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Paper 4 Topics and Texts

October/November 2020

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.

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This document consists of **40** 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: Cultural Topics

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

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

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

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

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

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

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 | LA ARGENTINA DEL SIGLO 21 | |
| 1A | <p>EITHER</p> <p>Qué imagen de la sociedad argentina emerge de las obras que has estudiado?</p> <p><i>Historias Mínimas</i> is set in outposts of human settlement in a mostly empty Patagonian landscape. The area boasts an efficient road system, a functioning health service, reliable utilities and visible policing. There are no extremes of wealth, poverty or class, although the unstable Loza lives in a remote and squalid shack and, like the impoverished María, can be manipulated by even modest offers of cash. Town centres do not feature. Television provides the main diversion from monotonous lives, but it fails to satisfy. Even María – besotted by the allure of the small screen – returns from her appearance on Casino Multicolor apparently unconvinced. The only characters seen to enjoy life are those engaged in more collective pleasures: Don Justo telling stories about the Renés he has known, Roberto and Haydée redesigning the cake, the <i>correntino</i> workers playing chamamé, the <i>viuda</i> with her brother and son returning from a meal out together. More unsettling insights include the strange characters under police guard in the clinic and García’s increasing exploitation by his employer. Julia’s remark that it is hard to be both Argentine and a biologist hint at the difficulty of being on the periphery of knowledge, as – less directly – does Roberto’s ingenuous faith in US marketing gurus.</p> <p>The main characters in <i>Familia rodante</i> reflect the impoverished middle class of the early 21st century, with the stressed urban family contrasting with the more relaxed, morally secure rural people. The crisis of family values that afflicts the main characters may be seen as analogous to the institutional crisis that afflicted the country at the end of 2001, with the family’s dilapidated van a metaphor for the precarious Argentine state. Emilia is afflicted by unspoken questions about her past, reflected in the nostalgia and melancholy of the soundtrack’s tango music, and it may be significant that she remains in Misiones at the end of the film. The <i>Familia rodante</i> song refers to unresolved <i>penas</i>, as well as disorganisation and lack of direction – all arguably part of the analogy between the travelling family and contemporary Argentine society. The people encountered on the journey are helpful, including police officers willing to overlook a flaw in the van’s paperwork perhaps because the trip is explained as a family event. A strong rural culture is evident in the festival in Yapeyú, the wedding, and the folk music of the soundtrack. The nocturnal encounter with drunken gauchos may indicate that gauchos still, as throughout Argentine history, live by their own code of values.</p> <p><i>La villa</i> focuses on urban society and the adjoining but distinct worlds of the suburbs and the shantytown. Aira portrays the <i>cartoneros</i> as <i>gente... dura y resistente</i>, but also <i>enclenque, mal alimentada</i> and the product of historical circumstances: <i>habría bastado un pequeño cambio socioeconómico para que esa misma gente hiciera otra cosa</i>. It may be inferred that the rest of society does not care enough about them to make that change. Maxi – despite being aware of its <i>sordidez y desesperación</i> – perceives a magical quality to the shantytown that most middle-class people fear. In the depths of poverty, money plays no role: skills are the currency of the poor, as demonstrated by</p> | 30 |

| Question | Answer | Marks |
|----------|--|-------|
| 1A | <p>their creative street lighting (unlike the middle class, they do not fear electricity). Maxi notes that they look and behave like other Argentines, and Aira comments that <i>cada cual cae en su lugar por azar</i>. Maxi even reflects that the simplicity of living in a shack might appeal to anyone <i>cansado o abrumado por las complejidades de la vida de clase media</i>. Drugs, shootings, dubious churches and unreliable law enforcement are part of the novel's suburban tableau, making law and order a significant part of Argentines' lives. Television is a force in society, with both the judge and her quarry <i>mediatizados</i> in the <i>reino de las imágenes</i>.</p> | |

| Question | Answer | Marks |
|----------|---|-------|
| 1B | <p>OR</p> <p>Analiza las técnicas empleadas para explorar el tema de la Argentina en el siglo 21 en las obras que has estudiado.</p> <p><i>Historias mínimas</i> is unusual for its largely amateur cast, which corresponds with its theme of ordinary life. The film crosses genres, evoking pathos and humour. Roberto's excesses – as a salesman, a charmer, a devotee of marketing gurus – and his disappointments over the cake and the <i>viuda</i> make him an engaging anti-hero. The audience sides with Don Justo as he escapes from his oppressive family, and is thus disposed to support Fermín's non-judgmental reaction to his later confession. The ambivalence of the closing scenes – whether the dog really is Malacara, or Roberto will ever overcome his awkwardness with the <i>viuda</i>, or María regrets swapping her prize – engages the audience with the characters' stories. Moreover, the viewer is left to connect the opening scene of Don Justo's eye test with the later revelation of his hit-and-run accident and the death of the <i>viuda</i>'s husband. Sorín's satire of junk television adds to the pathos, given that it is the only form of diversion in the lonely surroundings. The main symbols – boots, music box, cake, dog, <i>multiprocesadora</i> – give the work a poetic unity. So too do the haunting soundtrack of regional music and the framing of individuals and vehicles beneath a huge sky, emphasising the <i>mínima</i> quality of human life in such vast spaces.</p> <p>In <i>Familia rodante</i> hand-held camera shots and improvised dialogue reflect the chaotic nature of the characters' experience. In the confrontation between Oscar and Ernesto, the camera hangs back so that Ernesto's ejection is framed in the broader context of the family gathering, with the details of their argument treated either as irrelevant or for viewers to infer. Trapero even holds back from exploring the cinematic possibilities of the <i>gaucho</i> festival, giving it no more attention than passing shots of the road surface, the crash barrier or glimpses of featureless scenery, thereby anchoring the story close to the characters' experience of reality. Likewise, Emilia is not able to finish her rendition of <i>La leyenda del parrón</i> (despite its relevance as a cautionary tale of infidelity) because mundane questions are raised about sleeping arrangements. The film is framed between Emilia's silent reflections in the opening and closing scenes, allowing viewers to infer her thoughts (which implicitly are not clear even in her own mind). The storylines of a number of characters are concluded with a brief defining shot in the aftermath of the wedding, eg Claudia, Marta and Ernesto (separately) weeping, Paula and Claudio in love, Gustavo and Yanina with their new partners. The soundtrack guides viewers' responses, with tango indicating melancholy and nostalgia and chamamé denoting innocence and happiness. The theme song explores the ambivalence of travel <i>en famille</i>.</p> <p>Aira spices <i>La villa</i> with detached, original observations on Argentine society. Instead of social protest about the <i>cartonero</i> phenomenon, the narrator remarks ironically that <i>un pequeño cambio socioeconómico</i> would be enough to lift them out of destitution. Maxi's role as intermediary between the middle class and the <i>villa</i> is key to the novel's humane treatment of poverty: his humble, detached perspective lets him appreciate Alfredo as a hero, see the <i>villa</i> as a place of wonder, help the <i>cartoneros</i> for no conscious purpose, envy the simplicity of <i>villa</i> life, admire the shanty-dwellers' <i>riqueza...de habilidades</i></p> | 30 |

| Question | Answer | Marks |
|----------|---|-------|
| 1B | <p>and understand that chance is the biggest determinant of one's position in society. Empathy also marks the narrator's treatment of Adela, who keeps no secrets but <i>aún así vivía envuelta en el misterio</i>, guarded by her own <i>genio guardián</i>. The world of the novel is often portrayed in non-rational or dreamlike ways, suggesting that the existence of a <i>villa</i> is inherently surreal. The <i>villa's</i> non-rational geometry and the <i>creatividad caprichosa</i> of its lighting are unique characteristics that lift it above its squalor. The image of it as a horizontal wheel of fortune is a picturesque way of presenting the inescapability of poverty. The comic-book tone of the showdown between Judge Plaza and Cabezas befits Aira's satirical take on television in Argentine society.</p> | |

| Question | Answer | Marks |
|----------|--|-----------|
| 2 | LA MUJER EN EL MUNDO HISPANO | |
| 2A | <p>EITHER</p> <p>“La identidad de las protagonistas está determinada por su entorno”. Discute esta afirmación con ejemplos concretos.</p> <p>In <i>Como agua para chocolate</i> traditions determine the environment in which Tita, the main character, is brought up. Being the youngest De la Garza sister implies that she has the duty of looking after her mother and she is unable to marry. This tradition rules out the possibility of a public relationship between her and Pedro undermining her identity and affecting her behaviour towards Mamá Helena and Rosaura. Tita’s upbringing close to Nacha, her emotional mother, and with whom she learns how to cook shapes her identity to a great extent. Tita expresses her emotions through her cooking as she transmits her feelings to her recipes. Mamá Helena’s personality is also shaped by Mexican traditions, and hostile environment where the <i>rancho</i> is located determines her need to behave like a ruthless matriarch.</p> <p>In <i>Esos cielos</i> Irene’s identity is shaped by the Basque Country’s political and social environment, initially. Her involvement in a criminal separatist group and subsequent imprisonment meant the alienation of her identity. Irene’s physical isolation and loss of contact with family and friends drove her to seek emotional refuge in literature. After her release from prison, her trip from Barcelona to Bilbao becomes an internal journey where Irene struggles to find her new self as she does not belong in the reality surrounding her. Her coach trip back home exposes Irene to a series of elements such as mirrors, the sky or movies, which reflect on that creation of the new Irene. On the evolution of her identity, her initial fear turns into hopeful expectations as she approaches Bilbao.</p> <p>In <i>Las 13 rosas</i>, the main characters’ identity is shaped by the Civil War. Their social and political background brings the most militant ones close to the Republican beliefs and they join the Juventudes Socialistas Unificadas. As individual characters their identity evolves differently, and they get involved politically at different levels. Carmen becomes a strong figure who fights to uphold women’s rights by devising a plan for women to participate in the Communist Party’s resistance efforts. In prison, Blanca’s complacent demeanour makes her a model prisoner to whom the female guard shows favouritism. The film highlights Blanca’s moral, ethical, and spiritual qualities, thus heightening the tragic element of the Roses’ story. The identity of the 13 roses as a group is determined by the circumstances of the tragedy that brings them together and the sense of belonging as they defend common ideals.</p> | 30 |

| Question | Answer | Marks |
|----------|--|-------|
| 2B | <p>OR</p> <p>¿Hasta qué punto dirías que estas mujeres se sienten traicionadas? Justifica tu respuesta con ejemplos concretos.</p> <p>In <i>Como agua para chocolate</i> betrayal is a recurrent topic affecting most characters. Mamá Helena's betrayal of Tita starts from birth as she favours Rosaura over her. Rosaura betrays Tita when she marries Pedro and has a child with him. She is trapped between tradition and love, as Mamá Helena arranged her marriage with Pedro, but Rosaura is aware of the existing love between Pedro and Tita. Arguably, Rosaura's acceptance of Pedro's betrayal, when he starts an affair with Tita after their marriage, may be due to guilt. The negative effect of Tita's cooking on Rosaura's health can be perceived as intentional and constitute a form of betrayal. Tita's inability to marry and depart the <i>ranch</i> frustrates her aspirations and conditions her existence.</p> <p>Irene's personal drama in <i>Esos cielos</i> is driven by her feeling of displacement caused by the betrayal of her social environment following her imprisonment. She resents having been a member of a military organisation and she has opted for freeing herself from that past. Even her personal relationships have abandoned her since her imprisonment contributing to her feeling of alienation and isolation. Similarly, her family members have excluded Irene and they have not visited her prison for four years. After her release from prison Irene feels betrayed by a society that is not willing to give her a second chance. The two policemen on the coach harass Irene in the hope that she is going to betray the members of her former military organisation by giving them information.</p> <p>In <i>Las 13 rosas</i> Franco's military coup betrays the characters' political beliefs. The setback in human rights undermines the progress made by the Republican government. The rumour of a plot to assassinate Franco triggers a series of arrests, and the fascist forces extract information from their compatriots resorting to torture and betrayal. Julia Conesa, the first one to be arrested, is tortured sadistically and the remaining <i>rosas</i> are detained and taken to the Ventas prison. In its close quarters, the female prisoners struggle with unsanitary conditions, shortages of food, illness, and isolation from the outside world. Fear is also a factor of daily life as many await prison sentences for unexplained crimes.</p> | 30 |

| Question | Answer | Marks |
|----------|---|-------|
| 3 | EL CINE DE PEDRO ALMODÓVAR | |
| 3A | <p data-bbox="304 315 416 344">EITHER</p> <p data-bbox="304 383 1318 479">Un crítico comentó que en el cine de Almodóvar figuran personajes que “no están obsesionados por la justicia sino por el amor”. ¿Estás de acuerdo?</p> <p data-bbox="304 517 1329 882">This comment sums up a core element of Almodóvar’s aesthetic. ‘<i>El amor</i>’ may be taken to cover the range of positive human relationships portrayed in these films, such as the <i>solidaridad de las vecinas</i> in <i>Volver</i>, <i>la bondad de los desconocidos</i> in <i>Todo sobre mi madre</i>, and in <i>Julieta</i> the protagonist’s feelings for her mother, husband, daughter and lover. Such <i>amor</i> drives the characters’ actions. ‘<i>La justicia</i>’, by contrast, may be interpreted in this context as a conventional and at times judgemental social code that does not recognise the diversity of human nature and is therefore problematic. This may be interpreted as reflecting Almodóvar’s experience as a young man, when the Franco state’s version of <i>justicia</i> was imposed implacably on all Spaniards.</p> <p data-bbox="304 920 1329 1352">In <i>Todo sobre mi madre</i> Manuela is indeed <i>obsesionada por el amor</i> for her lost son. The rightfulness of Manuela making up for this loss by ‘inheriting’ Rosa’s son is so self-evident in the Almodóvar world that the director does not trouble us with the legal ‘justice’ of this arrangement. Manuela moves confidently through Agrado’s world of prostitution or Nina’s drug-den, responding to those she meets according to their human qualities rather than judging them for their transgressions. Lola is the villain of the piece because she has recklessly taken advantage of Rosa’s compassion. However, even Lola achieves a degree of redemption as her parental love is awakened by Manuela reaching out to her. Rosa’s mother embodies the clash of <i>justicia</i> and <i>amor</i> as she struggles with her feelings for her unconventional daughter, judging her for her lack of filial consideration, but – also through Manuela’s intervention – rediscovering her maternal love through their reunion.</p> <p data-bbox="304 1391 1329 1733">In <i>Volver</i> the plot relies on the characters playing out their drama without interference from the justice system. The main plot-line concerns the rediscovery of mother-daughter love in the Irene-Raimunda relationship. Irene has committed a double murder and Raimunda has been an accessory to homicide and perverting the course of justice. However, Almodóvar’s way of presenting their story makes it unlikely that any viewer would consider judging them for these actions. Instead, the viewer is drawn into empathy with them as they resolve their difficult legacy. The background of <i>solidaridad</i>, represented by Agustina in the <i>pueblo</i> and Raimunda’s neighbours in the <i>barrio</i>, sets the tone for this positive process.</p> <p data-bbox="304 1771 1329 2024">Justice features in <i>Julieta</i> in terms of honouring the emotional debts and obligations between parent and child and between partners. Julieta and others transgress in conventional terms through their involvement in extramarital relationships. These relationships are portrayed as understandable for husbands who are faithfully caring for bedridden wives facing terminal illness, although they become more questionable when Xoan continues to see Ava after he remarries and when Samuel barely disguises his affections for Sanáa in front of his wife and daughter. Antía’s neglect of</p> | 30 |

| Question | Answer | Marks |
|----------|---|-------|
| 3A | her mother is portrayed as unjust, but ultimately it does not break the bond of love between them. Julieta risks her opportunity for long-term happiness with Lorenzo in exchange for keeping open the possibility of regaining Antía's love. Antía ultimately discovers that her need for maternal love outweighs the guilt that she has attributed to Julieta, Ava and herself over Xoan's death, and for which her break with her mother was a punishment too inhumane for either to bear. | |

| Question | Answer | Marks |
|----------|---|-------|
| 3B | <p>OR</p> <p>“Ser madre es sufrir”. ¿Hasta qué punto resume esta afirmación el mensaje de las películas que has estudiado?</p> <p>At the start of <i>Todo sobre mi madre</i> Manuela enjoys a strikingly close relationship with her 17 year-old son Esteban. Her suffering sets in as a result of his death – i.e. losing a child, rather than being a mother. Indeed, her recovery from this trauma seems to gain momentum with the development of a quasi-maternal relationship between Manuela and Rosa. By adopting Rosa’s orphaned baby Manuela achieves consolation for the suffering caused by the loss of Esteban and Rosa, and seems restored to happiness. Other mother-child relationships in the film demonstrate that being a mother creates the potential for suffering. Rosa and her mother make each other suffer, though this is largely the result of Rosa’s mother’s oppressive and judgemental conduct towards her daughter: when Manuela’s intervention helps Rosa’s mother to overcome this tendency, her relationship with Rosa becomes healthy and loving. In the final scene it emerges that motherhood has brought Nina redemption from the suffering of her drug dependency. In this film, therefore, being a mother is as much a way to counteract suffering as to endure it.</p> <p>This assertion is only partially borne out by <i>Volver</i>. Despite its traumatic origins, Raimunda’s experience as Paula’s mother is positive: Paula’s maturity and Raimunda’s commitment to her create a strong and constructive relationship between them. Agustina’s mother did not let motherhood cramp her ‘hippy’ lifestyle. Irene and Sole have a stable relationship. The suffering of motherhood in this film is therefore concentrated in the relationship between Irene and Raimunda. Its origins lie in the breakdown in communication between them when Raimunda reached adolescence, giving Raimunda’s father space to abuse her and leaving Irene unable to detect the abuse. Irene hopes to address this legacy of suffering through her reappearance. After Paco’s attempted abuse of Paula, Raimunda is more understanding of Irene’s failure to prevent the abuse that she suffered as an adolescent and is able to accept Irene back into her life. Their closing exchange indicates that all barriers between them will be overcome, thereby portraying the hiatus in their relationship as transitory and the result of male misconduct.</p> <p>The three mothers in <i>Julieta</i>’s family suffer in varying ways from losing a child. Julieta has neglected her mother Sara: when they eventually reconnect, they share a moment of tenderness that allows Sara fleetingly to escape her dementia. While there is no indication that motherhood directly causes Sara’s suffering, Julieta clearly suffers as a mother when Antía breaks off their relationship in what appears a heartless manner. In her written testimony to Antía, Julieta reflects on <i>lo poco que sabía de ti</i> and eventually wipes her daughter from her life in fury. However, she ultimately learns to understand Antía’s perspective, and puts her potential happiness with Lorenzo at risk in order to keep open the possibility of rapprochement with her daughter. Antía’s loss of a child finally induces her to feel empathy for Julieta. Maternal suffering thus becomes part of both their experience, although as a by-product of accidental deaths rather than as inherent feature of motherhood.</p> | 30 |

| Question | Answer | Marks |
|-----------------|---|--------------|
| 3B | (In fact, Julieta is portrayed as undisturbed by Antía's potentially irritating adolescent behaviour, whether tormenting her with a basketball or transferring her attentions to Bea in a potentially hurtful way.) | |

| Question | Answer | Marks |
|----------|---|-------|
| 4 | AMÉRICA LATINA: JUSTICIA Y OPRESIÓN | |
| 4A | <p>EITHER</p> <p>¿Ofrecen soluciones a la injusticia en América Latina las obras que has estudiado?</p> <p>In the Neruda collection, consciousness of oppression and Marxist political struggle offer a remedy against injustice. In <i>La tierra se llama Juan</i> Neruda portrays the armed and united people of a <i>patria soviética</i> confident of victory in the <i>lucha final</i>. This has become possible through the <i>orden</i> born of their suffering. Likewise, in <i>Bartolomé de las Casas</i>, the terminology of Marxist analysis – <i>partido, razón, estructura</i> – is central to Neruda’s re-interpretation of the priest’s legacy which, he stresses, does not derive from religious <i>piedad</i> but rather his <i>invencible decisión</i> and <i>el corazón armado</i>. Thanks to <i>las Casas</i>, <i>activa resistencia</i> was no longer a <i>solitaria lucha</i>, and the poet asks him to <i>dejar en mi corazón el vino errante y el implacable pan</i> – a synthesis of religious faith and the poet’s political consciousness. At a personal level, <i>La injusticia</i> portrays the poet’s experience of opening his consciousness to the experience of others – <i>descubrir el quién eres</i> – as pivotal to his awareness of injustice. <i>Sube a nacer...</i> likewise finds the poet identifying himself with the past suffering of the common people: his urge to speak for them is a way of recognising their oppression and thus (implicitly) addressing the injustices of his own era.</p> <p><i>Diarios de motocicleta</i> focuses on the formative experiences that shaped Che Guevara’s outlook. When he bids farewell to Granado at the end of the film, Guevara is not yet able to express a coherent vision, let alone a remedy to the continent’s ills. However, during their trip he hints at revolutionary ‘solutions’: these include Mariátegui’s thesis that reform of land ownership is key to tackling injustice (a view borne out by the testimony of the Peruvian <i>campesino</i> and the Chilean <i>pareja minera</i>); the belief that only armed uprising can overthrow entrenched power structures; and a new vision of Latin America as <i>una sola raza mestiza</i>, artificially divided into separate nations. Arguably, the film’s most important message is not in the sayings of Guevara, Mariátegui or others, but rather the need to observe and take note of the (primarily economic) injustice in Latin America. Hence Guevara’s haunting visions of the working poor in the monochrome portraits that recur in the second half of the film. The implication is that without understanding the human story of the continent there will be no end to injustice.</p> <p>In <i>También la lluvia</i> Montesinos’ denunciations are an early attempt to end colonial injustice against the native people. <i>Las Casas</i> offers a more political case for sparing Hatuey and his followers: executing them will create enmity between colonisers and natives for generations to come. Neither priest is successful in changing the attitudes of the conquistadors depicted in this film, and the actors’ discussions suggest that <i>Las Casas</i> was ahead of his time in promoting human rights. The intensity with which local people on hand watch the rehearsal of the Montesinos speech suggests that his message still resonates. So too does the call from Daniel and others for resistance to the authorities over water privatisation. The indigenous community is divided over the wisdom of direct action, but ultimately it is successful in forcing out the multinational. Costa’s conversion from exploitative bystander to benevolent participant suggests that commitment to the cause of justice is both morally</p> | 30 |

| Question | Answer | Marks |
|----------|--|-------|
| 4A | right and good for the soul. In the closing moments he peruses historic illustrations of colonial cruelty and then reaffirms his reconciliation with Daniel. The film they have made together raises awareness of past injustices and thereby counteracts negative stereotypes propounded by the <i>prefecto</i> . | |

| Question | Answer | Marks |
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| 4B | <p>OR</p> <p>¿Crees que la opresión en las obras que has estudiado es únicamente impuesta desde fuera o que refleja una psicología sumisa entre los oprimidos?</p> <p>The silence of oppressed individuals is a recurring feature of the Neruda collection, possibly indicating a psychological incapacity to resist injustice. Thus, in <i>Vienen por las islas</i>, the islanders meekly endure genocide, and in <i>Retrato en la roca</i> the <i>aullido de hombre perseguido</i> is merely the howling of the wind. In <i>La injusticia</i> the poet discovers that <i>el hombre asediado se caía de pronto a un agujero, y ya no más sabía</i>: this vulnerability – to hunger, the elements, injustice – deprives him of the psychological basis for resistance. In <i>Sube a nacer...</i>, the oppressed precolombian workers, with their <i>boca muerta</i> and <i>silenciosos labios</i>, require the poet to express their <i>viejos dolores enterrados</i>. However, in <i>Bartolomé de las Casas</i> the priest transforms <i>agonía</i> into <i>esperanza</i> and turns <i>llanto inútil</i> and <i>solitaria lucha</i> into <i>[agrupación] en partido</i>. Las Casas displays the psychological attributes to resist oppression: <i>invencible decisión, activa resistencia, un corazón armado</i>, enabling him to withstand the conquistadors' sarcastic taunts. The poet asks Las Casas for the <i>vino errante / Y el implacable pan de tu dulzura</i> to sustain his <i>lucha de cada día</i> against the <i>resurrección enmascarada... / del encadenador</i>. In <i>La tierra se llama Juan</i>, the downtrodden worker is reborn resolute, healthy, confident and proactive (<i>hoy afirma... sus labios indomables</i>): the implicitly socialist unity of the well ordered <i>patria soviética</i> has given the oppressed the strength needed to resist injustice.</p> <p><i>Diarios de motocicleta</i> portrays two distinct cultures in Latin America: one submissive and the other proactive. Thus, the quiet suffering of the ailing indigenous woman – too socially marginal to receive adequate healthcare – contrasts with the Germanic lakeside resident who protests indignantly at Ernesto's diagnosis. The <i>pareja minera</i> have become politically active, but, like the other workers, act submissively at the gate of the mine (where Ernesto's incoherent protest is ignored by the foreman and draws no response from the workers). The Peruvian <i>campesino</i> has organised with others to resist the landowner's unjust treatment, but without success. The lepers form a submissive group, but this reflects their illness and isolation, and they remain a spirited community among themselves. Submissiveness is implicitly the product of historical realities: as Ernesto remarks, history would have been very different if the Spaniards had not had gunpowder. The colonial-era church built on Inca foundations illustrates the way in which the dominant culture crushed its predecessor into submission. By contrast, the journey undertaken by Ernesto and Alberto epitomises their proactive (ruling class) culture, and a future of many possibilities awaits them at the end of the trip.</p> <p><i>También la lluvia</i> portrays the aggrieved <i>indígena</i> community proactively resisting both the Spanish conquest and water privatisation. They respond to external oppression by attacking conquistador soldiers and driving off water company employees. Sebastián finds the indigenous extras far from submissive when they refuse to play out the baby-drowning scene, just as Daniel ignores Costa's demand to stay out of the protests. Nonetheless, the archetype of the silent <i>indígena</i> recurs during the drama. It arises when</p> | 30 |

| Question | Answer | Marks |
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| 4B | indigenous people find western conduct so unfathomable or inappropriate that silence becomes their only option, e.g. when confronted by conquistador pronouncements about royal authority, when Costa rants at Daniel in his home, when Antón (in character as Colón) shouts <i>¿Dónde está el oro?</i> at the hotel staff, or when the <i>indígena</i> mother awaits a fatal mauling by the conquistador attack dog. Costa accuses Daniel of using dignified silence to frustrate him, but, aside from the cultural element, submission is a natural response of defenceless people faced by overwhelming force: hence Colón's report to the Crown that it would take only fifty men to <i>reducir</i> the <i>indígenas</i> . | |

| Question | Answer | Marks |
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| 5 | SERRAT Y SABINA EN LA CULTURA HISPANA | |
| 5A | <p>EITHER</p> <p>Examina las diferentes representaciones de la amistad y del amor en las obras que has estudiado.</p> <p>In <i>Serrat y Sabina: A vista de pájaro</i> Gil considers the different treatment of the themes of <i>amor</i> and <i>mujeres</i> by the two songwriters. He defines Serrat as <i>pudoroso</i> in his treatment of love, the writer of <i>Poco antes de que den las 10</i>, in contrast to Sabina, the <i>sin pudor</i> writer of <i>Y nos dieron las diez (y las once / Las doce y la una, y las dos y las tres...)</i>. This makes Sabina the more interesting subject in this part of Gil's study: Sabina's writing on love is from lived experience, and wrestles with <i>deseo</i>, <i>desamor</i>, <i>incertidumbre</i>, <i>soledades</i> and <i>desolación</i>, as epitomised in the lyric in which he describes his heart as <i>cerrado por derribo</i>. In the <i>Mujeres</i> section, Gil describes Serrat's ability to offer a sensitive portrayal of female long-suffering, while Sabina writes in greater depth about a wider range of women. To put it another way, Serrat deals in <i>relatos amorosos</i>, while Sabina's work features <i>tragicomedias de sentimientos</i> in which the female characters are more complex and proactive in their control of their sexuality.</p> <p>The <i>Dos pájaros de un tiro</i> selection of songs includes four lyrics that illustrate the theme of love from different perspectives. <i>Penélope</i> is a traditional tale of unrequited love, in which the abandoned woman awaits the return of her beau – only to realise that he has changed when he eventually arrives. Her loss, and the very public nature of her vigil, engage the narrator's empathy, as Serrat switches from third person to second person description. Sabina's <i>Y nos dieron las 10</i> is also a story of abandonment, though told from the point of view of the male lover who must return to seek his lost love. The song celebrates the couple's long night of passion, and the narrator's fury at being unable to relocate her, with <i>deseo</i> and <i>desilusión</i> the driving forces. The narrator's driving force is self-serving desire, which makes his loss more superficial than that which afflicted Penélope. <i>Contigo</i> taps into an even older tradition of love poetry, in which the singer's desire is not for romantic satisfaction or domestic bliss, but rather that he and his lover should die for each other, expressed in the refrain beginning <i>morirme contigo si te matas / Y matarme contigo si te mueres</i>. <i>Y sin embargo</i>, is another complex lyric in which the <i>machista</i> narrator compartmentalises one relationship (<i>la primera</i>) while indulging others. The mixture of confessional, indulgence, guilt and torment makes it a powerful insight into unconventional love.</p> <p>While the above texts deal with love in the sense of amorous relationships portrayed in the songwriters' work, <i>El símbolo y el cuate</i> looks at their real-life friendships. These include Serrat's pseudo-family in Mexico, the Galindos, and luminaries like Ricardo Darín and Estela de Carlotto, whose friendship for the songwriters is based on admiration for them as artists and a recognition of the impact they have had on their own life and those of many others. Sabina's wife is also portrayed as a crucial support for him, implicitly providing the self-control that he innately lacks. The key friendship in this documentary is of course that between the two songwriters themselves, which also has its roots in professional admiration but is portrayed as blossoming into a bona fide creative and personal relationship. Beyond that there is the more amorphous</p> | 30 |

| Question | Answer | Marks |
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| 5A | love of the fan base for Serrat and Sabina as showbusiness heroes, which the documentary skilfully weaves into a broader story of the development of the various Latin American societies they visit. | |

| Question | Answer | Marks |
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| 5B | <p>OR</p> <p>Analiza las semejanzas y diferencias entre Serrat y Sabina que emergen de las obras que has estudiado.</p> <p>In <i>Serrat y Sabina: A vista de pájaro</i> Gil places Serrat in the francophone songwriting tradition of Brel and Brassens, while Sabina owes more to the transatlantic influences of the Beatles, the Rolling Stones, Bob Dylan and Leonard Cohen. Other differences between the two <i>cantautores</i> emerge in the sections on <i>Amor</i> and <i>México</i>. In the former, Gil contends that Sabina writes <i>autorretratos... de sus deseos carnales ... sin pudor</i>, in which the dominant perspective is his <i>mirada desconsolada hacia el amor</i> and a heart often <i>cerrado por derribo</i>. By contrast, Serrat is <i>más pudoroso</i>: his love songs are less explicit and less dark, though still imbued with passion and free of <i>ataaduras morales</i>. Many of Serrat's love songs are from the <i>tardofranquismo</i> period: hence his 1969 <i>Poco antes de que den las diez</i> contrasts with Sabina's raunchy <i>posfranquismo</i> period <i>Y nos dieron las diez</i> or <i>Pastillas para no soñar</i>, both reflecting Sabina's unrestrained enjoyment of life. Among other differences, Gil also contrasts Serrat's high-profile break with the Franco regime with Sabina's retreat to the UK for what Gil regards as a period of personal maturation. In the <i>México</i> section, Deneck Inzunza relates how in his youth Serrat was universally loved in Mexico, whereas Sabina's social liberalism – for example, his <i>libertad sexo-existencialista</i> – meant that he was shunned by conservatives.</p> <p>The <i>Dos pájaros</i> concerts bring a fresh angle to the work of the two veteran performers, and their collaborations demonstrate the compatibility of their styles. However, it is noticeable that Serrat is drawn on to less familiar territory when singing a Sabina song such as <i>Pastillas para no soñar</i>, with its edgier content than is typical of the Serrat repertoire. It could be argued that the Sabina songs have more defined melodies, in the transatlantic style of popular music, compared to some of Serrat's more French-influenced compositions like <i>Para la libertad</i> and <i>Penélope</i>. Serrat offers a striking sense of purity and closeness to nature in <i>Mediterráneo</i> and <i>Tu nombre me sabe a yerba</i>, and political engagement in <i>Algo Personal</i> and <i>Cantares</i>. The Sabina lyrics contain a broader range of styles, from the pathos of <i>¿Quién me ha robado el mes de abril?</i> to the cynicism of <i>Princesa</i>, the abandon of <i>Y nos dieron las diez</i>, the existentialism of <i>Contigo</i> and the comedy of <i>19 días y 500 noches</i>. The latter's lyrics, like those of <i>Ruido</i>, have an unconventional structure, showcasing Sabina's innovative style.</p> <p><i>El símbolo y el cuate</i> establishes that Serrat was already a successful <i>cantautor</i> by the late 1960s, when he first visited Latin America. His contribution to the culture of the Spanish-speaking world therefore predates Sabina's by some fifteen years, and includes the experience of living in exile in Mexico. Perhaps because of this timing, Serrat has a more profound connection with the social and political upheavals of the period, starting with student demonstrations in the late 1960s and including the end of the military dictatorships in Argentina and Chile. For this reason, he is referred to variously as a <i>símbolo</i>, <i>vivo soñador</i>, <i>la columna vertebral</i> of youth consciousness, etc. The impression left by the film is that Serrat represents statesman-like qualities of dignity, solidarity and incorruptibility. Sabina, by contrast, is called <i>nuestro cuate – es nosotros mismos, lo que nosotros</i></p> | 30 |

| Question | Answer | Marks |
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| 5B | <i>queremos ser</i> . He is associated with what Serrat jocularly calls a <i>leyenda de mala vida</i> , according to which Sabina represents an irreverent, hard-living, counter-cultural approach to life. One possible interpretation of the film would be that Sabina has made an impact through the diverse influences and outlooks reflected in his songs. In summary, Serrat is associated with key moments in Latin American life, but Sabina's songs have reflected shifting attitudes, values and trends. | |

Part II: Literary Texts

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

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

- 25 for content [AO3: 10 marks, AO4: 15 marks]
- 5 for structure [AO3]

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

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

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

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

Part II: Texts – Content

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

Part II: Texts – Structure

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

| Question | Answer | Marks |
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| 6 | <i>La vida de Lazarillo de Tormes</i> | |
| 6A | <p>EITHER</p> <p>Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</p> <p>This extract comes from Tractado Primero and it describes Lázaro's first cruel experience with the Blind man, his first master. After been handed over by his mother Lázaro learns how to be less trusting and he loses his naivety at the hands of the Blind man whose cruelty contrasts with the boy's kindness. Lázaro's "comenzamos nuestro camino" marks the start of the learning process that will ultimately transform him into a pícaro. Far from expressing resentment towards the Blind man at this stage, the protagonist seems grateful when he says "me alumbró y adestró en la carrera de vivir" and when he is taught "jerigonza" by his new master. The statement "yo oro ni plata te puedo dar" is a biblical reference extracted from St Peter's gospel to illustrate the Blind man's teaching with a metaphorical "éste me dio la vida".</p> | 30 |
| 6B | <p>OR</p> <p>Discuss the picaresque features of the novel, making reference to specific characters and episodes.</p> <p><i>Lazarillo de Tormes</i> presents most the features we expect from the picaresque genre. It is marked by a humble but highly satirical and realist portrayal of life in 16th century Spain, but mostly the life of the lower classes. The novel is centred on the low-class rogue who recounts, in autobiographical form, his adventures, his misfortunes, and his tricks, both agonizing and amusing, in the struggle to survive. By focusing on a pícaro instead of a nobleman, the author presents a first-person account of an anti-hero and adopts a critical eye of society through his main character. The use of deception is a main attribute used by the <i>pícaro</i> to gain wealth and improve his social status. However, <i>Lazarillo</i> typifies the ironic, and it is, essentially, an optimistic novel, setting it apart from other picaresque novels.</p> | 30 |

| Question | Answer | Marks |
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| 6C | <p>OR</p> <p>‘Lázaro’s morality declines as his material fortune increases’. Discuss this view, making reference to specific characters and episodes.</p> <p>In the first three <i>tratados</i> Lázaro’s moral values improve as he descends into starvation. His moral values remain intact up to the moment when the Squire consciously abandons the boy. Lazarillo’s reaction to this betrayal triggers a moral change as he bitterly says “acabé de conocer mi ruin dicha”. Lazarillo has grown in moral stature to as high a point as is humanly possible; to continue this trajectory would be to approach martyrdom and sainthood. However, the final <i>tratados</i> feature a Lazarillo lowering his moral values beyond recognition in order to obtain material gain. In the final <i>tratado</i>, Lazarillo does more than avert his eyes from his wife’s infidelity. He becomes a consenting cuckold encouraging her behaviour to obtain material profit. Although Lazarillo possesses the capacity for the noblest deeds and sentiments he chooses to come to terms with the society he lives in. This dichotomy provides a succinct but complete framework within which Lázaro’s entire life unfolds: his material rise is devalued and overshadowed by the decline of his morality.</p> | 30 |

| Question | Answer | Marks |
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| 7 | Federico García Lorca, <i>Bodas de sangre</i> | |
| 7A | <p>EITHER</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 second act of the play as the <i>padre</i> and the <i>Madre</i> converse before the arrival of the <i>Novio</i>. Initially, the <i>Madre</i>'s resentment and hatred towards Leonardo's family becomes apparent as she blames them for the killing of her own husband and son. Ironically, the <i>Madre</i> resents the wedding as the <i>Novio</i> will soon be leaving her household, but in the context of the play <i>me quedo sola en mi casa</i> is a prelude of his death. In an attempt to sooth her anger, the <i>padre</i> brings up the new couple's potential progeny and their shared wish for many males to work the land in the harsh rural environment. Their conversation turns fatalist as the <i>Madre</i> alludes to the tragic death of his son to bring back her resentment towards Leonardo's family. The scene's setting is the entrance of the cave where the <i>Novia</i> and <i>padre</i> live but it is also the location where the <i>Novia</i> struggled to decide who to marry, and thus it contributes to the uncertainty of the scene. Lorca's inclusion of symbols such as <i>la sangre</i> or <i>las venas</i> represent violence, vengeance and death whereas the presence of graphic images refers to the connection between mother and son.</p> | 30 |
| 7B | <p>OR</p> <p>Discuss <i>Bodas de sangre</i> as a work of social realism.</p> <p><i>Bodas de sangre</i> both celebrates and critiques the society of rural Andalusia. With the exception of Leonardo, the characters in the play are designated according to their position in their family/community, illustrating that their social function takes precedence over their individuality. By implication, rural society operates like a family unit that is bound to respect and assert traditional Andalusian values. Leonardo, by contrast, is a named individual who threatens the stability of the community through his challenge to the status quo (<i>no importa la gente...</i>). He rejects the value system whereby he has been prevented from marrying the woman of his choice for economic reasons (his <i>dos bueyes</i> are no match for the vineyards of the <i>Madre/Novio</i>). For her part, the <i>Novia</i> is conflicted between her love for Leonardo (<i>un río oscuro</i> in contrast to the <i>Novio's poquito de agua</i>) and her attachment to the societal honour code. This code condemns her to an unsatisfactory marriage and, thereafter, a solitary life, yet she still holds to it as a core value. Likewise, the <i>Madre</i> is driven by <i>la honra</i> in urging her son to his death – the outcome she dreads most. These oppressive social values bring about tragedy and suggest the impossibility of social change.</p> | 30 |

| Question | Answer | Marks |
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| 7C | <p>OR</p> <p>Discuss the significance of colour in the play, referring to specific characters and scenes.</p> <p>Lorca's use of colour in the play is highly symbolic and polysemic, contributing to the significance of the plot, and establishing connections between characters and locations. The play opens in the yellow interior of the <i>Novio's</i> house, the colour with which he is associated thereafter – the colour of wheat and also gold, prosperity, marriage and fertility, exemplified by the <i>gran cadena de oro</i> worn by the <i>Novio</i> when visiting his fiancée. However, yellow also symbolises the <i>Novio's</i> eventual death, since his lips turn yellow when he is dead at the end of the play. Various shades of blue are found inside and outside the <i>Novia's</i> house at dusk, accompanying Leonardo's night rides and preempting his death at night under the moon's <i>vivo resplandor azul</i>. The predominant colour in Leonardo's and the <i>Novia's</i> houses is pink, a variant on red which is the colour of passion and blood. Pink and red symbolise the couple's relationship and foretell the future bloodshed between Leonardo and the <i>Novio</i>. The <i>Novia</i> herself appears wearing a black wedding dress as a symbol of death and mourning. The final scene takes place in a stark white dwelling with a <i>sentido monumental de iglesia</i>, where the mourning of the women suggests a place bleached of life and hope.</p> | 30 |

| Question | Answer | Marks |
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| 8 | Carmen Martín Gaité, <i>Las ataduras</i> (short story), in the collection <i>Las ataduras</i> | |
| 8A | <p>EITHER</p> <p>Analyse this passage, giving its context and discussing its significance in the short story. Include any comments on content or style that you consider significant.</p> <p>This passage occurs just after Santiago’s death and Eloy’s departure. The narrator has remarked that Alina’s memories after that point are <i>más confusos que los antiguos</i>, which explains the <i>ni sabe</i> in the opening line. Likewise, <i>ahora, después de los años</i> suggests that the middle section of the text reflects Alina’s memories as she sits by the Seine. The alienation of her last two years of <i>bachillerato</i> is reflected in her not acknowledging people who pass by during her solitary moments – unsurprisingly interpreted as aloofness by the villagers. Her writing represents a connection to the <i>abuelo</i> and to Philippe but a separation from her father. The arduousness of the village girls’ lives is represented in their serious demeanour and hard labour, which contrast with Alina writing poetry. The image of them barefoot, carrying water, child in tow, reflects continuity and tradition; Alina’s vision of Santiago represents progress. <i>Novios</i> and early motherhood seem their destiny: ironically, Alina will soon find herself in the same condition, bringing a premature end to her studies. The dual sensation of <i>vergüenza</i> and <i>regodeo</i> is typical of Martín Gaité’s acute portrayal of Alina’s developing outlook, and is reminiscent of other telling contrasts in the text, such as Benjamín’s irresponsibility and Alina’s maturity.</p> | 30 |
| 8B | <p>OR</p> <p>Assess the influence of male characters on Alina’s life in <i>Las Ataduras</i>.</p> <p>The two dynamics in <i>Las Ataduras</i> are Alina’s development from young child to mother, and the influence of the male characters on that process. Santiago and Benjamín compete for influence over her, with Santiago making a case against putting down roots in one’s home area and Benjamín arguing to the contrary. Santiago empathises with Alina in a way that others do not. His travel stories open her eyes to the wider world and he communicates to her his <i>sed de vida</i>. Certain negative traits are repeated in the male characters: Benjamín and Santiago both keep Alina up irresponsibly late, both lose control of their emotions and both develop a fear of death. Martín Gaité also casts Benjamín and Philippe as rivals. Benjamín drinks to excess, lacks empathy and is self-pitying: his character flaws may be interpreted as reflecting provincialism, self-interest and immaturity. Philippe is portrayed as an extreme and even unbalanced figure, dismissive of family bonds, who appears to have exploited his time in Spain to seduce Alina and disparage Spaniards. He is confrontational and even cruel towards those in whom he finds fault. Eloy is less emotionally mature than Alina and so offers no future. Alina feels love for all these characters, but they are all problematic influences in her pursuit of happiness.</p> | 30 |

| Question | Answer | Marks |
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| 8C | <p>OR</p> <p>What do you consider the principal stylistic features of <i>Las ataduras</i>?</p> <p>Martín Gaité uses direct speech and juxtaposition of key moments to drive the narrative and highlight major themes. Benjamín's sob of <i>Alina</i> on her childhood hillside is immediately echoed in Philippe's cry of <i>Alina</i> in her marital home. These opening scenes are mirrored by the closing sequence of Benjamín sobbing in Santiago, Alina regaining her composure in Paris, and her parents' return home from the hill. The novella thus comes full circle, with the middle section – implicitly, Alina's memories – inspiring her to reach out to her parents to repair her family relationships. Occasional switches into the present tense add to the sense of connection between the present and the past. Juxtapositions also contribute to the unity of the text: when Alina takes her seat by the Seine, the narrative flashes back to her looking out over the Miño, and then to her father teaching her about rivers in school; no sooner has her grandfather spoken of <i>ataduras</i> than she encounters Eloy, who is about to break his <i>atadura</i> both to her and to the village. There is mirroring also between characters, with both Benjamín and Santiago, and later Benjamín and Philippe, announced as rivals for influence over Alina. <i>Perdió a su hija en aquellas fiestas... pero no se apercibió</i> is an example of the narrative voice heightening tension by foreshadowing events, which also occurs when Alina heads to her meeting with Eloy anticipating a different sort of encounter to what actually takes place.</p> | 30 |

| Question | Answer | Marks |
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| 9 | Miguel Hernández, <i>Antología poética</i> | |
| 9A | <p>EITHER</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><i>Canción del esposo soldado</i> describes the poet's feelings towards his future paternity and his longing of Josefina Manresa whilst he is fighting in the Civil War. Hernández's motivation to continue fighting in the War is the hope to find peace and return to his family and new son as alluded in the verse "para el hijo será la paz que estoy forjando". References to "hambrienta dentadura" or "defendiendo tu vientre de pobre que me espera" point out the family's financial struggles recurrently in the poem. An epic but personal tone dominates the poem. The first few verses focus on Josefina's maternity and she is a "cristal delicado" that he is protecting as a soldier. "Aquí con el fusil tu nombre evoco y fijo" and "defiendo tu hijo" refer to his paternal feelings and his wish to reunite with his wife. In the final stages the poem turns into a statement of hope as he addresses his wife to tell her about their future life together after the victory of the Republican Army.</p> | 30 |
| 9B | <p>OR</p> <p>Discuss the use of imagery in <i>El rayo que no cesa</i> providing relevant examples from particular poems.</p> <p><i>El rayo que no cesa</i> is made up of love poems with a rich imagery constantly underscored by a deep sense of frustration and disappointment. The first poem begins to a reference to a "cuchillo carnívoro", image which evolves into a homicidal bird hovering above the poet. This image introduces the motif of simultaneous attraction and rejection to exemplify the poet's love feelings. The "estalactita" image complements the "rayo" visually in the second poem and it is reinforced by a reference to "rígidas hogueras". This image of fire, while it suggests warmth, contains a negative force of destruction and complements the image of "fraguas coléricas". The negative and pessimistic images of "tiburones" and "guadañas" in the third poem intensify the motif of the cutting and annihilating force which are guided by the woman to whom he is submissive. Hernández's collection reiterates the use of, often, antithetical imagery that depict unexpected realities which are coupled with the underlying themes of anguish and despair.</p> | 30 |

| Question | Answer | Marks |
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| 9C | <p>OR</p> <p>Discuss Hernandez’s portrayal of absence in the collection <i>Romancero y cancionero de ausencias</i>.</p> <p>Hernandez’s <i>Romancero y cancionero de ausencias</i> is defined by the poet’s existential relationship with life, love and death which turn the collection into an intimate diary. The first example of the <i>ausencias</i> stems from the poet’s reaction to the start of the Civil War as the conflict is the source of death and destruction for society. Hernandez’s “ausencia en todo veo” and “tristes guerras” highlight the poet’s perception as his “si no son palabras” and “si no mueren de amores” suggest love and dialogue as the solution to conflict. The death of his second son defines the second <i>ausencia</i> of the collection. Deeply affected by the tragic event Hernández’s poetry turns recurrently sorrowful. Hernández’s imprisonment marks the final <i>ausencia</i> as the <i>cárcel</i> isolates the poet from his wife and son Manuel Miguel. Although imprisoned, the poet maintains a degree of hope when he writes “quién encierra una sonrisa?” and his “quién amuralla una voz?” highlights a claim to freedom.</p> | 30 |

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| 10 | Jorge Luis Borges, selected short stories: <i>La muerte y la brújula, El jardín de los senderos que se bifurcan, El encuentro, La forma de la espada, El milagro secreto, El sur.</i> | |
| 10A | <p>EITHER</p> <p>Analyse this passage, giving its context and discussing its significance for this story and for the themes explored throughout the stories you have studied. Include any comments on content or style that you consider significant.</p> <p>The first line of this extract from <i>El sur</i> associates <i>simetrías</i> with <i>realidad</i> – ironic, perhaps, in view of the symmetries associated with unreality in <i>La muerte y la brújula</i>. The image of the city as a <i>casa vieja</i> is echoed in the description of the train – both recalling other stories where large, empty spaces are associated with disturbing events. The vivid portrayal of Buenos Aires is one which the narrator seems to expect readers to recognise (<i>Nadie ignora que..., la casa de Yrigoyen...</i>). Dahlmann’s anticipation of city sights, the <i>vértigo</i> he experiences and the sense that <i>todas las cosas regresaban a él</i> indicate his gradual slippage into an alternative reality. So too does his encounter with the <i>mágico animal</i> (which, he reflects, inhabits a more liberating temporal plane than <i>la sucesión</i> of human existence). His reading matter for the train journey, <i>Las mil y una noches</i>, is another hint that he is departing from the conventional flow of time. The traditions of the <i>mundo más antiguo</i> in <i>el Sur</i> include the violent death that Dahlmann faces at the end of the story (<i>sur</i> has similarly dangerous associations in <i>La muerte...</i>). The closing affirmation that he has risen above <i>las fuerzas del mal</i> is true insofar as he has escaped from the indignities of the <i>sanatorio: el sur</i> will be a worthier setting for his demise than a hospital bed.</p> | 30 |
| 10B | <p>OR</p> <p>Examine how the protagonists of these stories respond to the prospect of violent death.</p> <p>In <i>El encuentro</i>, Duncan chooses his weapon <i>casi al desgaire</i>, but both he and Uriarte are transformed by danger as the knives take control. The narrator initially <i>anhelaba que alguien matara, para poder contarlo después</i>, but is left <i>roto</i> when that death actually occurs. In <i>La muerte...</i>, <i>El jardín...</i> and <i>El sur</i> the protagonists face death with studied calm. Lönnrot’s <i>tristeza impersonal</i>, Yu Tsun’s <i>contrición</i> and Dahlmann’s detachment reflect what D L Shaw has called the ‘tragedy without terror’ of Borges’ portrayal of human destiny. Lönnrot’s existential ennui had already been apparent as he set out to Triste-le-Roy, and his approach to his death matches that tone. By contrast, Hladik in <i>El milagro secreto</i> is overcome by terror. Ironically, he tries to counter this by imagining all variations of death by firing squad, in the hope that reality never matches the imagination, and then celebrates that, until his execution date, he is <i>invulnerable, inmortal</i>. His pact with God, though humbly conceived to <i>redimirse</i> from his literary <i>pasado equívoco</i>, is expressed as a more grandiose proposal to <i>justificarme y justificarte</i>. This story of the doomed writer challenging his creator is typical of Borges’ fiction, in which individuals often find themselves alone in the face of an indifferent universe.</p> | 30 |

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| 10C | <p>OR</p> <p>These stories feature an Irish Republican in Brazil, a Chinese spy for Germany in England, an East European rabbi in Buenos Aires, etc. Why do you think that Borges places so many of his characters outside their normal cultural framework?</p> <p>Human oppression and metaphysical paradoxes bear down on the characters in these stories. At times an unfamiliar cultural framework underscores a character's lack of supportive social structures as they confront their dilemmas; alternatively, it may imply that they are adrift or in exile, making their situation analogous to that of mankind in an unfathomable cosmos. The diversity of characters and settings emphasises that the challenges they face are universal rather than parochial. In some cases, the characters' cultural inheritance influences their response: Hladik, the Jewish writer in Nazi-occupied Prague, uses his relationship with God to <i>justificarse</i> through the <i>milagro secreto</i>; the story of Yu Tsun's ancestor makes his work as a spy seem <i>insignificante</i>. Cultural ironies add to the tension, eg an Irishman fighting for England, or an Irish Republican hiding out in a British general's home. Names in <i>La muerte y la brújula</i> – central European for people, French for places – contribute to an alternative-reality vision of Buenos Aires that befits the dénouement. Cultural identity can be a theme in its own right: in <i>El encuentro</i>, the tall, fair-haired Duncan is stabbed to death, like his namesake in Shakespeare's <i>Macbeth</i>; as with Dahlmann in <i>El sur</i>, the place and manner of his death are archetypally Argentine, and his nemesis is of indigenous ancestry. For Dahlmann, this death helps him to achieve <i>argentinidad</i>; for Duncan, outside his inherent cultural framework, life ends <i>como un sueño</i>.</p> | 30 |

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| 11 | Javier Cercas, <i>Soldados de Salamina</i> | |
| 11A | <p>EITHER</p> <p>Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</p> <p>This extract comes from the second part of the novel and depicts the scene of Sánchez Mazas' persecution after his failed execution by a Republican firing squad. As Sánchez Mazas is found by one of the searching soldiers, he remains still and expectant, but the soldier behaves in an unexpected way and the "descarga no llega". The detailed description of the scene focuses on the psychological perception of the characters. For the defeated Republican soldier, the Civil War is already over, and he deems the execution of another man unnecessary. Paradoxically, the anonymous soldier is unaware of the man's identity and spares the life of a future member of Franco's repressive regime. The extract alludes to human existentialism in its second half, to illustrate the soldier's psychological state and justify his decision beyond political ideologies.</p> | 30 |
| 11B | <p>OR</p> <p>Discuss <i>Soldados de Salamina</i>'s portrayal of the Civil War, making reference to specific characters and episodes in the novel.</p> <p>The Civil War is portrayed through the personal experiences of mostly anonymous people such as María Ferré, Jaume Figueras and Antoni Miralles. Politicians and army leaders, with the exception of Sánchez Mazas, are absent from the narrative and the characters in the novel, as in the war, came from different backgrounds and had political beliefs that would not fit either the Nationalist or Republican ideals. Cercas portrays a humanised Civil War where mass executions took place and fighting was fierce but where collaboration was a common occurrence. This approach to presenting the conflict challenges the propaganda spread by Franco's dictatorial regime and suggests that the reconciliation between the Republicans and Nationalists is possible. Cercas' investigation of the events around the failed shooting of Sánchez Mazas exposes the need to recover the historical memory as the official account fails to portray the reality of the conflict.</p> | 30 |

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| 11C | <p>OR</p> <p>Discuss the significance of the title of the novel.</p> <p>The title <i>Soldados de Salamina</i> refers to a war in the classical world where the Greeks defeated the Persians to keep control of the island of Salamis. According to history books, the event symbolised the prevalence of the western civilisation in the region glorifying the actions of the Greek soldiers. In the novel, Cercas' interview with Rafael Sánchez Ferlosio, Mazas' son, delves into the difference between <i>personajes de carácter</i> and <i>personajes de destino</i>; being the latter type, the Greek soldiers, those who managed to change the course of history against all odds. The common ground between the heroes in the classical war and the characters in <i>Soldados de Salamina</i> is the capacity of a small group of soldiers to change the destiny of nations. The failure of the <i>pelotón de fusilamiento</i> to execute Mazas or Miralles' Second World War campaigns in Africa exemplify the notion that political ideologies and beliefs are fulfilled by the actions of individuals.</p> | 30 |

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| 12 | Gabriel García Márquez, <i>Del amor y otros demonios</i> | |
| 12A | <p>EITHER</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 1, portrays the decadence of Bernarda and the Marquis. Their mutual loathing is one reason for Sierva María's preference for the kinder world of the African slaves. Their ignorance of the date, their daughter's birthday and even (in the Marquis' case) her age illustrates their detachment: it is ironic that the Marquis must turn for enlightenment to the <i>reclusas</i> of the <i>manicomio</i>, whose cacophony makes a fitting backdrop for scenes set in the house. The Marquis' hammock becomes a recurring symbol of his indolence, and his <i>¡Qué vida tan lenta!</i> remark is reminiscent of the psychological malaise of the Spanish clerics (Delaura, Aquino and the Bishop) later in the novel, illustrating the colonial ruling class' declining grip. The narrator has previously explained that Bernarda <i>se había borrado del mundo por el abuso de la miel fermentada y las tabletas de cacao</i>: this is the <i>vicio insaciable</i> mentioned in the penultimate line, and is typical of the novel's exotic touches, which often reveal a dark side to the meeting of the Old World and the New in this society (such as Bernarda's role in the slave trade). The house abounds in images of decay: its ruinous state reflects both on the city, of which it had been the <i>orgullo</i>, and the dying days of colonial rule. By contrast, the slaves' <i>patio</i> is a thriving scene of celebration, although its <i>esplendor</i> has also passed.</p> | 30 |
| 12B | <p>OR</p> <p>“The ambiguous portrayal of Sierva María makes it hard for the reader to relate to her.” Do you agree?</p> <p>Sierva María (SM) is not a conventional literary figure, not least because the text both credits and dismisses claims of her demonic possession. Magical realist elements, such as her hair coiling <i>con vida propia como las serpientes de la Medusa</i> or, at her death, gushing <i>como burbujas</i> over her rejuvenated skin, further complicate the reader's response. Nonetheless, readers can relate to the pathos and innocence of her arrival at the convent, her rage and humiliation at the brutality of the exorcism, and the fortitude of her urge to escape. In addition, certain observations on SM stand out for their clarity, such as Delaura's conclusion that what might appear demonic about SM is the <i>costumbres de los negros</i> acquired because of her <i>abandono</i> by her parents. Her father later attributes to her upbringing among slaves her <i>silencios, explosiones de violencia irracional, astucia</i> and <i>vicio de mentir por placer</i>, all of which remain features of her reaction to inhumane European authority. She even lies to her friends Laborde and Delaura, and at one point the latter is stirred to think of her as <i>una verdadera energúmena... envilecida por el diablo</i>. However, this reflects his oppressed Catholic view of sexuality rather than her true nature, and her elegance as the <i>virreina's</i> dinner guest demonstrates that she is neither mad nor demonic.</p> | 30 |

| Question | Answer | Marks |
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| 12C | <p>OR</p> <p>Discuss instances of both good and bad communication between characters in <i>Del amor y otros demonios</i>.</p> <p>Two impediments to communication are Sierva María (SM)'s propensity to lie and to remain silent. She lies even to those who mean well, such as the doctor, and uses silence as part of her defence mechanism against the oppression of European culture, such as when the tutor tries to teach her how to read, or on her arrival at the convent. Her silence is also a reaction to the lack of love from her parents. By contrast, when Laborde and Delaura show her love later in the novel, she communicates with them. She also communicates with nuns at the convent who visit her cell to hear her speak in ghoulish voices. The dream becomes a communication tool between her and Delaura, who expresses his love for her through verse – including some of his own that is only discovered a century later, reflecting the frustration of their love. The Marquis and Delaura both unburden themselves to Abrenuncio, a Jew outside the remit of church authority who is more compassionate than the Catholic characters. By contrast, when Delaura confesses to the Bishop, the latter, angered at him supposedly communicating with demons, <i>lo borró de su corazón</i>. The end of the novel is characterised by communication failures between characters who, with firmer will and better coordination, could have brought about SM's release.</p> | 30 |

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| 13 | Mario Vargas Llosa, <i>La tía Julia y el escribidor</i> | |
| 13A | <p>EITHER</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 13 is striking for the way in which Mario conflates the two dramas in his life. Throughout the novel the plot lines centred respectively on <i>tía Julia</i> and Pedro Camacho (PC) have been closely linked, reflecting the dual influence they exert on Mario's development. At this point both these characters are undergoing crises of life-changing potential. In Mario's insomniac state, the telephone calls in which his family members conspire to separate him from Julia blur into those of confused listeners to the radio station. The long, tortuous sentence beginning <i>Pensaba...</i> reflects Mario's mental state as his thoughts range across this disorientating landscape. The tone of the narrative, usually light and ironic, turns to pathos: this has previously occurred where Julia's vulnerability has come to the fore, but here the pathos concerns PC's unwitting dependence on his less celebrated colleagues spontaneously using the little influence they have to protect him from his <i>olvidos</i>. Mario is touched that the actors – senior practitioners of their art – turn to him, an 18 year-old, for help (partly a reflection of his <i>título pomposo</i> at the station, but also implicitly of the status that his education and social standing give him). The novel's customary irony resurfaces with Mario's reference to <i>el plagio</i> as the standard technique for assembling the news broadcasts, and with his work-mates unashamedly trying to overhear his romantic exchange with Julia – a reminder of the allure of such <i>radioteatro</i>-type subject matter.</p> | 30 |

| Question | Answer | Marks |
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| 13B | <p>OR</p> <p>‘La tía Julia y el escribidor amounts to an apology by Vargas Llosa for the cultural snobbery and <i>machismo</i> of his younger self.’ Do you agree?</p> <p>An initial point to consider is the extent to which Vargas Llosa equates to Mario either as character or narrator. Vargas Llosa the author has used the even-numbered chapters as a homage to the genre of melodrama, for which he expresses his admiration in the prologue. Mario the narrator is implicitly the author of the even-numbered chapters in homage to Pedro Camacho (PC), even though he does not listen to <i>radioteatros</i>. The reader is left to deduce that Mario has notionally re-written PC scripts in prose form to rescue his friend’s work from oblivion, in gratitude for the inspiration he found in PC’s dedication to writing. They are therefore a celebration of literary diversity rather than an apology for cultural snobbery, given that the young Mario admired PC’s work rather than looking down on it. Mario is keenly aware of the gulf between his and <i>la tía Julia</i>’s literary taste, but more because of the communication barrier it represents for them than as a matter of snobbery. Mario’s relationship with <i>la tía Julia</i> is largely considerate and respectful, although there is an element of coercion in the way he leads her to marriage and some lack of empathy in the way he writes her out of the final chapter. Nonetheless, Vargas Llosa allows the reader to feel Julia’s pathos and vulnerability, and dedicates the novel to his ex-wife Julia in admiring terms (whether this amounts to an apology is open to interpretation).</p> | 30 |
| 13C | <p>OR</p> <p>‘Story-telling lies at the heart of <i>La tía Julia y el escribidor</i>.’ Do you agree?</p> <p>In the prologue of <i>La tía Julia y el escribidor</i> Vargas Llosa establishes that the novel was inspired by the <i>melodramáticas historias de un autor de radioteatros</i>. Story-telling is therefore integral to the work: Pascual embellishes newspaper stories for radio news bulletins; Mario eagerly turns out his <i>cuENTOS</i> in the hope of getting them published; Pedro Camacho (PC) writes <i>radioteatros</i> broadcast to an avid mass-audience. These three genres of narrative are counterpointed to illuminate their differences and similarities. Eventually the fictional world of the <i>radioteatros</i> merges into the ‘real-life’ world of Mario and <i>la tía Julia</i>, which comes to resemble melodrama. Mario concludes that PC, a purveyor of disposable <i>radioteatros</i>, can be a truer and more dedicated writer than the feted authors of the literary elite, and that <i>todo el mundo podía ser tema de cuento</i>. PC’s decline comes about when he loses control of his prolific output. Mario, by contrast, maintains a life outside literature with family and friends, which gives him the equilibrium eventually to fulfil his dream.</p> | 30 |