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MARK SCHEME

Maximum Mark: 60

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This document consists of **35** 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>1. LA ARGENTINA DEL SIGLO 21</p> <p>Film: <i>Historias mínimas</i> (Carlos Sorín) Film: <i>Familia rodante</i> (Pablo Trapero) César Aira, <i>La villa</i></p> <p>A. Analiza el significado de los símbolos, metáforas e imágenes que se destacan en las obras que has estudiado.</p> <p>Each of <i>Historias Mínimas</i>' three protagonists has significant symbols associated with his or her life in contemporary Argentina. For Roberto, 'Fat Away' represents the banality of his work, while the cake symbolises his desire for family life as an escape from loneliness. His worry over its decoration reflects his nervousness about how to impress <i>la viuda</i>: what starts out as a plausible offering becomes the object of ludicrous fussing and ends up suffering the fury of his frustration. For María, both the <i>multiprocesadora</i> and the trip to Brazil are absurdly impractical: she even seems puzzled by the <i>set de belleza</i> – unsurprisingly, given how problematic it is for her to venture outside her home. For Don Justo, the boots and walking stick are contrary symbols – the former representing his continuing capacity for independence and the latter his frailty. The music box symbolises his defiance of his son's constraints on him, while the quest for Malacara becomes a search for redemption. Television offers a banal alternative reality for the lonely, while the journey to San Julián represents each character's quest for a better life.</p> <p><i>Familia rodante</i> was made just after Argentina's 2001 crisis shook faith in national institutions. To Argentine viewers, Oscar's expulsion of Ernesto may be a metaphor for that unruly event. In similar vein, the van symbolises middle-class life in Argentina: precarious, costly, and chaotically directed by those in charge. The images of the passing road and crash barrier suggest that family members remain absorbed by mundane realities even when getting away from their daily routine: only the young take advantage of the stops at the San Martín museum and the river. The mannequin of a <i>granadero</i> overseeing Yanina's attempt to seduce her cousin in the museum sets the heroic values of the independence era in contrast to contemporary mores. Emilia's unruly birds and disobedient cats at the start of the film prefigure her restless family. The contemplative closing shot of her echoes the opening scene, in which her photographs seemed to represent a lost past – brought to mind again by her encounter with the <i>viejo</i> at the wedding. The accompanying tango music (associated with the city) implies nostalgia and regret, just as the (rural) folkloric music of the wedding underscores the joy and innocence of that gathering, with its reaffirmation of love and marriage.</p>	30

Question	Answer	Marks
1(a)	<p>In <i>La villa</i> the main symbol is the shantytown – both a malodorous slum and a mysterious dream-space. Despite its <i>sordidez y desesperación</i>, Aira uses cosmic imagery – a dark centre from which no one emerges (like a black hole) and a bright outer ring (like a corona) – to give it an air of transcendent mystery. The non-rational geometry where people live in cubic spaces, streets never reach the centre, rain flows outwards despite there being no slope, and the peripheral lighting can spin like a horizontal wheel of fortune lends a dream-like quality to both the narrative and the characters' experience. Alfredo symbolizes courage and Adela stability: Maxi introduces them so that Alfredo can help Adela <i>salir de las aguas inmateriales del espejo...hacia la realidad</i>. Adela earlier reimagined Maxi as a protective supernatural presence, while Maxi sees her as <i>un duende del espejo</i> who offers him protection. Cabezas conjures up the <i>potencias supremas del mal</i> to create a <i>ciudad oculta, de la que sería el rey y dios</i>, but as his watery demise draws near he reimagines the world as a <i>mar del error</i>. The overall impression is one of characters who compensate for their mundane surroundings by generating alternative realities of the mind.</p>	

Question	Answer	Marks
1(b)	<p>B. Analiza los temas de la inocencia y la decadencia moral en las obras que has estudiado.</p> <p>The charm of <i>Historias Mínimas</i> derives from the innocence of the main characters. María is a simple woman bedazzled by the allure of the <i>concurso</i>: her rapt participation in the show brings her into contact with more exploitative characters, but her reflective mood on the bus home suggests it has been a learning experience with no harm done. Don Justo's innocence is key to his charm, though he is also shrewd in eluding his oppressive family. Sorín focuses on his search for redemption through reconciliation with Malacara: his regret is evident, and Fermín does not admonish him for the moral blemish of evading responsibility for his misdeed. In Roberto's storyline, there is a charming innocence in his tortured attempt to provide a birthday cake for René. The highway officer's referral of Roberto to his mother-in-law is an endearing instance of provincial life. The specific moral issue in his story is his continuing struggle to come to terms with jealousy. His marketing of dubious and inappropriate merchandise is part of a generalized commercialism promoted via television. García comes across as an innocent exploited by corporate greed. Nonetheless, Sorín's focus is on three innocent characters questing for a better life rather than on the moral decadence of the wider world.</p> <p><i>Familia rodante</i> follows a four-generation family journey to a distant relative's wedding, at the behest of the elderly matriarch. The expedition is announced in the opening scene while the family celebrate her birthday – a setting and a plan that imply a wholesome family endeavour. However, even while singing <i>Cumpleaños feliz</i>, Yanina is casting less than innocent eyes at her cousin Gustavo, prefiguring the sexual tensions that will disrupt the journey. Although young Matías is largely unaffected by the adult decadence (the bathroom used by others for sexual gratification and snorting cocaine is used by him to blow bubblegum) it could be inferred that the exploits of the teenage travellers reflect a lack of moral example from their parents. This becomes apparent as Ernesto's immoral advances to Marta prompt confrontation and grief among the parental generation. Ernesto ends his journey alone and tearful, suffering the consequences of his egoism (mitigated perhaps by his implicit portrayal as an OCD sufferer). By contrast, the wedding reflects the innocence of rural culture (unlike the urban decadence of the <i>familia rodante</i>), bringing together the generations to enjoy traditional customs. Dawn duly finds various couples celebrating their love in a picturesque setting.</p>	30

Question	Answer	Marks
1(b)	<p><i>La villa</i> is set in a morally ambivalent world where churches act as fronts for drug gangs and illegal tapping of the electricity network is a positive achievement. The main characters represent opposite extremes of innocence and decadence. The shanty-dwellers admire Maxi's <i>pureza</i> and child-like nature: they duly protect him and carry his sleeping body in the final chapter. He feels sympathy and concern for them, but there is no conscious moral element in the help he offers: he is motivated by a more existential calling to fill his time, which Aira calls the <i>misterio de la caridad</i>. Maxi gravitates towards the novel's other innocents, Adela and Alfredo. At the other extreme, Cabezas chooses a path of evil, imagining himself as king of a <i>ciudad oculta</i> – an ironic pretension, in view of his floundering end. Aira offers some mitigating circumstances: Cabezas came to Flores to end abuses of police power, and his subsequent choice of evil occurs after he is <i>destruido por el fracaso, por la contaminación lenta y corrosiva del crimen</i> and because he has no one with whom to embark on the alternative path of love. He has duly become corrupt, exploitative and drug-dependent and is outflanked by the judge, herself a morally ambiguous figure who <i>destruía a partir de la menor suspicacia</i>.</p>	

Question	Answer	Marks
2(a)	<p>2 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>A Analiza la importancia de la soledad en estas obras. ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta con ejemplos concretos.</p> <p>The protagonists of <i>Las 13 rosas</i> are captured and imprisoned in Las Ventas towards the final stages of the film. The overcrowded cells and the dire living conditions in prison push the boundaries of their mental sanity as they feel increasingly detached from society. Survival in Las Ventas becomes a matter of individual psychological strength. Despite the fact that they rely on one another to endure the hardships of prison, at an individual level, they cannot avoid feeling isolated as they have no contact with their respective families. The lack of any formal accusation or legal process enhances the feeling of betrayal and frustration.</p> <p>In <i>Esos cielos</i> Irene's imprisonment has exacerbated her feeling of loneliness that were already acute following her decision to leave the armed organisation. In jail only her friend Margarita provides her with psychological support, but this disappears once Irene recovers her freedom. She is longing to escape from the existence that has brought her to her current solitude. The absence of correspondence from family and friends provokes the suspicion that even her closest ones, such as her former boyfriend Andoni, may have chosen to forget about her and thus deepens the feeling of loneliness. Paradoxically, her luggage as she leaves prison is almost exclusively literature. Irene relates to the North American writer Emily Dickinson who, similarly to Irene's own experience, lived isolated in her room and whose window would be her only link with the outside world. The recurrent use of metaphors about the sky and the clouds and the poetry are the means through which Irene's loneliness impregnates the novel.</p> <p>In <i>Como agua para chocolate</i> the isolation of the ranch is used to underline the contrast between Mexican society and Mama Elena's household which, at various levels, becomes a prison to the De la Garza women. The remote ranch ruled with an iron fist by Mama Elena becomes a fortress that is inaccessible to visitors and prevents the De la Garza women from accessing the outside world. Tita is often seen alone and is certainly the most isolated character in the household: she feels imprisoned by Mama Elena and knows she will never be able to leave the ranch in keeping with family tradition. There are certain locations within the ranch that the women use to isolate themselves further and hide from controlling characters like Mama Elena. The <i>cuarto oscuro</i> which was once used by Mama Elena and Tita to bathe the matriarch becomes a secret location where Pedro and Tita enjoy privacy. The pigeon loft is transformed into Tita's refuge to hide from Mama Elena after the death of Rosaura's son.</p>	30

Question	Answer	Marks
2(b)	<p>B Analiza la evolución de los personajes femeninos en las obras que has estudiado. Justifica tu respuesta con ejemplos concretos.</p> <p><i>Las 13 rosas</i> portrays the political commitment of a group of young <i>milicianas</i> engaged in the resistance to Franco's regime. The film depicts their journey as members of resistance groups with varying levels of political and activist involvement. Martínez Lázaro develops the plot through the characters of Virtudes and Maria del Carmen, both of whom abandon the struggle when they realise the Civil War has been lost. Despite their political beliefs they decide to find regular jobs that may bring them stability and security. Virtudes is taken on as the nanny of a <i>falangista</i> family in the hope that this may give her protection during the period of post-war repression. Julia Conesa works as a tram driver and has a romance with a <i>falangista</i> soldier. Avelina García leaves Madrid to return to her father's village where she expects to be safe. The story of the female protagonists focuses on their ability to adapt to the changing circumstances of post-war Spain. Despite their youth they develop maturity and strength of character through their exposure to brutal repression. They are able to face their own nemesis with fortitude, reasserting the values that inspired their initial activism.</p> <p>In <i>Esos cielos</i> the return from Barcelona, as she is released from prison, to her hometown Bilbao becomes an internal as much as a physical journey for Irene. The poems she reads on the bus become increasingly life-enhancing, suggesting the evolution of Irene's character from the initial fearfulness to hopeful expectation upon her arrival in Bilbao. Irene's homecoming feels to her like the start of an internal exile, since she is not forgiven for her apparent betrayal and feels alienated in her home town. Wishing to forget the past that marginalised her from society, and to a large extent made her invisible, the protagonist feels she has the strength to assert herself as an independent individual capable of taking her own decisions. The different tones of the sky and the clouds constitute a rolling metaphor that depicts the protagonist's state of mind. The sky that at first seems threatening to Irene starts to clear, allowing her to see the moon towards the end of the novel – suggesting the establishment of a new identity for her.</p> <p>In <i>Como agua para chocolate</i> Mama Elena's oppressive regime constrains the development of the characters. However, despite her efforts, the reader perceives change and evolution in most of the De la Garza sisters. From the outset of the novel we are aware that Tita, being the youngest daughter, is not allowed to marry or have children since her duty is to look after Mama Elena until her death. The novel follows Tita from birth to death, focusing on her tortured relationship with Pedro Muzquiz. Tita's engagement to Dr Brown seems to be a turning point in her development, but she rejects the American doctor to pursue Pedro. Their love story is a struggle throughout the novel, but the eventual triumph of their passion suggests the fulfilment of both characters. Rosaura could be seen as a character caught between love and tradition. Her arranged marriage to Pedro affects her relationship with Tita, whose food physically deforms her, causing Rosaura's premature death.</p>	30

Question	Answer	Marks
3(a)	<p>3 EL CINE DE PEDRO ALMODÓVAR</p> <p><i>Todo sobre mi madre</i> <i>Volver</i> <i>Julieta</i></p> <p>A Analiza el llamado ‘universo femenino’ de Almodóvar en las películas que has estudiado.</p> <p>Both Almodóvar and connoisseurs of his work use the term <i>universo femenino</i> to describe the world of a film where the central character is female and predominantly interacts with other women. Almodóvar has spoken of his inspiration as a creative artist as coming in part from watching women who often had to act and dissemble in order to protect family life from the <i>machista</i> attitudes prevalent in his childhood. He has also cited Hollywood’s brand of <i>cine de mujer</i> as an inspiration. Both these influences impressed on him the personal and performance qualities of women, whom he has called <i>lo suficientemente misteriosas como para convertirse en un excelente sujeto dramático</i>. He has also stated that <i>cualquiera podría tener un universo femenino como el mío</i> by realising that many older women have <i>historias maravillosas que contar</i>.</p> <p><i>Todo sobre mi madre</i> opens in Madrid, where Manuela’s main relationship is with her son Esteban. After his death she moves to Barcelona, where all her main relationships are with women (and the only significant male characters have become women). These friends bond into a close-knit group, understanding each other’s pain, supporting each other through difficulties, and finding resolution. Almodóvar’s notes on the film paraphrase the <i>Tranvía</i> line to refer to <i>la bondad de las desconocidas</i> as a description of how these women bond together to overcome the <i>machista</i> legacy of Esteban (<i>padre</i>).</p> <p><i>Volver</i> opens and closes in a village where the women bond for certain rituals, such as cleaning tombs or gathering for wakes. Agustina exemplifies the village woman who becomes a <i>vecina solidaria</i> to look after her needy neighbour. In the Madrid <i>barrio</i> the village culture lives on, with Raimunda forming an alliance among her <i>vecinas</i> to staff the restaurant, among other tasks. Ultimately, the women of the family come together to resolve the troubling legacy of the past (caused by selfish and abusive male behavior). They and their story represent the <i>universo femenino</i> of <i>Volver</i>.</p>	30

Question	Answer	Marks
3(a)	<p><i>Julieta</i> was billed as Almodóvar's return to the <i>universo femenino</i> of his most successful period, epitomised by the films discussed above. The protagonists' shifting identities as partners, lovers, wives, mothers and daughters generate the <i>universo femenino</i> of this work. The <i>universo femenino</i> is also apparent in the way Julieta shares confidences with Ava and Beatriz. However, unlike the earlier films, where the <i>universo</i> protected women from the consequences of male misconduct, Julieta's life is destabilised by other women – principally Antía, but also the manager of Antía's retreat, Marian the housekeeper, Sanáa and Ava (although the latter three also have a positive influence). Bea seeks refuge abroad to escape Antía's oppressive attentions. Male characters have more prominent and positive roles in <i>Julieta</i> than in the earlier films: Julieta and Xoan have a successful marriage, and Lorenzo is an exemplary partner. It could therefore be argued that <i>Julieta</i> is less immersed in the <i>universo femenino</i> than the earlier works.</p>	

Question	Answer	Marks
3(b)	<p>B Analiza el uso de efectos visuales y colores fuertes en el cine de Almodóvar. ¿Tienen un significado más allá de lo visual?</p> <p>The striking visual qualities of Almodóvar’s cinema are intended to achieve specific effects. Firstly, they contribute to the director’s thematic intention of creating new perspectives on life and on Spain. Unusual camera angles and bright colours add to the vibrancy and impact of that new perspective, inducing the spectator literally to see life from a different point of view. Secondly, they challenge preconceived notions of good taste, particularly with regard to bright colours and kitsch décor. In this way, they correspond to Almodóvar’s objective of encouraging his audience to reconsider traditional values that might incline them to judge people by superficial characteristics (e.g. prostitute, drug-addict, etc) rather than seeing their common humanity. Thirdly, colours and set are used to accentuate the melodrama: characters with opposing interests or points of view are contrastingly lit in blue and red to emphasise their differences and alert the audience, subconsciously or otherwise, to the existence of unresolved tensions. Some critics suggest that specific colours take on particular significance: for example, red as the colour of vitality, passion and desire. The posters for all three films use strong colours to indicate the energy of Manuela and Raimunda and to hint at Julieta’s complex history.</p> <p>In <i>Todo sobre mi madre</i> red is associated with Manuela’s maternal feelings, yellow characterises the sickly Rosa and her disapproving mother, and blue predominates in the staging of <i>Un tranvía llamado deseo</i>, which is itself a metaphor for Manuela’s adult life. The most striking visual sequence of the film is Manuela’s journey to Barcelona: the shot of the train passing through the tunnel evokes Freudian associations appropriate to Manuela’s quest, and is immediately succeeded by the aerial shot of Barcelona at dusk which announces Manuela’s (and, arguably, Almodóvar’s) arrival in the city. The immediate sequencing of the Sagrada Familia – first seen reflected in the window of Manuela’s taxi – and the <i>campo</i> is a striking introduction to the multi-faceted nature of the city and of the people that Manuela will encounter there.</p> <p>In <i>Volver</i>, the camera lingers on various aspects of the rural traditions to which the film is Almodóvar’s <i>homage</i>. Examples include the communal cleaning of the graves, the preparation of food and the mourners buzzing like flies at the wake. The striking overhead shot of Raimunda washing up in her flat is reprised shortly afterwards as she washes blood from the knife, a graphic reminder of the horror of what has just taken place. Perhaps most crucially to the plot, the visual effects surrounding Irene’s reappearance – including ambiguous camera perspectives – ironically induce the audience to accept her as a ghost and thus buy in to rural superstition.</p>	30

Question	Answer	Marks
3(b)	<p>In Almodóvar's cinema red can be associated with vitality but also with unease. <i>Julieta</i> opens with a red screen that is revealed to be the protagonist's dress, with the blue envelope indicating unresolved business. Red is also prominent in the decoration of her flat, indicating the rawness of her personal life. Lorenzo at one point stands poised between red and white walls, indicating his position on the boundary of Julieta's life. The wallpaper of the flat where Julieta takes refuge in Madrid reflects her swirling state of mind. Like other images in the film (the train passing overhead, Sara in her white nightdress, the torn photograph, the aerial shot of a car on a winding country road, the camera panning along reclining bodies) it echoes earlier Almodóvar films, establishing continuity in his work. When Antía leaves for the retreat, the flashbacks to the man on the train and to Xoan indicate Julieta's sense of foreboding. The defining visual effect in this film is the switch beneath the towel between the two actresses who play Julieta, reflecting her shifting roles as daughter, lover, wife, widow and mother.</p>	

Question	Answer	Marks
4(a)	<p>4 AMÉRICA LATINA: JUSTICIA Y OPRESIÓN</p> <p>Pablo Neruda, Selected poems Film: <i>Diarios de motocicleta</i> (Walter Salles) Film: <i>También la lluvia</i> (Icíar Bollain)</p> <p>A Analiza la importancia del paisaje y de los escenarios en las obras que has estudiado.</p> <p>The Neruda selection uses the landscape in two main ways. Firstly, to illustrate the plight of the dispossessed: hence, in <i>La injusticia</i>, human labour in the landscape appeared to be creating a <i>reino</i> of happiness, only for the poet to discover that <i>no era así</i>; instead, wind destroys <i>la pobre casa</i>, whose inhabitants perish from cold and hunger. The other main use is in metaphors of political oppression: in <i>Vienen por las islas</i>, the same <i>carnicero</i> invader who cuts down the indigenous people also hacks away at the <i>ramaje</i> and <i>coralinas</i>, marking the landscape with <i>huesos...en forma de cruz</i>. In <i>Retrato en la roca</i>, the persecuted exile finds permanence at last in a rock formation that resembles his profile. In <i>Sube a nacer...</i>, the poet reaches out to the oppressed people of earlier generations whose suffering is buried with them <i>en el fondo de la tierra</i>, and calls on them to let their suffering flow like a river through his words. In <i>La United Fruit Company</i>, the focus is both political and economic: the fruit company <i>se reservó lo más jugoso...la dulce cintura de América</i>, while the dockyards through which the land's natural wealth is exported become <i>abismos azucarados</i> where workers die like rotten fruit.</p> <p>The Latin American setting dominates the first part of <i>Diarios de motocicleta</i>. It inspires the journey that Ernesto and Alberto trace on a map in the opening scene and provides a rich visual backdrop as they pass through the pampas, the lake district and the <i>cordillera</i>. At this stage the film is a picaresque adventure, in contrast to the period of reflection that Ernesto's character will undergo in the second half of the film. His encounter with the sick <i>indígena</i> in southern Chile marks the point at which she and others like her begin to interest him more than the landscape. The setting now becomes part of a story of human suffering: the harsh desert existence of the <i>mineros</i>, the lepers' outcast status on the far bank of the river, and the contrast between the majesty of Machu Picchu and the Lima slums. Ernesto's swim across the river symbolises his rejection of established values and commitment to the oppressed, even at the expense of his own safety. In keeping with the progression described above, the film's closing stages feature black-and-white portraits of working people in everyday settings rather than grand landscapes.</p>	30

Question	Answer	Marks
4(a)	<p><i>También la lluvia</i> is set in and around Cochabamba. The setting allows Bollaín to draw a parallel between the so-called Cochabamba Water War that took place in 2000 and the Spanish conquest of Hispaniola under Colón. The irony is that the film-makers, Costa and Sebastián, are passing off Bolivia as Hispaniola for the same kind of profit-motive reasons that have attracted foreign companies to Cochabamba's water privatisation initiative. The transposition of Hispaniola to Bolivia works smoothly on geographical grounds, although the use of quechua-speaking actors to represent indigenous <i>taínos</i> is raised as a cultural anomaly. Extracts from Costa's and Sebastián's film play out variously as read-throughs in a hotel garden, on-location rehearsals and final cuts, a variety of perspectives that demonstrate that lavish sets and costumes are not necessary to understand the significance of the subject matter. The jungle and river sequences vividly demonstrate the <i>taínos</i>' suffering, with the natural environment providing no shelter from the ruthless conquistadors and their attack dogs. In the Cochabamba scenes the grandeur of the <i>prefecto</i>'s headquarters contrasts with the indigenous people's living areas, implying that those of European descent still enjoy privilege five centuries after the conquest.</p>	

Question	Answer	Marks
4(b)	<p>B En las obras que has estudiado, ¿qué factores, entidades y/o individuos consideras principalmente responsables de la opresión, y por qué?</p> <p>Neruda portrays oppression as a historical constant, whether the silent suffering of the workers of Machu Picchu punished by their unspecified overlords in <i>Sube a nacer...</i>, the indigenous victims of the conquistadors' <i>cuchillo</i> and <i>cruz</i> in <i>Vienen por las islas</i> or the exiled victim of the modern police state in <i>Retrato en la roca</i>. This corresponds to the Marxist analysis of <i>La United Fruit Company</i> which depicts (US) multinational companies as a scourge <i>arrasando el café y las frutas (de mi tierra)</i>. This is echoed in <i>Reciben órdenes...</i>, in which the (US) <i>imperio</i> and the <i>dueños del cobre</i> exploit the poet's <i>patria</i>. <i>La injusticia</i> refers to cold, wind and hunger as oppressive forces, until the poet realises that these reflect <i>la medida del hombre</i> – implicitly, each person's place in the class system. Man-made suffering is reflected in the poor man's <i>temblar frente al juez...a otro ser con espada o con tintero</i>: power and the law oppress people rather than bring them justice. Neruda concludes that <i>a mi pueblo/no le permitieron la vida/y le negaron sepultura</i>. The 'they' of this statement indicates that, for Neruda, humanity divides between powerful oppressors, equipped with tools, beliefs and systems, and an oppressed population of innocent, honest labourers.</p> <p>Socio-economic class, politics, race and land ownership are the drivers of oppression in <i>Diarios de motocicleta</i>. The film focuses on the victims, with only brief glimpses of characters like the mine foreman and the nuns who uphold oppressive systems (with passing references also to the conquistadors and the <i>campesino's</i> heartless <i>patrón</i>). The dominant factor in social oppression is control of the land. It lies at the heart of Mariátegui's analysis of oppression in Latin America (studied by Ernesto from Lima onwards). Confiscation of land has been the key weapon used against both the Chilean <i>pareja minera</i> and the Peruvian <i>campesino</i>. Conversely, it is the asset which has enabled Chichina's family to become wealthy. Just as Mariátegui's analysis led him to Communism, so too the <i>pareja minera</i> have become communists, and been persecuted accordingly. Although Ernesto tells Alberto at Machu Picchu that he favours violent revolution, he does not at this stage overtly denounce capitalism or embrace Marxism. However, the film leaves the clear impression that Spanish colonialism, multinational exploitation, domestic political repression and inequitable distribution of land and wealth constitute a single historical narrative of capitalist oppression against which Ernesto (as Che) will react.</p>	30

Question	Answer	Marks
4(b)	<p><i>También la lluvia</i> tells two stories of oppression linked by common themes. The Spaniards' arrival in the New World and their exploitation of the indigenous people is graphically revealed through Costa's and Sebastián's film. Colonialism in general and the greed-driven conquistadors in particular stand out as perpetrators of oppression. The Catholic church abets the conquest by providing a religious justification for it, but Sebastián focuses more closely on the courage of Montesinos and Las Casas in combating the abuses of their fellow Spaniards. The Catholic church is not therefore portrayed as a prime mover in the oppression. The sequences set in 2000 echo the colonial era, but Bollaín's purpose is to shine a light on the continued hardship of indigenous people at the mercy of foreign exploitation. She does not therefore explore the corporate interests behind the water project. Instead we see only a brief exchange in which the city's <i>prefecto</i> (of European descent) justifies his policies in racially charged terminology. We also witness Costa buying Daniel's release from police custody. The oppressors in this society are implicitly multinational capitalism in cahoots with the political elite, backed by a biddable security apparatus.</p>	

Question	Answer	Marks
5(a)	<p>5 SERRAT Y SABINA EN LA CULTURA HISPANA</p> <p>Luis García Gil, <i>Serrat y Sabina: A vista de pájaro</i> Letras de las canciones del disco <i>Dos pájaros de un tiro</i> Film: <i>El símbolo y el cuate</i> (Francesc Relea)</p> <p>A. Examina la relación de Serrat y Sabina con el mundo hispano tal como se representa en las obras que has estudiado.</p> <p>Gil's <i>Serrat y Sabina a vista de pájaro</i> reveals complex currents in the relationship. Serrat's troubled relationship with the Franco regime culminated in his exile, and established his status as a champion of progressive values. His subsequent activism against dictatorships in Argentina and Chile won him respect in Latin America. Gil portrays Sabina not only as a <i>cantautor trascendente</i> but also a pioneering thinker and proponent of <i>la libertad sexo-existencialista</i>. His association with such ideas is described in the <i>México</i> section of the text as generating ambivalence towards him in some sectors there. Nonetheless, Gil describes Sabina's portrayal of themes such as love, desire, solitude and insecurity as having won him a following across the wider <i>mundo hispano</i>. The songwriters' portrayal of their home areas (<i>Mediterráneo, Yo me bajo en Atocha</i>) establishes their allegiance to their Spanish roots, while Sabina's ability to reflect the essence of other aspects of the <i>mundo hispano</i> (<i>Dieguitos y Mafaldas, Violetas para Violeta, El café de Nicanor</i>, etc) illustrates his rapport with the broader <i>cultura hispana</i>.</p> <p>Songs in the <i>Dos pájaros</i> collection that focus on <i>mundo hispano</i> themes include Serrat's evocative depictions of the <i>Pueblo blanco</i> and the <i>Mediterráneo</i> in the compositions bearing those names. The former is a stark inversion of the usually idyllic image of the <i>pueblo blanco</i>, with the singer calling on the villagers to escape the <i>tierra enferma</i> where <i>muertos en cautiverio... no nos dejan salir del cementerio</i>. <i>Mediterráneo</i> emphasises the life and death bond with the sea of those who live by the coast. While these two songs reach out to Spaniards of both the coast and the interior, his adaptation of Machado's <i>Cantares</i> offers an even broader connection to his compatriots, drawing on perhaps the best-known verse in Spanish literature (<i>Caminante...</i>) to express the capacity of the written word to fight back against dictatorship (<i>verso a verso, golpe a golpe</i>). His setting of the Hernández poem <i>Para la libertad</i> is likewise a celebration of resistance in the Spanish setting. Sabina's <i>19 Días y 500 Noches</i> mocks the outrage of an archetypal <i>machista</i> at finding himself abandoned by his lover: the specifically Spanish setting is established by the references to religious traditions (<i>cofradía, romería</i>, etc) and by the flamenco-style adornments to the rumba tune. Likewise, <i>Y nos dieron las diez</i> conjures a Hispanic setting for its tale of unbridled passion and <i>macho</i> frustration, adorned with a Mariachi-style musical setting. Tapping into local traditions and foibles in this way intensifies the link between the <i>cantautores</i> and their audience.</p>	30

Question	Answer	Marks
5(a)	<p>The dominant theme of <i>El símbolo y el cuate</i> is the enduring bond between the two <i>cantautores</i> and their Spanish American audience. One feature of this is long familiarity, with Serrat first touring at the end of the 1960s and both performers visiting frequently since then. At a personal level, Serrat's exile in Mexico gave him an adoptive 'family' there, while Sabina is married to a Peruvian. The two Spaniards' express their admiration of the musical, literary and cultural patrimony of Spanish America. Sabina in particular has incorporated Mariachi, tango and <i>nueva canción</i> elements into his repertoire, and has used his writing to celebrate luminaries like Neruda, Chavela Vargas, Maradona and Mafalda. This openness to popular culture is evident, for example, when the singers incorporate into their performances specific elements local to their host community, thereby emphasising their identification with their audience's world. The film shows their interest in social and political factors in each country. Serrat is admired for his support for those oppressed by autocratic regimes, and is credited with having shown Argentines <i>un camino posible</i> at the end of the military dictatorship.</p>	

Question	Answer	Marks
5(b)	<p>B. Serrat y Sabina: ¿artistas políticos?</p> <p>The <i>Izquierda</i> section of <i>Serrat y Sabina a vista de pájaro</i> asserts that Serrat's <i>conciencia ideológica</i> was part of his outlook from the start. It describes him playing benefit concerts in poor neighbourhoods of Barcelona on his return from exile as part of his <i>compromiso ético</i> and lending moral support to the political left (though without joining any party). Gil quotes Sabina reflecting on the cynicism of the Communist and Anarchist groups with which he loosely associated in his youth, noting that the former had found him <i>demasiado frívolo</i> and the latter <i>demasiado serio</i>. Gil refers to the repudiation of both singers by some on the left for having supposedly sold out to capitalism, but in his opinion both have preserved their <i>compromiso social</i>. He quotes the song <i>Cada loco con su tema</i> in which Serrat expresses distaste for political discourse, preferring instead <i>las voces de la calle</i> and <i>bailar a desfilas</i>. In the <i>Patria</i> section, Gil notes Serrat's ability to draw creative inspiration from both Spanish and Catalan traditions, causing extremists on either side of the independence debate to regard him with suspicion.</p> <p>The <i>Dos pájaros</i> collection includes three Serrat contributions with a clear political message. <i>Para la libertad</i> derives its force from being a setting to music of a poem by the Republican poet Miguel Hernández: it is not overtly political, but its appeal to freedom, and the circumstances of its composition as the poet languished in terminal captivity, give it a potent charge. In <i>Cantares</i>, Serrat links Machado's evocative '<i>Caminante, no hay camino...</i>' to the story of the poet being driven into exile. Like <i>Para la libertad</i>, Serrat recorded this song during the Franco years: it does not include explicit anti-Franco content, but Serrat's implied outrage at the writer's exile links to the powerful '<i>golpe a golpe, verso a verso</i>' refrain, indicating that both Machado's and Serrat's writings are a way of fighting back against dictatorship. <i>Algo personal</i>, disguised by its ironically upbeat tune, is the singer's condemnation of the <i>sicarios del mal</i> who use violence and deceit to uphold unjust regimes, exploit the people and enrich themselves. The song, released in 1983, does not specify the society he has in mind, but it was the year in which Serrat returned to Argentina to celebrate the end of the military dictatorship. The Sabina songs are less clearly inspired by political factors, but do include, in <i>¿Quién me ha robado el mes de abril?</i>, a song of solidarity with those exploited by others, and in <i>Pastillas para no soñar</i> a call to enjoy life unrestricted by social conventions.</p>	30

Question	Answer	Marks
5(b)	<p><i>El símbolo y el cuate</i> establishes early on that Serrat's connection with Mexico reflects his clash with the Franco regime during the early years of his career. He was therefore drawn into politics through a moral imperative rather than ideological considerations. However, his willingness to perform in Cuba and the ban placed on him by military governments in Chile and Argentina (and by the Fujimori government in Peru) led to him becoming associated with the political left. His concert in Argentina at the end of the dictatorship is described in the film as the <i>reconquista de la libertad</i> for those in attendance, and his intervention for the <i>No</i> campaign in Chile's 1988 referendum is likewise portrayed as significant. Sabina came to Latin America fifteen years later than Serrat, but the film shows him associating himself with the Chiapas-based land-rights movement and its leader Subcomandante Marcos. He also wrote songs dedicated to the Madres de la Plaza de Mayo and to Violeta Parra, a luminary of the Chilean left (one of whose songs Serrat is shown singing on his return to Chile in 1990). The film includes political commentary from Sabina on Argentina's record of bad governments, income and racial inequality in Peru, and Chile's <i>amnesia brutal</i>. However, perhaps the most significant political factor in the film is the solidarity between the two singers and those they meet. Relea duly closes with Serrat reflecting on the common humanity of people all over the world.</p>	

Question	Answer	Marks
6(a)	<p>6 <i>La vida de Lazarillo de Tormes</i></p> <p>A Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</p> <p><i>Indicative content to be inserted</i></p>	30
6(b)	<p>B ‘Lazarillo’s masters embody the deadly sins.’ Discuss this view, making reference to specific characters and episodes in the novel.</p> <p>Each of Lazarillo’s masters is characterised by a lack of morality that the contemporary reader would identify as sinful. Lazarillo commits the same sins as his masters on every occasion, which would not surprise the reader as he confesses “<i>no ser mas sancto que mis vecinos</i>”. The blind man’s wrath is evident as he cruelly mistreats Lazarillo in many ways, but his use of excessive violence when he smashes the jar on the boy’s head is a prime example of a sin that Lazarillo imitates when he takes revenge. The priest’s gluttony becomes apparent as he keeps a close eye on the household’s food supplies and greedily takes advantage of funeral banquets. The squire’s obsession with clothing and physical appearance hint towards vainglory. His emphasis on the importance of cleanliness reflects the traditional aristocrat who declines to sully his hands with manual work. In the fourth <i>tractado</i> Lazarillo depicts the slothful monk as someone who avoids fulfilling his religious obligations and wanders idly to perform his <i>negocios seglares</i>. The pardoner in the fifth <i>tractado</i> is a swindler and a businessman whose avarice is notorious. Envy and lust are present in the last two <i>tractados</i> in a subtle manner. Both the chaplain and the painter struggle with envy, and the archpriest’s lust is central to the last chapter as he commits adultery with Lazarillo’s wife.</p>	30
6(c)	<p>C ‘Human misfortune provides the basis for humour in the novel.’ Discuss this view, making reference to specific characters and episodes.</p> <p>Humour is central to <i>Lazarillo de Tormes</i> and has contributed to the novel’s timeless appeal. In most cases, humour is linked with episodes where the characters suffer the consequences of poverty, misery or someone else’s wrath. Lazarillo’s naivety as he falls for the blind man’s trick with the stone bull causes scorn since the reader admires the beggar’s cunning when performing this brutal joke. The recurrent abuse that comes from the blind man as well as Lazarillo’s final revenge are comic because of the indignity involved, but the humour is made possible by the reader’s emotional detachment as a passive observer. The humour involving pain and humiliation is linked with Lazarillo’s sometimes far-fetched efforts to escape misery. Other examples of almost slapstick humour involve the scene in which the blind man sticks his long sharp nose into Lazarillo’s mouth as he tries to detect the scent of <i>longaniza</i> or the miserly priest’s clubbing of the sleeping Lazarillo. Lazarillo’s often lofty narrative style, and the sometimes refined language of earthy characters, makes irony a central element of the humour in the text.</p>	30

Question	Answer	Marks
7(a)	<p>7 Federico García Lorca, <i>Bodas de sangre</i></p> <p>A Comment on the following extract, explaining its context and how it reflects the main themes in the play. Add any other comments on content or style you consider of interest.</p> <p>Act 2 Scene 2. Pages 139 to 140. Cátedra edition</p> <p>This extract comes from the last scene of the second act of the play, when the wedding guests realise that the Bride has fled with Leonardo after the wedding has taken place. The Mother's reaction is to pursue the couple as they have betrayed her family's honour. This extract is a turning-point in the story: until this moment, both families were having a cordial gathering, which is ironic considering their former animosity that led to the killing of the groom's father. Although Leonardo was young when the Felix family betrayed them, the Mother cannot avoid establishing a link between both events as she declares her desire for vengeance, pointing out that <i>la hora de la sangre</i> has arrived. The Father of the Bride also feels betrayed by his daughter: he wishes she has committed suicide, since he would rather lose his daughter than face the public humiliation of being the father of an adulterous wife.</p>	30
7(b)	<p>B Discuss gender roles in the play, supporting your answer with reference to specific characters and scenes.</p> <p>Gender roles are central to the tension in the play between Spain's traditions and the changing culture that challenges the status quo. The Bride represents a new generation of women that feel constrained by the obligation to marry and be instantly isolated from society. She struggles to assert her identity in the traditional culture. Her resistance to the prospect of living with a husband she does not love for the rest of her life pushes her to run away with Leonardo, thus dishonouring both families. The traditional role of women is embodied by Mother and Mother-in-Law as they believe women must be cloistered at home after marriage in order to serve their husbands. The Mother contributes to perpetuating the male-dominated society by expecting the Bride to be an obedient wife who will provide her son with male children and a prosperous life, without complaining or leaving the home without her husband's permission.</p>	30

Question	Answer	Marks
7(c)	<p>C Discuss death in the play, making reference to specific characters and scenes.</p> <p>Death is present in the play from the outset as we find out that the Mother's husband and one son were violently killed by the Felix family. At the same time, death is presented as an unavoidable fate that the Mother endures: she laments that the killers are in jail and have escaped the real punishment of being deprived of their loved ones. Death is characterised in the play as a cruel and cold beggar woman who gives away the lovers' whereabouts to the hunting party, resulting in the dramatic death of both the Groom and Leonardo. At the end of the play the First Woodcutter points out that <i>vale más ser muerto desangrado que vivo con ella podrida</i>, suggesting that death may be a better choice for the Bride and Leonardo than an existence deprived of one another. Death-in-life has broader connotations in the play as applied to the female characters that are expected to marry, have children and live the rest of their existence behind thick walls.</p>	30

Question	Answer	Marks
8(a)	<p>8 Carmen Martín Gaité, <i>Las ataduras</i> (short story) in the collection <i>Las ataduras</i></p> <p>A 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>The opening lines of this extract are spoken by Alina’s grandfather Santiago. She has been devoted to him, even staying up all night to ward off his <i>miedos</i> of nocturnal death. However, on this occasion, her concern for him is eclipsed by the allure of a secret tryst with Eloy on the hill that was their childhood playground. The narrative captures the romantic imaginings that this provokes in the 15 year-old: the contrast between her expectations and the <i>Pero Eloy...</i> line conveys the disappointment of what actually happens. Eloy’s use of past tenses (<i>éramos, animaste</i>) implies that their friendship is over – although his arrangement of this meeting, and the subsequent revelation that it has cost him his job, suggest that it matters more to him than he lets on. Alina’s sense that his impending, mundane departure is different from the one of his boyhood dreams gives a vivid insight into her thoughts. His <i>Me gusta irme de aquí</i> is tactless, and, together with his declared delight at the news, explains her sadness at the end of the passage. Santiago (who first inspired Eloy’s urge to travel) is dead by the time they descend the hill, and the loss of these two characters from her life ignites Alina’s yearning to leave home.</p>	30
8(b)	<p>B. Why does Philippe call Benjamín’s attitude to Alina ‘monstruoso’, and is the accusation justifiable?</p> <p>The accusation specifically concerns Philippe’s assertion to Alina that Benjamín <i>te quiere guardar por él</i>, which, he says, is evidence of an Oedipus complex. Alina dismisses this, but the notions of <i>posesión</i> and <i>dependencia</i> take root in her mind. In assessing Philippe’s accusation, candidates may recall that Benjamín’s obsession with Alina has been clear since the opening scene: however, in that case, he had just returned from his first visit to her in three years, during which Philippe treated him and Herminia like <i>animales molestos</i>, giving him reason to be upset. On the other hand, Santiago warned the young Alina that Benjamín wanted to be her <i>atadura</i>. Even when she reaches school-leaving age, Benjamín frets over her private jottings and visits to the church. He is over-attentive to her at the dance, and when he takes her to Santiago, his clinginess strikes her as <i>desplazado</i> and <i>inservible</i>, making Philippe’s use of the term <i>monstruoso</i> seem justifiable. However, Philippe’s later treatment of Alina seems just as <i>monstruoso</i>, raising the question of whether Benjamín’s conduct constitutes an Oedipus complex or is symptomatic of a more generalised male lack of empathy. Benjamín’s disproportionate thought-processes remain apparent even in the final scene, though in that case focused on death rather than his daughter.</p>	30

Question	Answer	Marks
8(c)	<p>C. Examine the experience of alienation in <i>Las ataduras</i>.</p> <p><i>Las ataduras</i> depicts Alina's special relationships with Benjamín, Santiago, Eloy and Philippe, each of whom fuels her alienation through their respective impact on her education, exposure to the wider world and emotional development. A degree of alienation between Alina and her environment was evident even as a child attending the Orense <i>feria</i>, when she paid more attention to the river (a symbol of the wider world) than the celebrations. School success makes her seem <i>orgullosa</i> to others in her village, and she feels <i>la vergüenza de ser distinta</i>. The statue in the church alienates her from religion: the priest's proposed remedy is for her to participate fully in the fiesta, but she can only pretend to enjoy it. In Paris, Philippe and his smelly paint oppress her: his lack of love and empathy reflects his alienation from others. She flees to <i>un escondite de espaldas a la ciudad</i> where she reconnects to her childhood by watching the river flow. The friendly waiter reminds her of Eloy, now a waiter in Buenos Aires, and she writes a reconciliatory postcard to her parents. Eloy was inspired to leave the village by Santiago's stories of the Americas: Eloy's alienation is perhaps reflected in his inability to display feelings for Alina. Benjamín's alienation, apparent in his disorientation in the opening scene, reflects his failure to adapt to Alina reaching adulthood.</p>	30

Question	Answer	Marks
9(a)	<p>9 Miguel Hernández, <i>Antología poética</i></p> <p>A Comment on the following poem, explaining its meaning in context. To what extent are its themes and style typical of the collection? Add any other comments on content, form or style which you consider of interest.</p> <p><i>A mi hijo</i> (pages 258, 259 and 260 See photocopy)</p> <p><i>A mi hijo</i> is one of the most representative poems within <i>Cancionero y romancero de ausencias</i> as it is dedicated to Hernández's dead son Manuel Ramón. The poem is an emotive father's soliloquy before the child's body, with the poet's emotional agony present throughout. Manolillo's death was a dramatic psychological blow to the Republican writer, whose imprisonment only exacerbated his feeling of <i>ausencia</i> from his malnourished family. The poem contains two chronological references in <i>precipitado octubre</i> and <i>diez meses en la luz</i> which have a correlation to the author's life and specify the brevity of the child's existence. The boy's innocence is highlighted by the words <i>flor que no fue capaz de endurecer los dientes</i> as they hint towards starvation as the possible cause of Manolillo's death. The fact that he died with his eyes open (<i>te has negado a cerrar los ojos</i>) could suggest a lack of fear and an unyielding struggle for survival.</p>	30
9(b)	<p>B 'Miguel Hernández is a people's poet.' Discuss, providing relevant examples from particular poems in the collection.</p> <p>Miguel Hernández's poetic style is characterised by its accessibility. His audience is the <i>pueblo</i>, among whom he numbers himself. His synthetic style brings his poetry closer to the often illiterate lower classes. In <i>El rayo que no cesa</i> Hernández's poetry evolves around the topic of love in all its universal dimensions, from romantic love to love as the cause of frustration and on to fraternal love. In <i>Viento del pueblo</i> there is a substantial thematic shift as the poet's focus is on solidarity towards a nation that is suffering and struggling for survival. <i>El niño yuntero</i>, <i>Jornaleros</i> and <i>Aceituneros</i> are examples of Hernández's attempts to preserve the morale of the Republican troops. The author uses his direct poetic style to convey a clear political message as he deploys his poetry as a political weapon against the advance of fascism. <i>Cancionero y romancero de ausencias</i> brings Hernández closer to his audience as he expresses the pain and sorrow resulting from his imprisonment. His isolation from his family, the death of his son and the loss of the Civil War reflect common experience during that era of Spanish history, but also have universal resonance.</p>	30

Question	Answer	Marks
9(c)	<p>C <i>'Cancionero y romancero de ausencias</i> is a book of memoirs.' Discuss, providing relevant examples from particular poems in the collection.</p> <p>The fragmented nature of <i>Cancionero y romancero de ausencias</i> springs from the absence of structure typical of a poetry diary. The thematic diversity of the collection reflects the dynamic mind and emotions of the author, whose poems become snapshots of the last days of his life. His imprisonment exacerbates his isolation as he increasingly longs to be with his family, and his wife in particular. Hernández's son's death, his reflections on the Civil War and the nature of humankind are some of the diverse themes covered by an author who is overwhelmed by his feelings, emotions and political beliefs. The creation of these poems has a cathartic effect on the author, which contributes to the poetic lyricism of the collection. The posthumous publication of the collection makes it resemble a poetic will that contains the last examples of his creation.</p>	30

Question	Answer	Marks
10(a)	<p>10 Jorge Luis Borges, selected short stories: <i>La muerte y la brújula</i>, <i>El jardín de los senderos que se bifurcan</i>, <i>La forma de la espada</i>, <i>El milagro secreto</i>, <i>El encuentro</i>, <i>El sur</i></p> <p>A Analyse this passage, giving its context and discussing its significance for this story and for the themes explored throughout the stories you have studied. Include any comments on content or style that you consider significant.</p> <p>Albert's exposition of Ts'ui Pên's vision of time gives a haunting sense of the ephemeral nature of human existence. In other stories, attempts to explain or order an unknowable universe tend to be futile or misleading. In this extract, Albert's interpretation is proved accurate as the visiting stranger ends his life: his execution comes as a surprising and dramatic end to the chase at both the narrative and metaphysical levels of the story. The <i>húmedo [y saturado] jardín</i> becomes a metaphor for temporal bifurcation and all the alternative realities that allows. Yu Tsun finds it unsettling, but reassures himself that <i>el porvenir ya existe y soy su amigo</i> – he is determined that slaying Albert should not make them enemies. The pathos of Albert's description of Yu Tsun's arrival as <i>un favorable azar</i> is reflected in Yu Tsun's <i>temblor, pululación</i> and care to make Albert's death instantaneous. Yu Tsun has convinced himself that the <i>ejecutor de una empresa atroz... debe imponerse un porvenir... irrevocable</i>: killing Albert fills him with <i>innumerable contrición y cansancio</i> and makes all else <i>irreal</i>. Madden's appearance in the garden charges the passage with tension.</p>	30
10(b)	<p>B Discuss the significance and nature of conflict in these stories.</p> <p>Conflict is central to the drama and tension of the stories. Borges' characters navigate through a labyrinth of identities, belief systems, cultural constructs and social structures. Conflict emerges from the contradictions that arise within and between these forces, and also between them and the protagonists' quest for meaning and fulfilment. Borges additionally postulates mysterious forces at work in the universe which undermine individuals' sense of security and purpose. When conflicts erupt into violence it highlights the dilemmas of human motivation and the limitations of reason: Yu Tsun's execution of Albert achieves a mission that in retrospect he regards as <i>irreal, insignificante</i>; Uriarte mourns his <i>acto insensato</i> of killing Duncan; Moon's life is tormented by the <i>infamia</i> of betraying his rescuer. Some of the conflicts play out at a metaphysical level: examples include Scharlach's vendetta against Lönnrot and the <i>rencor</i> which Duncan and Uriarte inadvertently revive in the dead gauchos' knives. In <i>El milagro secreto</i> the conflict is not between Hladik and the Nazis who condemn him, but rather between Hladik's real and potential literary accomplishments and the time available to redeem them. In <i>El sur</i> the conflict is between the two cultures in Dahlmann's lineage, and therefore expresses the immigrant's dilemma in any society.</p>	30

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10(c)	<p>C What do you consider the key stylistic features of these stories?</p> <p>Economy of expression, rigorous narrative and tight pacing are central to the impact of these short stories. Chases, confrontations and conundrums, all with mortal consequences, capture the reader's attention at the narrative level while the implications for man's place in the universe dizzy him/her on the metaphysical plane. At times, a direct-speech dénouement (e.g. Moon's confession, Scharlach's exposition) unravels the story's complexities. Key structural moments subtly nudge realistic settings into alternative realities, e.g. at a given moment Duncan and Uriarte become possessed by their knives, revealing the influence of forces beyond human understanding. Descriptions are often disquieting (e.g. <i>donde la ciudad se desintegra</i>) as familiar reality gives way to a more mysterious landscape. Distortions of linear time generate among readers the kind of <i>pululación</i> that Yu Tsun experiences when listening to Albert. Haunting images - mirrors, labyrinths, libraries, etc – become all the more charged because of their recurrence across different stories: thus, the empty halls of Berkeley's <i>quinta</i> or Tristele-Roy put the reader on guard and generate suspense. References to <i>alba</i>, <i>amanecer</i>, <i>crepúsculo</i> mark the passage of time in cosmic rather than human terms, in keeping with the wider theme of man adrift in an unknowable universe. Allusions to philosophers and obscure texts add ironically questionable substance to the metaphysical exoticism. Irony adds wit (e.g. references to writers' shortcomings and Nazi pedantry in <i>El milagro secreto</i>) or sharpens the pathos (e.g. the deaths of Albert or Lonnot).</p>	30

Question	Answer	Marks
11(a)	<p>A Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</p> <p><i>Indicative content to be inserted.</i></p>	30
11(b)	<p>B ‘Miralles is the true hero in <i>Soldados de Salamina</i>.’ Discuss this view, making reference to specific characters and episodes in the novel.</p> <p>The concept of heroism evolves throughout the novel and is the driving force within the story. The narrator/Javier Cercas takes us through a journey of discovery as he investigates the historical facts behind the miraculous survival of Sánchez Mazas. Cercas’ search for the identity of the anonymous soldier who saved Sánchez Mazas, that he requires to complete his novel, leads him to explore and challenge the more conventional concept of heroism. From his discussions with Miralles in Dijon, it becomes apparent that their ideas on heroism also differ. However, as Cercas establishes the link between Miralles and the unknown soldier who spared the Falangist’s life, he reflects on the thought that, like the Republican soldier, a true hero is someone able to make the right decision at the right moment and save a human life. The ex-Republican fighter Miralles does not see himself as a hero since, according to him, the glorification of a hero is brought by death in combat. Although Miralles encapsulates the ideal of hero within the novel, his fellow soldiers that fought against Nazism and Fascism are also true heroes despite having been forgotten by the Spanish authorities.</p>	30
11(c)	<p>C Discuss the structure of the novel.</p> <p><i>Soldados de Salamina</i> is divided into three distinctive parts, each of which plays specific role in the development of a plot that the narrator claims to be a <i>relato real</i> rather than a piece of fiction. The first chapter, <i>Los amigos del bosque</i>, relates the narrator’s motivation to write the novel and his search for characters, places and documentation. His experience mirrors the processes underway in contemporary Spain to recover the ‘historical memory’ of the Civil War, and the subsequent dictatorship, that the <i>Transición</i> failed to document and act upon. The conclusion of Cercas’ investigations drives him to write the second chapter, <i>Soldados de Salamina</i>, where he tells the story of Sánchez Mazas’ escape from a firing squad near the French border. However, the story about Sánchez Mazas creates more questions than it answers in the context of the Civil War, leaving the book unfinished. In <i>Cita en Stockton</i> the narrator resumes his journalistic style to pursue his investigation into the events surrounding the Falangist’s failed execution. To his surprise he finds Miralles, an ex-Republican soldier, whom he believes to be the <i>miliciano</i> that spared Sánchez Mazas’ life.</p>	30

Question	Answer	Marks
12(a)	<p>12 Gabriel García Márquez, <i>Del amor y otros demonios</i></p> <p>A Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</p> <p>This scene, from chapter two, occurs in the Bishop's decaying palace, where the Marqués has been summoned because of rumours about his daughter Sierva María's condition. The Bishop's claim that she is demonically possessed has been countered by the Marqués, who cites less alarming diagnoses. Delaura, who has just been introduced into the narrative, discredits Dr Abrenuncio at the start of this passage, with a reference that indicates the power and prejudice of the Santo Oficio. Delaura's accusations are ironic, because they are a superstitious re-casting of Abrenuncio's skills as a pharmacist (<i>recetas mágicas</i>), medic (<i>vaticinaba la muerte, resucitar</i>), scholar (<i>lecturas</i>) and rationalist (<i>vida sin Dios</i>). The reference to Abrenuncio escaping <i>la hoguera</i> for curing the <i>sastrecillo</i> (a dismissive diminutive) indicates the brutal and arbitrary power of the religious authorities in enforcing their world view, while the story of the horse shows their credulity and pettiness (the <i>caballo de cien años</i> is an example of the exotic/magical realist elements that add zest to the narrative). Delaura's zeal is immediately apparent, while the Bishop's reference to <i>las artimañas del Enemigo</i> illustrates the Church's insistently counter-scientific, medieval outlook. In a moment of pity, the feckless Marqués recalls his daughter's suffering at the hands of the quack doctors, but he lacks the resolve to defy the Bishop.</p>	30
12(b)	<p>B. What do you consider the principal stylistic features of <i>Del amor y otros demonios</i>?</p> <p>The mostly linear text has an omniscient third-person narrator who is ostensibly the author of the short first-person prologue, lending credibility and heightening reader engagement with the tale. The narrative voice frequently merges with the characters' pre-modern outlook on demonic possession and magical-realist phenomena, subtly implicating readers in that outlook and thus adding potency to the narrative. Abundant ironies illustrate the virtues of those who are victims of colonial society and the fallibility and ignorance of those in authority. The style is pacy (eg the opening sentence). Rhetorical gloss adds drama (e.g. '<i>...tomó la decisión de su vida</i>', '<i>fue así como...entró en la... historia de la ciudad</i>'). High-impact adjectives spice the text (eg the paragraph introducing Bernarda Cabrera: <i>brava, seductora, rapaz, parrandera, hinchado, cobrizo, explosivas, pestilentes...</i>). So too do magical realist details, e.g. the <i>cautiva abisinia con siete cuartas de estatura</i> or the <i>horda de macacos luciferinos (que) irrumpieron en la catedral</i> – such passages often conjuring a dark side to the encounter between the New and Old Worlds (in contrast to some other García Márquez works). Recurring symbols add depth to the narrative at a poetic or archetypal level: eg Sierva María's hair and necklaces, the garden of her dream, the Marquis' forlorn hammock, the Bishop's decaying palace.</p>	30

Question	Answer	Marks
12(c)	<p>C. Analyse García Márquez's portrayal of the society in which the novel is set.</p> <p>The novel vividly depicts the inhumanity of Spanish colonial rule, implicitly in the late 18th century. The city is <i>sumergida en su marasmo de siglos</i> - vulnerable to events in Spain, siege and economic competition from elsewhere in the Caribbean. Laws are ignored. Rabies is endemic and the victims are treated barbarically. Racial and economic divisions are apparent through references to slave quarters and the slave district, which <i>estremecía por su miseria</i> but is nonetheless the city's <i>barrio más alegre</i> (reflecting its Yoruban rather than Catholic values). Those who try to bridge the divide between European society and African slave culture suffer torment and/or death. The Marquis, who teaches his daughter that <i>un orden de hombres reinaba en el mundo</i>, represents a decadent and enfeebled aristocracy. The young viceregal couple promote new ideas from Europe, but are thwarted by the counter-arguments of the conservative Bishop. The progressive Dr Abrenuncio is likewise marginalised by the Catholic Church, a cruel, dogmatic, authoritarian and superstitious power that dominates the life of the town. Magical realist elements such as the <i>insoportable coro de las locas</i>, the Marquis' terror of animals or the swallows' <i>nevada de añil nauseabundo</i> reflect the dissonant nature of the society.</p>	30

Question	Answer	Marks
13(a)	<p>13 Mario Vargas Llosa, <i>La tía Julia y el escribidor</i></p> <p>A Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</p> <p>This passage from chapter 13 comes after Pedro Camacho's (PC) actors have told Mario their worries about his muddling of the <i>radioteatro</i> plots. The language associated with PC is characteristically high register, consistent with his eccentricity and aloofness from others, eg <i>engoroso</i>, <i>mercaderes</i>, <i>sermonear</i>. However, for the first time, PC appears vulnerable (<i>me está pasando algo</i>). His response is unintentionally ironic: he reasserts his prowess as a <i>volcán de ideas</i>, blames <i>la memoria</i> for his errors – as though his memory were something outside himself – and ducks responsibility for muddling characters' names, claiming <i>yo no los mezclo, se mezclan</i>. His disproportionate sense of importance is illustrated by his claim that <i>el mundo se vendría abajo</i> if his <i>radioteatros</i> ended. His default arrogance, even towards loyal colleagues, is apparent as he calls the Genaros <i>mercaderes</i> and his cast <i>una materia prima – soldados</i> who must go down with him if he falls. More unusually, he refers to Mario as <i>un amigo</i> – the first indication that he considers anyone a friend. Nonetheless, he resists any suggestion of help or holidays, indicating his inability to develop the kind of support network that enables Mario and Julia to get through their parallel crisis. Mario's ability to gain PC's confidence illustrates the interpersonal skills that are key to his success.</p>	30
13(b)	<p>B 'Mario is portrayed as a subversive youth looking to challenge conventional values.' Do you agree with this comment on <i>La tía Julia y el escribidor</i>?</p> <p>Mario is a law student from a middle-class family with a responsible job on a radio news desk. He lives with his prosperous relatives with whom he has good relationships. He therefore gives the appearance of conventionality. However, passing references hint at a more complex personal life: his childhood was bedevilled by his father's <i>ataques de rabia</i>, and he became sexually active at 13. At 18, he is obsessively keen to stress his status as an adult (and implicitly consign his relationship with his absent parents to the past). He abhors the idea of law as a profession, and yearns to be a writer living in a garret in Paris – a far cry from his relatives' expectations that he will become <i>algún día millonario, o, en el peor de los casos, Presidente de la República</i>. He is drawn to unconventional figures, admiring Pedro Camacho more than the luminaries of the literary establishment. His relationship with <i>la tía</i> Julia offends conventional values in part because of their age difference and their relationship by marriage, but particularly (for Mario's mother) because Julia is a divorcee and therefore out of line with Catholic values (Mario is not a church-goer). He becomes enraged at objections to their marriage and is willing to sell his possessions to elope and flout the law in order to marry her. Although Mario the narrator recounts his story with a light touch and innocent tone, the narrative supports the claim that Mario exhibits, as his father puts it, <i>rebeldía</i> and an <i>espíritu de contradicción</i>.</p>	30

Question	Answer	Marks
13(c)	<p>C Assess the use of humour in <i>La tía Julia y el escribidor</i>, commenting on its role in the novel.</p> <p>Irony pervades <i>La tía Julia y el escribidor</i>, humorously infusing the narrator's portrayal of his younger self, his <i>selvática parentela</i> and the way in which his life comes to resemble a <i>radioteatro</i>. The reader duly warms to the narrator and his ability to make fun of himself. Irony also drives the running jokes that help to endear the largely innocent characters to the reader, such as Pedro's manner of speech and appearance, Pascual's sensationalist plagiarism of lurid news stories, Mario the narrator's reference to his wife as <i>la tía Julia</i> (and to his second wife as <i>la prima Patricia</i>), Mario the aspiring writer's stories repeatedly ending in the waste-paper basket, and the seemingly arbitrary defamation of Argentines in the <i>radioteatros</i>. Set-piece comedy passages include Pedro Camacho's punch-up with the Argentine cooks and the foibles of the various small-town mayors whom the eloping couple beg to marry them. The <i>radioteatro</i> chapters' lurid stories contain humorous elements – for example, the muddling of characters and their cataclysmic endings. One effect of the humour is to give the novel a light tone. Another is that, when the irony is suspended – for example, in the description of Julia's divorce, Mario growing away from his peers or poverty on the streets of Lima – the pathos and poignancy are intensified by the change in tone.</p>	30