



Cambridge Assessment International Education
Cambridge Pre-U Certificate

SPANISH (PRINCIPAL)

9781/04

Paper 4 Topics and Texts

May/June 2018

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.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

IGCSE™ is a registered trademark.

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 **27** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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.

Question	Answer	Marks
1(a)	<p>EL NIÑO Y LA FAMILIA EN TIEMPOS DE CRISIS POLÍTICA</p> <p>Luis de Castresana, <i>El otro árbol de Guernica</i> Film: <i>La lengua de las mariposas</i> (José Luis Cuerda) Fernando Fernán-Gómez, <i>Las bicicletas son para el verano</i></p> <p>‘Los protagonistas de estas obras prefieren resignarse a rebelarse’. Discute esta afirmación en relación con las obras que has estudiado.</p> <p>In <i>El otro árbol de Guernica</i> the children show great determination to maintain their cultural identity and rebel against any perceived threat. Upon his arrival in Belgium, Santi becomes increasingly determined to retain his Spanish identity. He feels he is betraying his parents by accepting gifts from the Dufours, his host family, and rather than conforming, he rebels. Santi becomes the main character who instigates rebellion, leading by example at the Fleury. Although the characters of the novel react differently to the exile caused by the Civil War, they face their own struggles with determination, which in the case of Santi is closer to the expectation we would have from someone older. His personal rebellion is extended to the other boys in the Fleury where they develop a strong sense of identity symbolised by the <i>árbol</i>. They gather around it to discuss matters of importance and even agree on their own rules which will be, at least to them, the ones to abide by in a foreign country.</p> <p>In <i>La lengua de las mariposas</i> the uprising of the Nationalist forces and the subsequent raids mean that the Republican characters have to choose between conforming to the new regime, pretending to support it, or remaining true to their moral and political principles and facing the consequences. Don Gregorio is the prime example of a Republican who chooses to be loyal to his principles. As a consequence he faces a dramatic ending when he is accused of being <i>rojo</i> and <i>ateo</i>. Don Gregorio embodies the Republican resistance to the Nationalist uprising when he challenges the local <i>terrateniente</i>. In contrast to Don Gregorio’s strong principles, young Moncho and his father opt for conforming to the new regime and destroy any evidence that may link the family to the doomed teacher.</p> <p><i>Las bicicletas son para el verano</i>’s tone evolves from relatively positive to gloomy. Luisito is an ambitious young man with aspirations to become a poet, but he is not immune to the consequences of the Civil War. However, Luisito understands his new role as head of the family at the end of the conflict and his dream of riding his bicycle is over. Don Luis is an idealistic, well balanced character admired by his family. Despite being an optimist by nature he becomes increasingly pessimistic and sorrowful as the play evolves, since he feels that the war will be lost by the Republicans and therefore he is likely to be taken to a concentration camp. Doña Dolores is a symbol of resilience as she puts her family’s interests ahead of hers. Despite hunger and a generally dire situation she is supportive of her neighbours and does not accept defeat. Manolita is overwhelmed by the death of her <i>miliciano</i> boyfriend and she is left with a new-born to fend for herself. Hunger and frustration mean Manolita finally agrees to marry her neighbour Julito as this seems to be the only option left for her.</p>	30

Question	Answer	Marks
1(b)	<p>Analiza la importancia de la ambientación en las obras que has estudiado. Justifica tu respuesta con ejemplos concretos.</p> <p>In <i>El otro árbol de Guernica</i> there are a number of significant settings that have a major impact on the development of the story. The Basque Country and, by extension, Spain, are, at the start of the novel, a doomed territory that the protagonists have to flee due to the outbreak of the Civil War. However, Santi, Begoña and the other exiled children have to break their emotional links with the land where they have been brought up, leaving families and friends behind. The Basque Country becomes the promised land they hope to return to in the near future, but as the end of their exile is delayed they become more attached to their place of birth. Despite the warm welcome Santi receives in Belgium from the Dufour family, he never settles as he perceives his new home as foreign territory where he does not belong. His time at the Fleury means a more fulfilling experience for Santi and the other children since they become emotionally attached to a tree in the courtyard which they call <i>el árbol de Guernica</i>. Time spent in the courtyard becomes increasingly significant for the children, as it becomes, metaphorically, Spanish territory where they attempt to preserve their traditions and identity whilst they await their return to Spain.</p> <p>An idyllic Galician village is the setting of <i>La lengua de las mariposas</i> where the calm environment is soon unsettled by the start of the Civil War. A number of settings in the film are of paramount importance. The school is a haven where Don Gregorio feels safe from the threat of fascist ideology. He can be a humanist there and nurture his young pupils to open their minds to learning and knowledge. By contrast, he feels more exposed in the courtyard where he is challenged by the local priest for his lack of attendance at church. The river's surroundings are an Edenic environment where Don Gregorio takes his students to explore nature, in contrast to the streets of the village where curfew threatens the formerly peaceful existence of the protagonists.</p> <p>At the beginning of <i>Las bicicletas son para el verano</i> Luisito plays a war game with Pablo in the <i>ciudad universitaria</i>. Luisito's perception of this setting as the possible location for a battlefield is opposed by Pablo's. He naively believes wars cannot happen in cities. As the war breaks out, there are two predominant settings in the play: the streets of Madrid and Don Luis' house. The story largely happens indoors where the characters feel more protected from the bombings and harshness of the conflict. These two settings are opposing since the house aims to be a haven where characters continue with their lives and try to ignore the reality of the Civil War that is taking place outside. These characters know they cannot fight in the war so choose to resist the conflict on their own terms inside the house. The two settings overlap at times when the characters hear the bombings and the conflict draws closer.</p>	30

Question	Answer	Marks
2(a)	<p>LA MUJER EN EL MUNDO HISPANO</p> <p>Film: <i>Las 13 rosas</i> (Emilio Martínez Lázaro) Bernardo Atxaga, <i>Esos cielos</i> Laura Esquivel, <i>Como agua para chocolate</i></p> <p>Analiza los efectos de la represión sufrida por los personajes femeninos en las obras que has estudiado. Justifica tu respuesta con ejemplos concretos.</p> <p><i>Las 13 rosas</i> honours the memory of 13 young women killed straight after the end of the Spanish Civil War. By extension it pays homage to the Republicans killed by Franco's regime in the brutal repression that followed the end of the war. Martínez Lázaro shows how this story has evolved from a symbol of Republican resistance to a much less politically loaded story that highlights the injustice of the fascist regime. Repression is at the heart of the film as it is present from beginning to end. The roses' leftist activism is repressed by Franco's police forces as they capture and torture at will. The inhumane conditions they have to cope with in the prison of Las Ventas contribute to the repressive atmosphere of the story beyond the fact that the protagonists are imprisoned without legal procedure. <i>[This needs a re-write to bring it into line with the question...]</i></p> <p>In <i>Esos cielos</i> the protagonist, Irene, is released from jail after having completed her sentence. She was accused of being a member of an armed organisation and imprisoned for four years in Barcelona, far away from her social and family links in Bilbao. She therefore feels isolated when she regains freedom and decides to break free from the armed organisation. However, her oppression continues when she is followed by two policemen on her trip back to Bilbao. Irene struggles to deal with loneliness after her long isolation from society and starts to feel the pressure when she is ostracised by both family and friends.</p> <p>The narrative in <i>Como agua para chocolate</i> is full of repression and forced servitude primarily imposed by Mamá Elena on Tita. The ranch's tradition means Tita is not allowed to marry since she is the youngest daughter and therefore she has to serve Mamá Elena. Tita's feelings for Pedro have to be repressed as he marries her sister Rosaura. Mamá Elena's repressive attitude towards Tita leaves long-lasting effects on the youngest daughter since she lives in fear even after her mother's death. Mamá Elena's strict and inflexible style represents society's repression. She opposes Pedro and Tita's marriage due to the family tradition and she is prepared to return from the <i>más allá</i> to cause a petrol lamp to explode on Pedro. Mamá Elena wants to ensure her household abides by her law and her daughters follow her repressive rules.</p>	30

Question	Answer	Marks
2(b)	<p>¿Hasta qué punto dirías que la simbología es relevante en las obras que has estudiado? Justifica tu respuesta con ejemplos concretos.</p> <p><i>Las 13 rosas</i> are a symbol in their own right. They represent the men and women executed after the conclusion of the Spanish Civil War by the dictatorship. At the same time the roses' fate reflects the injustice of a brutal regime that does not hesitate to execute under-age citizens. The rose as a symbol can be interpreted as the representation of the innocence and tenderness of these characters as they were defending the possibility of a better future that would enable them to bloom. The prison of Las Ventas is a symbol of Franco's strategy to exterminate resistance to his regime, since the prisoners are held in conditions so bad as to be life-threatening.</p> <p>After Irene's long spell in prison, she shares her solitude with the nuns as they travel to Bilbao by coach in <i>Esos cielos</i>. The sky is one of the most significant symbols in the novel since it represents freedom for Irene. At a metaphorical level there is a connection between the tones, textures and colours of the sky and Irene's emotions. At times, Irene looks at the sky to abstract herself from the threats of real life. Irene's trip from Barcelona to Bilbao, as she is released from prison, becomes a symbolic trip for the protagonist. She uses her dreams and literary readings to find detachment from reality and inner peace. Irene opts for a complete change of lifestyle and, in order to detach herself from her turbulent past, she decides to take with her the main item that helped her through imprisonment: Emily Dickinson's poetry collection. <i>[say what this symbolises]</i></p> <p><i>Como agua para chocolate</i> contains a vast number of symbolic references, many of which are subtle. The barren landscapes around the ranch remind us that Tita is not permitted to have progeny due to the long-standing family tradition that requires her to serve her mother. The ranch itself becomes a symbolic prison where Tita is trapped and Mamá Elena rules at will. The most prominent symbols that appear in the novel are food-related. <i>Chiles en nogada</i> suggest the male sexual organ at the wedding party where the guests become sexually aroused after consuming them. Tita runs up to the pigeon loft, knowing that she will be away from her mother's reach, and feeds a baby pigeon perhaps to compensate for her motherly instincts. After the death of both nephew and pigeon she leaves the country to meet Dr Brown. Her symbolic rebirth means she is now able to stand up to her mother.</p>	30

Question	Answer	Marks
3(a)	<p>EL CINE DE PEDRO ALMODÓVAR</p> <p><i>Todo sobre mi madre</i> <i>Hable con ella</i> <i>Volver</i></p> <p>¿Hasta qué punto los personajes se conforman (o no) a las convenciones sociales en estas películas?</p> <p>Almodóvar portrays a new Spain where diversity is celebrated, and where individuals can be <i>auténticos</i> rather than trying to conform to social conventions that do not reflect their true nature. Family, friends and community provide the <i>solidaridad</i> and love that sustain each individual. To the extent that these coincide with social conventions, such conventions are respected. Where conventions get in the way of love or <i>deseo</i>, they are ignored – despite the risks involved.</p> <p><i>Todo sobre mi madre</i> plays out in an <i>universo femenino</i> where social convention has been redefined. Almodóvar generates empathy among his audience for a range of characters with unconventional lifestyles. Conventional gender identities and sexuality are not features of this <i>universo</i>. When Manuela rescues Agrado from a life of prostitution, it is to spare her from abusive clients and channel her talents in more constructive directions rather than to impose on her a more conventional life-style. Rosa is portrayed as selfless, innocent and naïve: her lapse from the nun's code of chastity is portrayed as a matter of regret not because of the breach of convention, but because of the danger to which it has exposed her. In resolving the crises that beset her and those around her, Manuela must side-step and at times resolve the problematic attitudes of those like Rosa's mother for whom social convention can be more important than authentic human feeling (and who may be using such conventions as a way of controlling others).</p> <p>In <i>Hable con ella</i>, the drama centres on Benigno's unconventional love for Alicia. While this love sustains her humanity and ultimately rescues her from her coma, Benigno's impregnation of her is an affront to all conventional notions of morality and ethics. In this way Almodóvar challenges his audience to reassess how universally applicable such standards should be. Benigno is portrayed as the product of an unconventional upbringing, which mitigates his culpability. In keeping with its broader challenge to convention, <i>Hable con ella</i> also inverts conventional gender stereotypes (a male nurse, a female bullfighter, etc), which prepares viewers for the even greater challenge to convention of the Benigno/Alicia relationship. Both Benigno and Marco have personal characteristics that are out of keeping with typical male protagonists. Almodóvar's way of presenting their story generates empathy for them, and shows that, despite conventional stereotypes, males are capable of heightened sensibility and compassion.</p>	30

Question	Answer	Marks
3(a)	<p>In <i>Volver</i>, the villagers in La Mancha respect certain conventions that generate bonds of <i>solidaridad</i> between them. This is apparent in the opening scene in the cemetery, and later at the wake and funeral procession for <i>la tía</i> Paula. It also extends into their culture and beliefs, as illustrated in the tales of the returning dead that the women share at the wake. The darker side of social convention is the kind of brutish <i>machismo</i> which the abusive fathers in Raimunda's family inflict on their daughters. Raimunda's father and husband both die because women fight back against this kind of abuse. The moral of the story may be that, in the family context, social conventions against incest and in favour of marital fidelity need to be respected, not least to avoid harming others. Agustina's 'hippy' mother may cut an appealing figure, but if her abandonment of social convention undermines family life for others, it runs counter to both social convention and <i>solidaridad</i>. Agustina, by contrast, upholds her integrity by defying the conventions of <i>la telerealidad</i> and refusing to reveal intimate details of family life.</p>	

Question	Answer	Marks
3(b)	<p>Estas películas incluyen música, baile, teatro, televisión y cine. Analiza el efecto producido por el uso de diversas formas de arte en el cine de Almodóvar.</p> <p>The various interludes of music, theatre, television, dance and film give these works subtlety and depth, creating unexpected cross-references to the themes of each work. They are also used to prefigure, echo or connect elements of the films, contributing to the thematic unity. These moments often inspire characters to take decisive action or to advance their relationships with others.</p> <p>The title <i>Todo sobre mi madre</i> is a homage to Mankiewicz's 1950 film <i>All about Eve</i>, watched by Manuela and Esteban in an early scene. This reference alludes to the inspiration that Almodóvar drew from Hollywood melodrama of that era. It also inspires later scenes in Huma's dressing-room, reinforcing the Huma-Bette Davis parallel. However, the dominant cultural cross-reference in <i>Todo sobre mi madre</i> is the play <i>Un tranvía llamado deseo</i>, which reflects both the narrative and the themes of Manuela's life-story. Almodóvar's subtle choice of extracts, use of lighting and music make this an evocative parallel reality to Manuela's story. Likewise, Huma's rehearsal of the Lorca extract late in the film echoes the drama of Manuela finding her son dead in the street. The musical highlight is the <i>Tajabone</i> song which emphasises Manuela's wistful state on arrival in Barcelona and the striking beauty of the city.</p> <p>The dance sequences that begin and end <i>Hable con ella</i> offer symbolic representations of key relationships in the work. The opening scene's significance slowly emerges through Benigno's subsequent account of it to the comatose Alicia. The audience is challenged to draw its own interpretation of the dance, whose mixture of innocence, complexity and unease reflect Benigno's character. The other key dance reference is when Katerina describes how <i>de la muerte emerge la vida</i> in her forthcoming production, encapsulating a key theme of the film. The <i>cine mudo</i> interlude is both a homage to early cinema and a symbolic representation of Benigno's psychosexual disorientation. Caetano Veloso's rendition of <i>Cucurrucucú</i> (its falsetto perhaps another example of inverted gender stereotypes in the early part of the film) is a striking musical moment, triggering Marco's emotional recollection of Angela.</p> <p>Raimunda's rendition of <i>Volver</i> is a pivotal point in that film's development. It highlights the theme of characters needing to face up to their past, and is all the more potent for Raimunda's unawareness that her mother is listening. The song prompts Irene to feel empathy towards Raimunda and thus marks a step towards the eventual restoration of the mother-daughter relationship. The reality-TV interlude is another non-cinematic aspect of the film, with Agustina's <i>España blanca</i> sincerity pitted against the crude demands of a mass-market, transnational television format.</p>	30

Question	Answer	Marks
4(a)	<p>AMÉRICA LATINA: JUSTICIA Y OPRESIÓN</p> <p>Film: <i>La historia oficial</i> (Luis Puenzo) Film: <i>Diarios de motocicleta</i> (Walter Salles) Film: <i>También la lluvia</i> (Icíar Bollaín)</p> <p>Analiza cómo se retratan los temas de la familia y la religión en las obras que has estudiado.</p> <p>In <i>La historia oficial</i> Alicia is portrayed as living a conventional family life. Her complacent middle-class stability makes it all the more shocking when she discovers that Gaby's adoption came about through the violation of a child-parent relationship, concealed from her by her husband. When she consults the priest who had been with Roberto on the day he first brought Gaby home, he dismisses her concerns and is unwilling to hear her out – an episode indicative of Church complicity with the military junta. Shortly afterwards, Roberto is shown looking troubled in church as the priest chants the absolution, suggesting that religion brings him no relief. Alicia opts to acknowledge the truth about Gaby, thereby living up to the ideals that she has expressed to her students. She does so at the cost of her marriage, but by this stage Roberto's moral corruption is apparent and she is clearly better off without him. Alicia is brought to recognise the truth by the humanity and decency firstly of Ana and then of the <i>Madres</i>, whose campaign is the ultimate expression of enduring family loyalty. By contrast, Roberto is left weeping over his actions after finally suffering their consequences.</p> <p>Family is not a motivating force for Ernesto in <i>Diarios de Motocicleta</i>. The film's early scenes portray his middle-class family as loving and supportive, but he leaves them to seek new horizons. On his journey he writes a diary rather than letters home, and is not shown to miss his relatives. His potential relationship with Chichina collapses, and is replaced by a stronger and more durable connection to the poor and the oppressed. There is no suggestion that he or Granado have any religious motivation for their work with the sick, and they are uncomfortable guests of the nuns at the <i>colonia de leprosos</i>. This partly reflects the Cold War influence on Ernesto's ideological formation (religion was condemned by Marxism, which saw the church as an ally of oppressive capitalism). The nuns are shown as running an efficient <i>colonia</i>, but their rule-based system lacks the compassion or engagement that Ernesto brings to his dealings with the patients. His farewell party illustrates that his relationship with these nuns is friendly at a personal level, but his crossing of the river shows that he regards the poor and needy as his true 'family', away from the relative comfort of the religious community.</p>	30

Question	Answer	Marks
4(a)	<p>The only family portrayed in <i>También la lluvia</i> is that of Daniel, Teresa and Belén. Costa's commitment to their well-being at the end of the film redeems him from the insensitivity he has previously shown towards Daniel and others: by helping them he has supported Daniel's stand against oppression, and has therefore re-established this relationship between a Spaniard and an <i>indígena</i> on the basis of mutual respect, a quality lacking in the Spanish/<i>taíno</i> encounters portrayed in Costa's historical film. Otherwise, the Spaniards arriving both in the sixteenth century as conquerors and in 2000 as film-makers are almost all unaccompanied males with little sense of family. In the conquest-era episodes, las Casas and Montesinos reflect genuine Christian values as they stand up to the abuses of their exploitative compatriots. Even so, they cannot prevent atrocities such as the crucifixion of Hatuey, who dies hoping he will not go to heaven if it is a place inhabited by Christians. In the storyline set in the year 2000 the only religious element is the ambiguous figure of a priest proclaiming the triumph of the protestors in the deserted streets after the rioting has ended. Neo-liberal capitalism and the reaction against it seem more relevant ideologies than Catholicism in Bollaín's portrayal of contemporary Bolivia.</p>	

Question	Answer	Marks
4(b)	<p>Evalúa cómo se representa a los opresores en las obras que has estudiado.</p> <p>In <i>La historia oficial</i> Roberto represents the oppressive system responsible for the abuses that afflict this society. His arrival home with the doll, his insensitivity to (and possibly betrayal of) Ana and his eventual violence towards Alicia equate him with the inhumane, baby-snatching torturers of the dictatorship. This is further confirmed by his sinister business dealings, his speeding through the city in the Ford Falcons of the secret police, his alienation from his father and brother, his anger at meeting Gaby's grandmother and his refusal to address the truth about his child. At home he is mostly sour and often inebriated. Nonetheless, Puenzo shows us glimpses of him as a loving father, and as experiencing misery – for example, in church, and as Alicia departs at the end of the film. These images could be intended to make him a more rounded and credible character, but they could also be a hint that Roberto too is a victim of circumstances, having been corrupted by the unsavoury regime within which he works. Scenes depicting Roberto's professional circle suggest a callous culture of smugness and deceit, with little concern for the welfare of others.</p> <p>In <i>Diarios de motocicleta</i> Ernesto first feels oppressed by Chichina's family, members of the land-owning elite among whom he feels uncomfortable. They offer him lodging but not true hospitality because of the perceived clash between his and their values and status. The portrayal of these oppressors is therefore nuanced, in that they both host Ernesto and disdain him. He has a similar experience at the <i>colonia de leprosos</i> later in the film, where the nuns' rules create a degree of institutional oppression. The <i>pareja minera</i> has endured oppression from the forces of capitalism in terms of the working conditions offered to day labourers at the mine, and from the state because of their communist beliefs. The Peruvian <i>campesino</i> is likewise a victim of the landowning class. There is nothing ambiguous about these kinds of political and economic oppression: even the mining company's provision of employment comes across as harsh, self-serving and without compassion. By contrast, the nuns are at least motivated by a degree of charity and compassion for the afflicted, and are at ease socialising with Ernesto and Granado at their farewell party.</p> <p>In <i>También la lluvia</i>, the first Spaniards who arrive in the New World fall into two categories: cruel exploiters of the indigenous, motivated by the desire for gold and without any positive characteristics, or, by contrast, the priests who bravely speak out against such abuses. Columbus himself is initially portrayed as an explorer, although in later scenes he is complicit in the exploitation and cruelty. In the modern era, the <i>prefecto</i> acts as the spokesman for the ruling elite and their neoliberal policies. On the one hand, he is calm and rational, explaining that privatisation is the only way to pay for supplying water to the city; he also points out that the film company is taking advantage of the low wage rates in his town. On the other hand, he is insensitive to the hardship of the poor and content to see their protests repressed. He dismisses the <i>indios</i> as wanting to take Bolivia back to the Stone Age, thereby voicing the persistent racism of the <i>criollos</i> since colonial times. The most nuanced characters are perhaps Costa and Sebastián, as they walk a fine line between exploiting their Bolivian cast and delivering a film that will reveal the truth about the suffering of the indigenous people.</p>	30

Question	Answer	Marks
5(a)	<p data-bbox="308 248 983 277">LA ESPAÑA RURAL EN LAS OBRAS DE LORCA</p> <p data-bbox="308 315 671 412"><i>Romancero gitano</i> <i>Yerma</i> <i>La casa de Bernarda Alba</i></p> <p data-bbox="308 450 1278 546">¿Hasta qué punto dirías que los personajes sufren una crisis de identidad en las obras que has estudiado? Justifica tu respuesta con ejemplos concretos.</p> <p data-bbox="308 584 1326 920">In <i>Romancero gitano</i> the gypsy identity is central to the collection. The clash between gypsy and mainstream culture is central to the work, drawing attention to the gypsies' separate identity on the rural fringes of Spanish society. The gypsy community struggles to keep its customs and traditions and is persecuted by the <i>Guardia Civil</i>. Personal frustration and alienation are common themes in the collection as characters struggle to fulfil their desires. This concept is perhaps most clearly exemplified by the female characters immersed in a male-dominated environment. Their crisis centres on their personal identity as both women and gypsies in a rural setting where they have slim chances of finding personal fulfilment.</p> <p data-bbox="308 958 1326 1323">In <i>Yerma</i> the theme of personal identity is ever-present in a number of characters. Yerma is the prime example of a frustrated woman who is unable to fulfil her perceived role in society as she cannot have progeny. Yerma's identity is alienated at different levels in this male-dominated rural society where her husband insists she should stay at home to do her chores. This idea is reinforced by other female characters who expect Yerma to conform to this traditional role. Yerma's female identity is eroded since her husband Juan is sterile and social convention dictates she cannot divorce to find a more fulfilling existence with Victor, her true love. Yerma's identity is therefore challenged as a woman, mother and wife. The pressures that constrict her identity result in the dramatic ending as she kills Juan.</p> <p data-bbox="308 1361 1326 1765"><i>La casa de Bernarda Alba</i> is set in a society where being female is tantamount to an identity crisis in itself (<i>nacer mujer es el mayor castigo</i>). The authoritarian Bernarda has brought her daughters up to obey her orders without question. She uses fear and oppression to prevent them from developing their identity as members of society. Her draconian approach suppresses attempts to rebel against her power. The exception is Adela, the youngest daughter, who, despite being in love with Pepe el Romano, is not permitted to follow her instincts and find freedom. She is willing to accept social degradation in order to be Pepe's lover, in contrast to Bernarda, for whom social status is the foundation of her identity. Adela's struggle to fulfil her identity leads her to clash repeatedly with Bernarda, resulting in her desperate suicide.</p>	30

Question	Answer	Marks
5(b)	<p>‘Estas obras son una crítica del machismo en la España rural’. Discute esta afirmación en relación con las obras que has estudiado.</p> <p><i>Romancero gitano</i> contains a number of poems that tackle the role of women in a rural setting that is dominated by men and where women are expected to abide by the demands of tradition. In the poem <i>La monja gitana</i> the gypsy woman dedicates most of her time to household duties and sewing. Her natural instincts make her fantasise about male characters but she soon represses any feelings that may cause her to step out of line. In <i>La casada infiel</i> the female protagonist is depicted as unfaithful and a liar since she cheats on her husband: she changes dramatically from being a pure and immaculate character to being unworthy of love. <i>Machismo</i> is a recurrent theme in the <i>Romancero</i> since it frustrates these women’s attempts at finding personal development.</p> <p>Yerma’s plight is a clear exposure of the injustices and torment caused by a <i>machista</i> value system. Her daily life consists of looking after the household and keeping up appearances – the subordinate role required of women in this conservative rural society. Juan insists on upholding the <i>machista</i> status quo, and scolds Yerma for venturing beyond the confines of their home. Yerma, like most other characters, largely conforms to this <i>machista</i> regime, although the audience perceives a gradual change in her attitude as she becomes increasingly unsettled by her inability to have children. The <i>vieja</i> offers a contrasting view that goes against male-dominated social conventions by encouraging Yerma to have children with Victor. However, Yerma is too committed to the prevailing honour code, which upholds male pre-eminence in this society. She therefore dismisses the <i>vieja</i>’s proposal, as she is unable to countenance the stigma of defying <i>machista</i> values.</p> <p>Ironically, in <i>La casa de Bernarda Alba</i>, Bernarda is the champion of <i>machista</i> values. Her commitment to upholding the family’s standing in the community is closely linked to her emphasis on the economic and social hierarchy, suggesting that <i>machismo</i> is part of a web of oppressive conservative values. She is an oppressor who does not hesitate to strike Angustias with her <i>bastón</i> for having looked at men. Her use of physical violence exposes the brutish nature of the <i>machista</i> society. Lorca implicitly criticises the marginalisation of women in this rural environment by portraying two different types of female behaviour. Some women, like Paca la Roseta, have a life of apparent freedom, but are morally condemned by an intolerant <i>machista</i> society. By contrast, the submissive behaviour of Adela’s sisters perpetuates the <i>machista</i> values of Bernarda’s regime and undermines any hope of freedom. Both Adela and Maria Josefa long for freedom but are unable to achieve it.</p>	30

Question	Answer	Marks
6(a)	<p>Anon. <i>La vida de Lazarillo de Tormes</i></p> <p>Comment of the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</p> <p>This extract comes from <i>Tractado Primero</i> where Lazarillo and the blind man arrive at a <i>mesón</i> in Escalona. The blind man gives Lazarillo a sausage to cook over the fire and sends him off to buy some wine. The starving Lazarillo sees the opportunity to replace the appetising sausage with a discarded turnip. There is characteristic irony as Lazarillo attributes his actions to the devil and then offers the blind man unconvincing denials when held to account for the missing <i>longaniza</i>. The importance of the senses in this extract becomes apparent with the interplay between sight and smell as they govern Lazarillo's decision-making. The adjective <i>goloso</i> describes a hungry protagonist but it subtly hints that Lazarillo finds the scent of the sausage as appealing as the object itself. Before switching the turnip for the sausage Lazarillo considers future repercussions when the <i>engaño</i> is revealed. As food is essential for survival, so too is developing a perceptive understanding of reality. The <i>pícaro</i> has managed to prove the unreliability of the senses in this extract, which can be interpreted as a message to the readers to be wary about their first impressions in reading this novel. The passage closes with further irony as Lazarillo concludes that nothing can be hidden from the blind man.</p>	30
6(b)	<p>To what extent can this novel be seen as a criticism of religion? Provide relevant examples from different episodes in the novel.</p> <p><i>Lazarillo de Tormes</i> can be interpreted as a sharp criticism of the Catholic Church, though candidates may differ on the extent to which the text criticises religion itself. The anti-clerical approach is mainly reflected in the behaviour of four characters: <i>el clérigo</i>, <i>el fraile de la Merced</i>, <i>el buldero</i> and <i>el arcipreste</i>. The author criticises these characters' behaviour as he highlights their avarice, greed and lack of religious commitment. In the first chapter, Lazarillo comments on the corruption of those that serve God and criticises them since some <i>hurtan</i> the poor and the Church. Lazarillo accuses the clergy of greed in the second chapter as they <i>comen como lobos</i>. The priest he is living with keeps the bread away from Lazarillo who starts to worship the buns as if they were communion wafers, which can be perceived as a burlesque critique of Christian charity. In the seventh chapter it becomes apparent that the <i>arcipreste</i> rewards Lazarillo for marrying his maid/mistress and for turning a blind eye to her love life past and present.</p>	30

Question	Answer	Marks
6(c)	<p>Some critics have called Lazarillo an anti-hero. Discuss this view, making reference to specific characters and episodes in the novel.</p> <p><i>Lazarillo de Tormes</i> was written at a time dominated by stories about knights and adventures. In contrast, Lazarillo is a human full of flaws who starts his existence at the heart of a poor family that cannot afford to feed him. He is sent to serve a blind man from whom he learns a few life lessons. As he abandons the blind man, life goes from bad to worse for him, which can be perceived as a form of social criticism by the author. The protagonist is of humble origins and, despite his attempts to climb the social ladder, he only manages to move in bad crowds and with the peasantry. The novel's autobiographical style suggests a personal confession that aims at criticising the cynical attitude of society at the time. Far from a role model, Lazarillo becomes the first picaresque hero to dismantle the established notions of morality as portrayed in romantic stories. Thus the <i>pícaro</i> becomes an anti-hero.</p>	30

Question	Answer	Marks
7(a)	<p>Lope de Vega, Fuenteovejuna</p> <p>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.</p> <p>This extract comes from the first act of the play where two <i>regidores</i> of Ciudad Real address King Fernando to tell the Monarchs that the city has been taken by the Order of Calatrava. They are both proud loyalists to the Catholic Monarchs and as such they describe a heroic defence in Ciudad Real that was finally taken by Rodrigo Téllez Girón on behalf of the military order. The <i>regidores</i> excuse the young <i>maestre</i> as they imply his actions have been instigated by Fernán Gómez. The Catholic Monarchs react to the threat to the unity of their kingdom by sending an army to reconquer Ciudad Real. This extract implies a turning point in the play since it alters the relationship between the Order of Calatrava and the Catholic Monarchs who start to differentiate between loyalists and traitors. As King Fernando is told that Fernán Gómez is in Fuenteovejuna, <i>su villa</i>, his perception of the events in the village is affected by Fernán's betrayal.</p>	30
7(b)	<p>Discuss the significance of Laurencia's character in the play.</p> <p>Laurencia is the play's main female character. She evolves into a complex figure who helps re-establish the dignity of the villagers. Through her actions, she embodies honour itself. Laurencia is targeted directly by the Comendador. Following her abduction the reader understands that the Comendador considers Laurencia, and by extent all the village women, without honour. Laurencia embodies the villagers' resistance as she reappears physically battered and bruised after the assault. With Frondoso's help she resists an attempted rape to become a leader of the revolt against the Order of Calatrava. Laurencia is only subordinate to the code of honour and justice, and she contributes significantly to overturning the village's corrupt leadership and restoring the Catholic Monarchs' authority.</p>	30

Question	Answer	Marks
7(c)	<p>Discuss the political dimension of the play, making reference to specific characters and scenes.</p> <p>It could be argued that Lope tried to recreate a historical conflict that occurred between the Spanish Catholic Monarchs and Alfonso V of Portugal. The play's political context is one of a relatively unstable Spanish kingdom largely under the control of the Catholic Monarchs whose power is threatened by a number of military orders that control certain enclaves and are reminiscent of feudal times. At the end of the play the Catholic Monarchs are presented with a conflict of interest with regard to the future of the villagers of Fuenteovejuna. Their resolution puts laws and justice into conflict as they decide to forgive the villagers for the revolt, rewarding them at the same time for their loyalty. The play can be interpreted as a homage to the Catholic Monarchs as they are portrayed as fair but firm rulers.</p>	30

Question	Answer	Marks
8(a)	<p>Carmen Martín Gaité, <i>Las ataduras</i></p> <p>Analyse this passage, explaining its context and how it reflects the main themes in the novel. Include any comments on content or style that you consider significant.</p> <p>This passage, from near the middle of the text, depicts Alina's view of the world as a child. The convoluted opening sentence reflects her confused impressions of the wider world beyond her village and the Orense valley. Her thoughts reflect the wisdom of childhood as she questions the value of uprooting oneself to find <i>una luz más viva en otra tierra</i> – a concept stirred in her by her grandfather's stories and Eloy's aspirations. They also indicate a naive perspective according to which the sun says <i>buenas noches</i> and the little town below is all the world there needs to be. At this stage of her life she believes that her father <i>tenía razón</i> about staying close to one's roots, and she feels part of the community of women in her home area. She is thus content with her lot in life. The novel will chart how both these impressions change, as Santiago becomes an escape from the limitations of her home area and her father's over-attentiveness, and later Paris becomes the locus of her new <i>ataduras</i>. The description of the village women's interaction is one of a number of passages in the text that convey a positive impression of rural life. It reflects the balance struck by Martín Gaité between portraying what is positive in Spanish society and the natural process of Alina seeking new horizons and new bonds. The passage suggests that, despite a warm relationship with her mother, she is at this stage closer to her father.</p>	30

Question	Answer	Marks
8(b)	<p>To what extent are specific characters to blame for the relationship difficulties that arise in <i>Las ataduras</i>?</p> <p>On the one hand, Martín Gaité portrays Alina’s gradual alienation from her childhood home environment as a natural process. This is expressed in her grandfather’s philosophy that everyone needs to forge their own bonds in life and that her relationship with her father will eventually not work out the way he envisages. On the other hand, both Benjamín and Philippe exacerbate the tensions inherent in the process of redefining Alina’s relationships. They are therefore responsible for the anxious state in which Alina is portrayed at the start of the novel. Benjamín has lacked empathy for Alina’s growing need for independence, and has not been able to form a constructive relationship with his son-in-law. Philippe, for his part, has been high-handed and dismissive of Alina’s parents and what he sees as unhelpful Spanish attitudes to family ties. At a secondary level, Eloy also displays a lack of empathy when he announces his departure to Alina, albeit not culpably so given his youthful inexperience. Alina’s grandfather, Santiago, offers Alina an alternative view of the case against putting down life-long roots in her home area. Martín Gaité casts him as the voice of wisdom, and he comes across as offering a solution rather than exacerbating a problem. Alina’s mother generally works to defuse tensions. Alina herself is also blameless, portrayed as following a natural course while striving to heal divisions and bring about reconciliation through her postcard home at the end of the text.</p>	30
8(c)	<p>Does <i>Las ataduras</i> convey an optimistic or pessimistic message?</p> <p><i>Las ataduras</i> offers a perceptive reflection on the process of growing up and the associated family dynamics. Martín Gaité illustrates the need for sensitivity and understanding to avoid unnecessary conflict. The opening scenes of the novel emphasise the distress experienced by Benjamín and Alina in particular. The non-linear structure – with the central part of the text implicitly reflecting Alina’s thoughts as she gazes into the Seine – explains how the characters have arrived at their respective states of anxiety. However, there is a more optimistic tone to the ending, principally through Alina’s conciliatory postcard to her parents and offer of a return visit with her children. Those who regard the text as pessimistic may point to Benjamín’s continued fretting and self-absorption in the final scene. Against that, however, Martín Gaité portrays his more stable wife, Herminia, leading him home, and treating Alina’s absence in Paris in a reasonable manner. The enduring mother-daughter relationship offers hope for restoring family ties damaged by father-in-law/son-in-law tensions. Problematic relationships are therefore not depicted as a given, but rather as an outcome that may all too easily arise if they are not managed with due prudence. Candidates may therefore argue that Martín Gaité has tried to be sensitive and realistic in her treatment of the subject matter, rather than optimistic or pessimistic.</p>	30

Question	Answer	Marks
9(a)	<p>Miguel Hernández, <i>Antología poética</i>, Selected poems: <i>El rayo que no cesa</i>, <i>Vientos del pueblo</i>, <i>Cancionero y Romancero de Ausencias</i></p> <p>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.</p> <p>This is the second poem of <i>El rayo que no cesa</i> where Hernández expresses the sorrow produced by unrequited love through the use of surreal images and symbols. In this sonnet he uses mineral or metallic and sharp elements such as swords or stalactites to convey the idea of physical pain. In the first stanza the poet asks himself in a metaphorical sense whether his frustration in love is ever going to cease. The <i>rayo</i> represents a loving feeling that torments the poet since he cannot control his emotions. The second stanza reinforces the same idea but includes a metaphorical reference to emotional pain. In the last two stanzas the poet describes his loving feelings represented by the <i>rayo</i> which were born in him and are never ending. The sonnet contains a large number of metaphors and symbols combined with a sombre tone to reflect the agony of the poet.</p>	30
9(b)	<p>Discuss social poetry in <i>Antología poética</i>. Provide relevant examples from particular poems in the collection.</p> <p>Hernández's collection is heavily influenced by the social situation of his time: an oligarchy determined to avoid agrarian reform and perpetuate the existence of <i>latifundios</i> which limit the access of the <i>pueblo</i> to land. Hernández considered himself to be <i>el viento del pueblo</i> since his poetry, which he perceives as a weapon, aimed at dignifying the <i>hombre del campo</i> and raising awareness of workers' rights. Poems such as <i>El niño yuntero</i>, <i>Jornaleros</i> or <i>Aceituneros</i> are prime examples of his social poetry where Hernández combines clear metaphors with direct language to ensure his social message would remain in the people's memory. The Civil War awakened a sense of responsibility in Hernández to denounce the dire living standards of the lower classes, which made his collection inherently socio-political.</p>	30
9(c)	<p>Discuss the theme of death in <i>Antología poética</i>. Provide relevant examples from particular poems in the collection.</p> <p>In <i>Cancionero y romancero de ausencias</i>, Hernández's poetry becomes gloomier as it is thematically dominated by personal suffering. The focal point of the collection is the death of his ten-month old son which devastates the poet. In the poem <i>A mi hijo</i> Hernández transmits the deep, sorrowful feelings of a father as he loses his son. He uses symbols of nature in a positive way to describe Manuel Ramón but in a negative sense when they are associated with his death. The collection contains a substantial number of metaphors of death such as darkness or night, which combined with a dynamic or even violent tone to transmit the frustrations of the poet as the reader understands that Hernández's sorrow cannot be mitigated.</p>	30

Question	Answer	Marks
10(a)	<p>Jorge Luis Borges, Selected short stories: <i>La muerte y la brújula</i>, <i>El jardín de los senderos que se bifurcan</i>, <i>Emma Zunz</i>, <i>El encuentro</i>, <i>La casa de Asterión</i>, <i>El sur</i></p> <p>Analyse this passage, giving its context and discussing its significance for this story. You may refer to other stories you have studied, and you may comment on any aspects of content or style that you consider significant.</p> <p>This passage from early in <i>El encuentro</i> is notable for the sinister omens surrounding the visit of the narrator and his cousin to Los Laureles. The <i>oscurecer</i> of line 2 and the <i>oscuro</i> of the penultimate line are foreboding: their darkness contrasts with the <i>fuego</i> and the <i>se dora</i> of the meat, but the phrase <i>antiguas cosas elementales</i> suggests forces beyond the control of the men whom the fire has drawn together. The narrator's alienation is reflected by his different perception of time, the neglect he experiences as a child among men, his disagreeable attempt to mimic their drinking, and his escape into the <i>caserón</i>. The narrative hints at a loss of control: time slows (<i>lentitud</i>, <i>demoró</i>, <i>lo demasiado tarde</i>); adult responsibility erodes (<i>ni una palabra de volver</i>); and the <i>gritos</i>, <i>obstinación</i> and <i>insistió</i> of Uriarte suggest that irrational forces are starting to govern the characters' actions. The concatenation of mostly short sentences in the second paragraph prefigures the <i>remolino</i> image used later in the story to indicate that the characters are being dragged against their will to the fatal confrontation (prefigured here by the <i>décimas</i> about a <i>duelo a cuchillo</i>). The reference to the <i>modestos laberintos</i> of <i>solitario</i> is a typically evocative image of individuals adrift and alone in the Borgesian universe.</p>	30
10(b)	<p>Analyse the significance of the setting of these stories.</p> <p>In <i>La casa de Asterión</i> the house is a projection of the conflicted complexity of its occupant. Protagonist and setting are inextricably linked with the metaphysical dimension of the tale. The same is true of <i>El jardín...</i>, where the forking paths exist not only in Albert's garden but also in human experience. In <i>La muerte...</i> the crimes are committed in places described in disquieting terms such as <i>donde la ciudad se desintegraba</i>; <i>desamparado y vacío</i>; <i>soledades</i>; <i>ya importaban poco las casas...</i> As in <i>El sur</i> and <i>El jardín...</i>, the action moves to a zone where familiar reality is displaced by a more mysterious landscape, sometimes denoted by unusual symmetries or strange encounters. In such places human will no longer determines actions and events become dream-like. Some settings give a vivid impression of Argentina: the wretched industrial and port districts of Buenos Aires that reflect the Zunz family's fall from grace, or the <i>quinta</i> in <i>El encuentro</i>, where the <i>asado</i> reflects the archetypes at play in the story. By contrast, the city of <i>El sur</i> or <i>La muerte...</i> (<i>la ciudad de mi cuento...</i>) is a haunting, alternative-reality version of Buenos Aires.</p>	30

Question	Answer	Marks
10(c)	<p>‘Borges’ fictions are think pieces. They are stories about ideas instead of people.’ Evaluate this claim, using evidence from the texts you have studied.</p> <p>Some critics (e.g. Sturrock) argue that Borges stories are ‘intellectual fantasies in which plot is subordinate to the idea and character is subordinate to both’. The characters are therefore ‘mere devices or pawns in the chess-like construction of an abstract and somewhat remote argument’. Others, like Fishburn, accept that the stories are about ideas, but see the characters’ responses to these ideas as equally important. These responses are often communicated succinctly, as befits the genre, but still give a telling portrayal of character. Thus, in a few brief pages, Emma Zunz experiences a range of profound emotions and shifting perspectives. In <i>El jardín...</i> Yu Tsun’s actions substantiate his ancestor’s complex theory of human destiny, yet his feelings of anxiety and remorse are at the forefront of the narrative. <i>La muerte...</i> develops from Lonrot’s quest for an <i>explicación puramente rabínica</i> to Scharlach’s prospective single-line labyrinth, but the story’s dynamic comes from the combination of <i>puro razonador</i> and <i>aventurero</i> in Lonrot’s personality. <i>La casa de Asterión</i> is a complex metaphysical piece, but its impact derives from the first-person perspective of its hubristic protagonist. Likewise, the narrator’s boyhood perspective is a central feature of <i>El encuentro</i>. In short, the stories are about both ideas and people, and reflect Borges’ view that <i>las complejidades de nuestro ser</i> are made up of both <i>álgebra</i> and <i>fuego</i>.</p>	30

Question	Answer	Marks
11(a)	<p>Ramón J. Sender, <i>Réquiem por un campesino español</i></p> <p>Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</p> <p>This extract begins with the pathos of the <i>zapatero</i>'s execution. The matter-of-fact reference to his gruesome death is in chilling contrast to his earlier appearances as a light-hearted innocent. This, and the focus on Jerónima's reaction, illustrate the disproportionate cruelty of the <i>señoritos</i>. The fact that <i>nadie sabía cuando mataban...</i> and that the next four victims are <i>concejales</i> implies that the violence is being organised by a powerful central authority. This implicates Mosén Millán, no friend of the <i>zapatero</i>, who has closeted himself with the town's new rulers. The political innocence of the townspeople is illustrated by their bafflement at the term <i>Rusia</i>. Preferring a home-grown explanation, they intuitively sense that Cástula's wife was responsible for the murder, and condemn her in a series of vivid rural epithets. However, the dominant mood is bewilderment at the sudden onset of fascist terror. For Sender, La Jerónima was <i>la voz auténtica del pueblo</i>. Even her sense of guilt over the <i>zapatero</i>'s death does not dampen her spirits for long, and by the end of this passage she has resumed her <i>risqué</i> behaviour. As Professor Hart points out, she is associated with gossip, sexual promiscuity and superstition, as is apparent in this passage. The <i>carasol</i> itself is the antithesis of the church and a centre of resistance to the values of the <i>señoritos</i>, leading to its destruction later in the narrative.</p>	30
11(b)	<p>What factors drive the decline of the relationship between Paco and Mosén Millán?</p> <p>The decline in the relationship between Mosén Millán (MM) and Paco is partly the result of Paco questioning authority as he grows up, and partly because they are on opposite sides of the acute ideological divide in 1930s Spain. It is driven by MM's inflexibility, tactlessness and lack of compassion, as well as Paco's sometimes provocative way of confronting authority. As a boy, Paco enjoys his role as <i>monaguillo</i> and feels important in MM's company. However, Paco has an innate social conscience, and when discussing <i>las cuevas</i> he is uncomfortable at the inadequacy of MM's response. As an adult, Paco gravitates to the values of village life, turning away from those of the Church. MM finds Paco increasingly disturbing and unconventional. At the wedding, MM's reference to Paco's funeral comes across as perverse and even menacing. Politics sharpens their schism: Paco notices MM's identification with don Valeriano and his fear of social change; MM calls Paco an <i>iluso</i> and is horrified when Paco refers to priest-killings. MM duly cooperates with the <i>señoritos</i> in their hunt for Paco, acting as both Judas and Pilate in bringing him to his execution. MM rationalises this ultimate betrayal of their relationship by reflecting that his affection for Paco was not <i>por el hombre</i> but rather <i>por Dios</i>.</p>	30

Question	Answer	Marks
11(c)	<p>Analyse the social structure of the community portrayed in the novel.</p> <p>The social structure of the town is so ingrained that at the wedding feast the guests <i>sin darse cuenta habían ido situándose por jerarquías sociales</i>. Mosén Millán (MM) and Cástulo take the seats of honour on this occasion. When the <i>señoritos</i> stage their first rally, the villagers are perplexed to see MM again in the seat of honour, alongside the newly installed mayor (and Duke's representative) don Valeriano. The unseen Duke heads the economic hierarchy as the principal landowner. His <i>pudiente</i> allies are shaken by the abdication of the king and the subsequent elections: don Valeriano and don Gumersindo briefly retreat from the town, but their return (in collusion with MM) marks the point where the forces of reaction reassert themselves. The Church's central role in the village is undermined because it sides with the forces of reaction. The peasantry (or rural proletariat) is subdivided between <i>labradores acomodados</i> like Paco's father, who can afford to rent their own land; peasants who have to pay the <i>arriendo de pastos</i>; and cave-dwellers who live outside the economic system. There is also a gender division, with the women forming their own social sub-structure based around the <i>carasol</i>, the 'focus of a quasi-pagan counter-culture' (Hart). In summary, Sender portrays a polarised society with a high degree of inherited privilege and economic injustice. The breakdown in communication and trust between opposing factions ultimately leads to civil war.</p>	30

Question	Answer	Marks
12(a)	<p>Gabriel García Márquez, <i>El coronel no tiene quien le escribe</i></p> <p>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.</p> <p>In this passage, from the end of the fifth section, the colonel's wife challenges his adherence to abstract values such as dignity and duty. With her characteristic mix of realism and cynicism, she contrasts them with the complacency and implicit corruption of the wealthy elite. Her anger is pitted against the colonel's stoicism, and in this case (immediately after this extract) he gives ground by resolving to sell the rooster. The colonel's wife cuts through his defences by pointing out that he is <i>muriendo de hambre</i>: her remark that <i>la dignidad no se come</i> is reminiscent of other pithy debates between them during the novel, indicating the circularity of the argument they have been forced into by their straitened circumstances. The thunderclap – whose passage through the room prefigures the more flamboyant magical realism of García Márquez's later work – allows the colonel to lower the tension. His witticism is ironically self-conscious recognition that he is upholding a moral cause. It is also ironic because his wife is more overtly religious than he (she seizes her rosary). He only acknowledges his true sense of being <i>amargado</i> once in darkness – an indication of how he disguises such sentiments from others. The storm is a reminder of their vulnerability and poverty, and reflects the colonel's lack of <i>sosiego</i> alluded to at the end of the passage. His flashback to Macondo reflects his nostalgia for the ideals of his youth, and his temperamental and ideological aversion to the <i>fiebre del banano</i>. The precise time given for the colonel's departure from Macondo implies the significance of that moment in his life, and contrasts with the relative vagueness of dates in the rest of the novel. The unfulfilled promises of Neerlandia represent the historical injustice with which he rationalises his present plight.</p>	30
12(b)	<p>Analyse the colonel's significance for other people in the town.</p> <p>The main indication that the colonel is a significant figure in the town comes when he receives the ovation in the <i>gallera</i> and carries the cockerel home in the final chapter. For that moment he becomes the leader of a popular awakening from the <i>sopor</i> of the previous ten years. He is not a naturally assertive character, and so feels self-conscious in this role. At the same time, he is proud to be reasserting the values for which he fought in the civil war, and which he and his son have upheld in the teeth of the dictatorship. The colonel is clearly significant for his wife, with whom he is locked in an intimate, caring but also conflicted relationship, and for the doctor, who recognises him as a man unbowed by the decadence of the era. Don Sabas acknowledges the colonel as an old friend, but ultimately sees him as one more vulnerable person to exploit in the town. Likewise the lawyer seems not to regard the colonel as worthy of special effort. By contrast, Agustín's former friends recognise the colonel as a defender of their code of values. Like the children who come to look at the rooster, they understand that the colonel represents something more than just an old man reduced to poverty. Even the soldier who killed Agustín has sufficient respect for the colonel to let him pass on his way during the raid on the gambling club.</p>	30

Question	Answer	Marks
12(c)	<p>Analyse symbolism in <i>El coronel no tiene quien le escriba</i>.</p> <p>The novel's title refers to the letter whose non-arrival symbolises the inefficiency and injustice of the state. The Colonel's unpaid pension represents a denial of the recognition he deserves for war service, albeit on the losing side. The treasure chest he delivered to his commanding officer moments before the latter surrendered it to their adversaries symbolises the betrayal and impoverishment suffered by the Colonel. The umbrella that <i>sólo sirve para contra las estrellas</i> reflects the pathos of his decline. So too do the items that the Colonel's wife tries to sell – including their wedding rings – and the stones she boils for want of food to keep up appearances with the neighbours. Against these symbols of the Colonel's victimisation, the <i>gallo</i> is the dominant symbol in the novel. It represents continued hope, not just for an improvement in his economic situation but also as a way of vindicating the values that he and his son have championed. Hence its appearance in the <i>gallera</i> in the final chapter awakens the town from the <i>sopor</i> of life under authoritarian government. Months and seasons also have symbolic value.</p>	30

Question	Answer	Marks
13(a)	<p>Mario Vargas Llosa, <i>La tía Julia y el escribidor</i></p> <p>Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</p> <p>This passage, from chapter one, opens with a reference to Radio Central's problems in importing Cuban <i>radioteatros</i>, and Genaro <i>hijo</i>'s delight at signing up Pedro Camacho (PC) to write for the station. Rather than explain the tantalising reference to PC as a <i>fenómeno radiofónico</i>, Vargas Llosa uses it as a platform for introducing <i>la tía Julia</i> (TJ). This juxtaposition of PC and TJ prefigures later parallels between their stories, e.g. the crises that arise for them in Lima, and their fading from view at the end of the novel. TJ is presented as a potential <i>femme fatale</i>: her flight from her homeland, unkempt appearance and enjoyment of drink all indicate her unconventional nature. The rumour that she has come to find a new husband casts an aura of scandal around her and is typical of the prejudice she faces as a divorcée in Lima. She immediately defines Mario in terms of his parents, and thus his junior status in the family. Mario's reaction to this is ironic, partly because his self-image is at odds with the way his relatives see him, and partly because of what is to pass between him and TJ. The irony is augmented by Lucho answering TJ's question on Mario's behalf (as though he were a child), and by TJ's doubly patronising riposte, addressing him using the diminutive <i>Marito</i> and likening him to a <i>guagua</i>.</p>	30

Question	Answer	Marks
13(b)	<p>What do we learn about Peruvian society from reading <i>La tía Julia y el escribidor</i>? Illustrate your answer with references to the text.</p> <p>Peruvian society in the novel is primarily portrayed through the eyes of a precocious 18 year-old narrator from the confines of middle-class Miraflores. His world revolves around his ambition to be a writer, his life as a student, his interaction with his family and his discovery of <i>la tía Julia</i> (TJ). These elements offer insights into Lima society: the difficulty of earning a living as a writer; the dilettante nature (according to Mario) of many published authors; the low-wage economy, with multiple jobs needed to generate an income; the strength of middle-class family ties; the Catholic conservatism of the middle class. The radio stations reveal the division in Peruvian society between those with an internationalist outlook and those preferring a Peruvian/Latin American cultural orientation. The <i>radioteatros</i> are a rare unifying force among all <i>limeños</i> from the General downwards. Mario and TJ's elopement reveals the tough conditions in the Peruvian interior, including local officials' lack of education, ineptitude and decadence. In chapter 20 the older Mario calls Peru a <i>país de gentes tristes</i>, and refers to the influx of impoverished <i>indios</i> into Lima – a level of social consciousness that was not a feature of his younger self. The even-numbered <i>radioteatro</i> chapters reflect Pedro Camacho's concern accurately to depict different <i>barrios</i> of Lima, revealing aspects of the city that lie behind the foreground melodrama.</p>	30
13(c)	<p>'...todo el mundo, sin excepción, podía ser tema de cuento'. To what extent does this comment by Mario illustrate a major theme of <i>La tía Julia y el escribidor</i>?</p> <p>This quotation refers to the lesson Mario learns from conducting interviews for Radio Panamericana. It is a helpful discovery for both types of story-telling with which he is involved: his journalism for the radio station, and the short stories he writes in his spare time. Both are inspired by the people he meets. The short stories, though ironically portrayed as inept, reflect Mario's infatuation with the notion of becoming a writer and the creative energy he feels welling up inside him. The vision he generates (and eventually fulfils) for his relationship with <i>la tía Julia</i> is part of this creative urge, and she duly becomes a <i>tema de cuento</i> in this novel. She also inspires his literary output, although less directly than Pedro Camacho. The latter's script-writing generates an immense cast of characters based on his study of Lima society, further illustrating the validity of Mario's remark above. The irony of the quotation is that Vargas Llosa has made himself the central <i>tema</i> of this novel. However, he points out in the prologue that real-life events related in a novel are inevitably fictionalised (this would include the portrayal of real people like Julia and himself in this text). Mario's comment thus illustrates significant themes in the novel.</p>	30