strategy that enables Lazarillo to survive the poverty and abuse to which he is subjected. It also encapsulates the *pícaro* approach to living by one's wits, as exemplified in this story in general and in this scene in particular in the readiness with which Lazarillo lies to his master. The light tone of this episode is ensured by the fact that on this occasion Lazarillo is not punished for his trickery.

- (b) **“Lázaro is not a rogue but a victim of circumstances”. Discuss this view, making reference to specific characters and episodes in the novel.**

Candidates are likely to argue that there is an element of both 'rogue' and 'victim of circumstance' in the story of Lazarillo de Tormes. As a narrator, Lázaro tends to emphasise his proactive response to circumstances rather than cultivate the image of a victim. Nonetheless, he is unfortunate in having parents unable to give him a proper upbringing, and it might be argued that his mother's decision to hand him over to the blind man condemned him to having to live as a 'rogue'. Lázaro's manner of presenting his life story is designed to justify his picaresque conduct as a necessary way to adapt to life on the street. When, after he is abandoned by his third master, his neighbours tell the authorities that he is *un niño inocente*, the reader is ready to accept this judgement in view of the circumstances of his life. Some commentators read into the Fourth Chapter that Lazarillo is proudly (if ironically) presenting himself as a man of honour who has made good choices and done well in life – no longer a rogue nor a victim of circumstances, though wilfully diverting his gaze from the deceit perpetrated by his wife and the archpriest, and flattering himself with references to an honour code exposed as worthless in an earlier chapter.

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- (c) To what extent could we argue that *La vida de Lazarillo de Tormes* is a realistic novel? Discuss this view, making reference to specific characters and episodes in the novel.

Although we could define *La vida de Lazarillo de Tormes* as a realistic novel it is important to highlight that its realism is unlike that of other genres, for example the 19th century novel. The author creates the story in the shape of a letter addressed to *vuestra merced*, implying that its recipient is a person of superior social standing and making it a confession in order to give it authenticity. The novel contains episodes of daily life that include characters from the lower and middle classes, giving the story a sense of plausibility. The author brings to light the hardships and realities of 16th century life through Lazarillo's experience with his seven masters. Naïve at first, Lazarillo projects us into a world of conflict to reflect the human condition of which the novel makes a complete inventory that includes the rich, the poor, the servants, the church, etc. Realism is the unifying factor of the novel as its seven episodes describe real life situations where Lazarillo strives to improve his social status.

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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 that you consider of interest.

The extract comes from the final part of the first act where Isabel and Fernando decide to send Manrique to restore order after *los calatravos* capture Ciudad Real. In a period of instability for the Spanish Crown, a reaction needs to be prompt and efficient, and therefore the Catholic Monarchs will send their most loyal Manrique together with El Conde de Cabra to bring the Order's excesses to an end. Candidates could explore the theme of loyalty as relevant to maintaining the social status quo. The rebellion started by the Order poses a threat to a social pyramid in which the villagers in Fuenteovejuna are at the bottom. Fernán Gómez's actions defy the Crown's authority, and can thus be compared with the villagers' subversion and subsequent execution of El Comendador. In the end, both Rodrigo Téllez Girón and the villagers will be forgiven by the Crown as they surrender to the sovereigns and normality is restored.

- (b) It has been said that *Fuenteovejuna* glorifies the triumph of absolute monarchy over the forces of feudalism. Discuss this statement in relation to particular characters and episodes in the play.

Candidates should discuss the roles played by the Catholic King and Queen in relation to those of the leaders of the Order of Calatrava. In the play, Isabel and Fernando are represented as prudent, discreet and admirable rulers who at times oversee their kingdom taking a laissez-faire approach, while occasionally intervening to restore harmony through rewards and punishments. Candidates might wish to make reference to the historical background of the play, in which Spain is far from being a stable Christian kingdom and is facing foreign and internal threats. Fernán's rebellion and later defeat highlight the immense power that some orders had in feudal times; it portrays the Catholic King and Queen as all-powerful figures who are true and fair leaders. They will transform the kingdom from a chaotic feudal system into an absolute monarchy.

- (c) Does Lope's treatment of the theme of honour give *Fuenteovejuna* a universal dimension? Provide evidence from the text to support your views.

Honour is one of the main themes of the play. It transcends Lope's time and triggers the confrontation between El Comendador and the villagers. Lope will present Frondoso as the most honourable of the villagers as he embodies the virtues expected of the common Spaniard at that time. Frondoso plays a leading role in the uprising and ultimately in the killing of El Comendador whose villainy repeatedly challenges the villagers' code of honour. The villagers' integrity shows that honour is not exclusive to the aristocracy, but a universal quality. Candidates could also explore the relevance of *Fuenteovejuna* as a play that goes beyond describing social and historical issues to acquire a universal dimension by tackling themes such as justice and freedom.

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8 Carmen Martín Gaité, *Las ataduras*

- (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 middle of the novella, comes at the end of the passage where, following the party to mark the end of her *quinto curso*, Alina keeps her grandfather company through the night to allay his fear of dying. The discussion between them at the start of this extract is central to the *ataduras* theme. The grandfather speaks from experience both of breaking free from his *ataduras* (when he lived in the Americas) and of enjoying a happy marriage. The exchange indicates how misguidedly Benjamín has attempted to shape Alina's future. It also expresses the philosophy that one needs to be grounded in a relationship in order to be fulfilled and that true freedom is the ability to choose that relationship, a view implicitly ratified by the author in this novella in which Benjamín's position often appears inappropriate and self-serving. Alina's subsequent agreement to a discreet encounter with Eloy reflects this theme and shows her willingness to dupe her father in order to explore the incipient relationship with her fondly remembered childhood playmate. However, Eloy will inform her that his chosen path is emigration, giving Alina a taste of the sadness and disappointment that her father will later feel when she too forms new *ataduras*. Stylistically, the passage illustrates Martín Gaité's use of direct speech and juxtaposition of key moments to drive the narrative and highlight major themes.

- (b) Discuss the significance of settings and places mentioned in *Las ataduras*.

Although the main theme of the novella is universal, Martín Gaité uses specific settings to illustrate the way in which the characters are influenced by their environment. Most of the action takes place in the unnamed village of Alina's childhood which may be taken as representative of rural communities throughout Spain. Orense is a source of fascination for Alina and Eloy and thus represents the wider world whose allure ultimately separates them and breaks Alina's ties to her roots. Orense and the village both host traditional fiestas, but Alina feels alienated from this aspect of her culture, and she can only pretend to enjoy the school-leaving party organised by her father (while watching the horizon as she dances). She is initially sceptical about the idea of seeking a better life elsewhere, but eventually is drawn to study in Santiago as a way of gaining independence. Once in Paris, she appears to suffer alienation both from her surroundings and her native land. She finds solace in the river, just as she did in Orense in her childhood. These rivers thus take on a symbolic significance, as does the Ervedelo hill from where she and Eloy gazed down on Orense (and to which Benjamín goes in an effort to reconnect with the daughter he feels he has lost). Paris and Buenos Aires are associated with broken relationships, but Alina's concluding postcard promises a return to her village and thus, implicitly, a chance for her to overcome her dislocation from it.

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(c) “*Las ataduras* brings too sombre a tone to its subject matter”. Do you agree?

Las ataduras' main focus is Alina's changing relationship with her father as she grows to adulthood. Martín Gaité portrays their relationship deteriorating partly because Benjamín fails to adapt to Alina's changing pattern of *ataaduras*, and partly because Philippe is dismissive of family relationships in general and of Benjamín in particular. In addition, the rupture of Alina's friendship with Eloy, her marital stress with Philippe and the solitude of her grandfather in his final years give a sombre tone to the text. This is partially offset by Alina's childhood happiness with Eloy, her academic achievements, the festive scenes of communal life and the positive interaction between Alina and her father (during her childhood) and her grandfather. Moreover, Alina's postcard to her parents at the end of the text strikes a positive note about how the key relationships in her life will evolve. However, these lighter interludes are relatively brief, and sometimes tinged with melancholy. Martín Gaité's main priority is to explore the difficulties posed by family ties and the process of becoming an adult. Candidates may argue that this purpose is best served by the tone struck by the author or, conversely, may suggest that a more balanced portrayal of the vicissitudes of family life would have strengthened the text.

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9 Miguel Hernández, *Antología poética*, Selected poems: *El rayo que 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 think might be relevant.

This sonnet contains features of the main three themes in Hernández's poetry: life, death and love. The first few verses evoke a pessimistic feeling that is gradually transformed into frustration. The concept of love is expressed as a tragic feeling as the writer's desire cannot be fulfilled. Candidates could discuss the more implicit references to carnal love and the bull as a virile symbol. There is a direct correlation between man and bull represented through *la lidia* where the bull is dominated and tricked by the bullfighter. The comparison between man and bull makes them equals. Both man and bull behave in a similar manner, experiencing the same feelings and frustrations. Although the style of the poem is repetitive, every verse contains additional features that are ultimately required to interpret Hernández's work.

- (b) One could argue that Miguel Hernández's poetry is dominated by sorrow. To what extent do you agree?

Although it could be said that *Antología poética's* central theme is love, sorrow becomes a constant presence in the collection as Hernández expresses his personal suffering because his love is marked by unfulfillment. The author describes an anguished and intimate search to satisfy his love which is constantly underscored by a deep sense of pain, sorrow and frustration. His love relationship with Josefina is restricted by the social constraints of the period. Thoughts and premonitions of despair are abundant throughout the poems as the author does not feel his love to be corresponded in equal terms by Josefina. Hernández's personal experiences reflect a love that is intense, conflictive and gives him a painful existence. The intensity of his suffering evokes a long-lasting pain related to an interpretation of love that is more connected to death than it is to life.

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

In *Antología poética* lightning plays a key role in the interpretation of the collection as a symbol of love. The poet manifests his tragic view of life by means of this recurring negative symbol that he uses to express his bitterness. The use of destructive images such as knife, sword or ray, which can be interpreted as substitutes for lightning, evokes the tragic fate that threatened Hernández's entire existence. The author uses a variety of symbols to suggest alternative interpretations of love, which can at times be a wing, a knife or lightning, in the same poem. The wing can be interpreted as the attractive aspect of love, whereas the knife and lightning inspire the idea of pain and unending love respectively. The lightning is therefore a symbol of the ever-present threat of destruction that is the cause of the poet's painful existence and sadness.

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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, making reference to other stories as you see fit. Include any comments on content or style that you consider significant.

This passage is perhaps the pivotal point of *La muerte y la brújula*, where Lönnrot falls into the trap that Scharlach has set for him. Treviranus, the realist, finds complex references to Hebraic philosophy irrelevant to the murder enquiry, but Lönnrot, the *puro razonador*, delights in them – hence the ironic reference to Lönnrot in the second line, and the arrogant tone of his telephone call. His *aventurero* recklessness is confirmed by his lone departure to Triste-le-Roy, given the references to the dangers of the south of the *ciudad de mi cuento* – significantly, not named, since the portrayal of Buenos Aires in this story is distorted, as Borges remarked, as though in a nightmare, with its evocative *quinta abandonada*, *ciego riachuelo* and suburb of *pistoleros*, as well as the exaggerated strangeness of the names. The irony of Lönnrot's thought about Scharlach underlines his hubris. As in *El sur*, the protagonist's train journey south involves a relinquishing of the normal criteria of rational thought and action: he has become so immersed in the other-worldly nature of his theories that he loses interest in reality. The flimsiness of his theory is ironically underlined by his musing that they are based on a Greek word and a triangle. In this respect, Lönnrot comes to symbolise man's quest to theorise about and codify the universe in which he lives: the quest for elegant solutions distracts and satisfies him, but ultimately overreaches his limitations and concludes in death.

- (b) Analyse the significance of the titles of these stories.

In *El sur*, the south represents the authentic Argentine identity which Dahlmann craves. His journey south involves him slipping the bonds of the rational world into a dream-like archetypal landscape which inexorably draws him into reliving the warrior death of his *criollo* ancestor. The prominence given to the eponymous heroine of *Emma Zunz* marks her as the heiress to the injustice inflicted upon her father Emmanuel Zunz (who had to change his name as part of the disgrace he suffered) who must restore the balance of justice through her actions. *El jardín de los senderos que se bifurcan* refers at a literal level to the garden of Albert's house, though it becomes apparent in the text that it is also a metaphor for the way that time interlaces with human destiny. *El encuentro* refers superficially to the gathering of the countrymen at the *quinta*, though it has deeper resonance through the *encuentro* of the two knives that have long sought each other out, illustrating the concept that *las cosas duran más que la gente*. The mysterious title of *La muerte y la brújula* befits the detective story genre to which it apparently belongs, with the *brújula* alluding to the trap into which Lönnrot falls. *La casa de Asterión* emphasises the dramatic impact of the story's ending, when the reader suddenly discovers that this house is the Minoan labyrinth of Greek legend, and Asterión the Minotaur.

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(c) How realistic is the world of these stories?

At one extreme, *La casa de Asterión* is a re-working of the Minotaur legend, and thus entirely detached from the reader's world. At the other, the events recounted in *Emma Zunz*, though extreme, do conform to our familiar reality. The other four stories start out as realistic narrative, but then reach a point where the reality depicted is subtly transformed into a dream-like or dizzying pseudo-reality, as an awareness of eternal recurrence and human archetypes bears down on the characters. Terms such as *infinito*, *vasto*, *vertiginoso*, *espejo*, *sueño* and *laberinto* reflect this shift, as do symbolic events such as a moonlit journey or a train ride out of town. Dahlmann's almost hallucinatory journey into the countryside involves him relinquishing his grip on reality and falling into the archetype of the *duelo a cuchillo*. In *El encuentro*, the knives become infused with *un rencor humano* that allows them to assert their will over *sus instrumentos, los hombres*. Lönnrot's journey to the suburbs in *La muerte y la brújula* coincides with his detachment from reality, until he discovers that the certainties he had constructed were in fact the artifices of his enemy. His story, like the temporal labyrinth in *El jardín de los senderos que se bifurcan*, is not so much a depiction of our world as an allegory for Borges' idea of an *impenetrable esquema divino*.

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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 account of Paco's wedding comes about half-way through the text and is prompted by Mosén Millán's (MM's) memory of the event, though it is not clear whether this passage is his recollection or conventional third-person narrative. The wedding is celebrated with customary rural exuberance, with male revellers splashing themselves with wine even before the church ceremony. Their wives' reaction is typical of the way village women band together (and ironically reminds us that they have to wash the clothes). The other irony is the reference to poverty, in this case hidden beneath the revelry, but a burden on the lives of the villagers. In the wedding sermon, MM is characteristically lacking in empathy: rather than making allowances for the *novios'* lack of religious devotion, he refers to the authority he has exercised over Paco at significant moments of his life and to the dominant role of the church. His reference to Paco's *lecho mortal* is both out of keeping with a wedding service, and unnatural given that MM is much older than Paco. The sermon therefore casts a menacing air over proceedings, with its overtones of male, institutional authority, and is out of keeping with the emotional response to the occasion of the female wedding-guests.

- (b) "Paco may appear at first sight to be idealised in the text, but in fact his shortcomings are clearly portrayed". Do you agree?

Certain aspects of Paco's story suggest parallels with the story of Jesus, and thus could be read as idealisation. This might apply to his precocious wisdom, his questioning of established practice, his peace-making and his death at the hands of cruel authority, alongside two convicts, with Mosén Millán acting as both Judas and Pilate. In addition to this Christian symbolism, he is an idealisation of the *campesino español*, as implied in the novel's title: his suffering reflects that of all rural Spaniards caught up in the Civil War. The *romance* about his death indicates that he has passed into folklore as a heroic figure. The identification of Paco with Jesus and the Spanish people inverts Franco's nationalist mythology of a holy uprising against a godless Republic. Nonetheless, Sender stops short of outright idealisation: in portraying Paco as a *mozo atrevido*, at times confrontational and lacking empathy for the way in which the *puiente* class (and Mosén Millán) feels threatened by the '*tiempos nuevos*', he shows him not only to be human, but also acknowledges the way that communication between different factions in Spanish society had broken down in the run-up to the Civil War, and how those promoting progressive reform at times acted unwisely.

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- (c) Does Sender imply that certain characters are individually responsible for the terrible events that take place in the village, or are these events the inevitable outcome of historical circumstances? Justify your answer with reference to the text.

Sender regarded *Réquiem* as '*un esquema de toda la guerra*'. The characters' actions and attitudes epitomise the way Spanish society polarised during the 1930s. In Sender's text the Church stands at the heart of this polarisation: Mosén Millán, the village priest, has allied himself ideologically and financially to the *pueriles*, whose interests are antithetical to those of the villagers. His conservatism, inertia and lack of empathy contribute to polarisation within the community, and when the killing starts, he objects to the failure to administer the Last Rites rather than to the massacre itself. Others in the community, such as la Jerónima and don Valeriano, exaggerate conflict through irresponsible and malicious gossip. Don Valeriano's ruthlessness is partly inspired by his confrontation with Paco, who adopts a non-negotiable approach in demanding open access to the duke's grazing land. This episode reflects the lack of understanding between opposing parties that led to the Civil War, and Paco's assertiveness may be a contributory factor to the violent reaction against the village.

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

- (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.

'*Nunca es demasiado tarde para nada*' reflects the colonel's characteristic optimism and stubbornness. Nonetheless, Sabas' claim about the cockerel's potential worth affects him in this passage (from the fifth section of the novel), as his wife detects. The irony is that, when the colonel decides to act on it, Sabas reduces his estimate to 400 pesos. Sabas is attempting to exploit the colonel, just as he previously did their other fellow rebels. The colonel's financial predicament is brought home through his recollection of *los fondos de la revolución* – a reference to his responsibility for transporting his side's war-chest during the civil war. The colonel is tormented by the recollection that this treasure was subsequently surrendered to the same state that has failed to pay his pension. The *fuerte torcedura en las tripas* is the recurrent physical symptom brought on by the strain of living in this town. In this case, however, his discomfort is caused by the temptation of receiving 900 pesos in return for the yielding up the *gallo* and all it stands for. He rushes to the post office in the hope that news of his pension may make that temptation no longer so acute. The postmaster's aphorism acts as an uncomfortable voice of realism (a role often performed by the colonel's wife). The colonel lies to his wife so as not to have to admit to her his disappointment. His image of the suffering pensions official is a form of redress – though it overlooks the political factors that cause him to be neglected (he is old, marginal and was on the wrong side). His wife's closing rejoinder typifies her quick-witted understanding of his thought processes.

- (b) "*El coronel no tiene quien le escriba* offers more meaningful insights on poverty than on politics". Do you agree?

The poverty afflicting the colonel and his wife is at the forefront of the narrative, and is vividly illustrated in both the first and last lines of the text. It is also revealed through ironic details such as the threadbare umbrella that '*sirve para contar las estrellas*' or the contrast between the overfed don Sabas and the emaciated colonel. The latter's plight arises from the authorities' wilful neglect of his pension entitlements and the loss of Agustín to state violence. There is thus a close connection between the colonel's poverty and the prevailing political system, both of which cause *ansiedad* and *desilusión*. The colonel's achievement is to uphold his integrity in the face of both, though his pride is arguably a contributory factor to his poverty through his reluctance to reveal his destitution to others. The political situation is portrayed through subtle details of the society underlying the main drama: curfew and censorship indicate oppression; Sabas and the mayor imply corruption; the lawyer and the non-payment of the colonel's pension imply a chaotic administration unregulated by the rule of law. The level of violence is reflected in the musician being the first person to die of natural causes for many years, while the colonel's encounter with Agustín's executioner highlights the threat of extrajudicial killing. The novel duly functions as a critique of the military junta in power in Colombia at that time, although García Márquez prefers to let readers draw their own conclusions rather than make overt political statements.

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- (c) “The colonel’s struggle is as much against his wife as against officialdom”. Do you agree?

The colonel’s struggle on these two fronts drives the narrative and generates tension in the text. His wife supports his values, but is more realistic about the practical requirements of survival and is unable to share his certainty that the cockerel will bring about a transformation in their lives. The struggle between them over this issue involves tough and heart-rending exchanges between a couple whose otherwise close relationship has been affected by the strains of poverty and bereavement. Nonetheless, her conjugal love and support remain features of the colonel’s everyday life. His struggle with a distant and indifferent officialdom is more intractable. He is committed to securing the pension to which he is legally entitled and which, for him, represents official acknowledgement of his service to his cause. His lawyer has succumbed to inertia, but the colonel still presses his claim by writing directly to the authorities. He also stays loyal to his values through other means, such as circulating clandestine literature and nurturing the cockerel as a symbol of resistance. The text implies that his struggle with officialdom may never be resolved. By contrast, his struggle with his wife should end with the January cock-fights, and the relief or disappointment that will bring.

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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 passage from chapter 11 comes as Mario leaves Pedro Camacho (PC) writing in his room at Radio Central after they have visited a cafe together. The opening exchange alludes to PC's habit of dressing as his characters as he writes his scripts, a symptom of his extreme approach to his art. Shortly beforehand, Mario has pondered the *hechizo* that PC casts over him. Mario is transfixed by PC's dedication to his art and the qualities epitomised by the clatter of the typewriter in this passage. Mario recognises that PC is a *parodia de escritor* – a point confirmed by the stylised appearance, life-style and forms of address with which PC is portrayed in the novel. At the same time, Mario – young, egalitarian and independent – perceives PC as a more authentic writer than those usually numbered among the literary elite. Mario duly reaffirms his own literary vocation and pledges to follow PC's example as the only truly committed writer in Peru. This passage can be read both as a sincere expression of Mario's feelings as an aspiring 18 year-old writer and as gentle self-mockery of his youthful idealism. Ironically, the relentless dedication that Mario admires in PC proves unsustainable, ultimately unhinging the *escribidor* and leading to his downfall.

- (b) “*La tía Julia y el escribidor* is set in a time of innocence”. Discuss what you think is meant by this comment, and how such ‘innocence’ affects the reader's response to the novel.

The novel's opening – *En ese tiempo remoto, yo era muy joven y vivía con mis abuelos en una quinta de paredes blancas* – establishes a certain innocence about both the narrator and Lima, where the action is set. This quality is responsible for much of the novel's charm, as Mario relates the ways that he and his young associates get by in their working lives and relationships. ‘Innocence’ might therefore describe the society depicted, with its extended family networks, close-knit friendships and traditional values. Social injustice and poverty only surface in the melodramatic *radioteatros*, though these belong firmly to the realm of popular entertainment rather than political engagement. The effects of the radio serials across society are depicted in picturesque terms, with even the beating administered to Pedro and Mario by two affronted Argentines portrayed as comical rather than disturbing. Likewise, Mario's affair with *la tía Julia* is essentially innocent and romantic, with Mario unwilling to consider the precariousness of the marriage on which he embarks. Even when Mario's father threatens to kill him, family integrity eventually wins out. More problematic realities only intrude in the last chapter, with the failure of Mario and Julia's marriage, the decline of Pedro Camacho, references to Lima's increasing slum population and the description of Peru as a *país de gentes tristes*.

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- (c) Discuss the role and function of the radio stations in *La tía Julia y el escribidor*, illustrating your answer with examples from the text.

The two radio stations, Panamericana and Central, benignly managed by the often harassed Genaros, are introduced at the start of the novel as microcosms of Lima's close-knit society. Panamericana, with its *aire extranjeroizante y snob*, broadcasts news (plagiarised from the press and occasionally sensationalised), music and *programas de cierto relente intelectual*. By contrast, Radio Central has a *vocación multitudinaria*, with Peruvian music the main staple. Radio Central becomes the vehicle for Pedro Camacho's ever more lurid *radioteatros*, whose appeal extends even to government officials and the General himself. It thus has the unique function of creating a common bond between *limeños* of all classes. Mario is struck by Radio Central's influence over his relatives' life-style as they *vivían pegadas a la radio*, whose *radioteatros* '*les hacían soñar, vivir cosas imposibles [y] enseñaban verdades*'. In addition, Radio Central also promotes Spanish American unity by featuring Cuban *radioteatros* and music from across the region. In terms of the plot, Radio Panamericana gives Mario a stable job, colleagues who help appraise his stories, and at times even a love-nest for his meetings with Julia. For Pedro Camacho, Radio Central brings him from Bolivia to a wider audience in Peru, and provides an outlet for his doomed genius.