

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2014 series

9781 PRINCIPAL COURSE SPANISH

9781/04

Paper 4 (Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Part I: 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 their 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 up all these 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.

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Part I: Cultural 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.

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

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Indicative content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive. Candidates must choose one question from one of the sections below, and answer it in Spanish with reference to two or more works.

1 EL NIÑO Y LA FAMILIA EN TIEMPOS DE CRISIS POLÍTICA

Luis de Castresana, *El otro árbol de Guernica*

Film: *La lengua de las mariposas* (José Luis Cuerda)

Fernando Fernán-Gómez, *Las bicicletas son para el verano*.

- (a) **Analiza los elementos simbólicos que aparecen en las obras que has estudiado. ¿Qué importancia tienen dentro del contexto histórico? Justifica tu respuesta con ejemplos concretos.**

Perhaps the most relevant symbol to appear in *El otro árbol de Guernica* is the oak tree around which the Spanish children will meet and sing in the grounds of the Fleury. All serious matters in their small community are taken to the tree where their decisions gain a meaningful dimension. As the true *árbol de Guernica*, that oak tree symbolises unity, patriotism, mutual respect and social responsibility, but it is above all a symbol of the Basque identity that maintains the connection with the homeland in a foreign country. The children decide to transgress the rules and draw a line on the wall of the Fleury to be able to play *pelota vasca* and feel closer to home. Santi is worried about losing his identity when he moves in with his host family since his clothes are replaced by foreign ones with the exception of his *txapela* that he will proudly wear.

In *La lengua de las mariposas* we have a film loaded with symbolism. At the beginning of the film we perceive a harmony with nature that symbolises the peace and tranquility that the village enjoys under the Republic. Don Gregorio makes constant references to spring as it arrives: he also makes indirect references to the hopeful political situation of the country and portrays his pupils as a generation that will be the future of the country. This seems particularly applicable to Moncho who is in the spring of his life. Moncho's curiosity will be satisfied by the teacher as they become friends. Moncho's nickname *gorrión* symbolises not only his fragile personality but also his delicate health.

Above all *Las bicicletas son para el verano* is the story of how a middle class family will see a dramatic change in their lives due to the Civil War. The characters show their personal aspirations and hope to improve their lives which, unfortunately, will be truncated by the war. The symbolic value of the bicycle represents a source of desire, hope, life and also freedom. A key symbol in the play is the radio that begins by being a reliable means of communication. As the story evolves it will become increasingly hard to find a radio station under republican control. The symbolic significance of the radio shifts from being a connection with the outside world to becoming a source of propaganda and lies as the rebel army gradually gains control.

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(b) "Las guerras son creadas por los hombres y sufridas por los niños". ¿Hasta qué punto estás de acuerdo con esta afirmación?

The plot of *El otro árbol de Guernica* is constructed around the evacuation of a group of children to save them from the dangers and horrors of war. Far away from the hostility of war the exiled children have to face personal issues related to identity and patriotism. Unlike their elders, the children manage to preserve their unity despite personal differences. One could argue that the exceptional circumstances Santi has to experience make him an adolescent prematurely. On more than one occasion Santi will make reference to the fact that children are the true victims of a conflict that is completely alien to them. The concept of family also becomes fragmented as many of the children will lose their parents in the war. In the case of Santi and Begoña, they are fortunate to return to Bilbao to meet both parents.

In the case of *La lengua de las mariposas*, war appears to destroy the harmony of an idyllic village where children have the opportunity to explore nature and satisfy their curious minds. The beginning of the war will transform people's personality, with fear becoming a widespread characteristic of the children. Moncho is asked by his mother to forget that his father made Don Gregorio a suit, as they fear retaliation. The sentiment of fear is crucially combined with hatred towards the end of the film as Don Gregorio is taken by the nationalists. His friend Moncho is directed by his mother to join in insulting the teacher and ultimately to run behind the lorry throwing stones. Perhaps the most shocking scene of the film is to see how Moncho uses physical violence against the person who taught him so much.

In *Las bicicletas son para el verano*, Luisito's aspirations to become a poet are truncated by the Civil War. He will have to give up his passion for books and cinema to become a *chico de los recados*. Luisito will be a direct witness of the events as he becomes his parents' confidant. He will mature rapidly, being deprived of his adolescence. On this occasion child and adult will have a similar existential experience as Manolita has to give up her work as a teacher to become a single mother. Luis' *Bodegas* will be expropriated and he will be included in a process of *depuración* which can lead to tragic consequences. Luisito will witness the negative effects of war on his family life and his father's optimistic hopes that their situation will improve seem unlikely as the nationalists defeat the republicans.

2 LA MUJER EN EL MUNDO HISPANO

Film: *Las 13 rosas* (Emilio Martínez Lázaro)
Bernardo Atxaga, *Esos cielos*
Laura Esquivel, *Como agua para chocolate*

(a) **Analiza los episodios de violencia más relevantes en las obras que has estudiado. ¿De qué manera crees que afectan el comportamiento de los personajes?**

Violence is a feature of *Las 13 rosas* from beginning to end. Madrid is a setting with constant images of fear, pain, violence and death. Although all characters are affected by violence to some extent in a civil war context, perhaps the repeated tortures in the police station are the most relevant examples of violence due to the illegality and disproportionate aggression that takes place. The behaviour of the characters who are submitted to torture changes, suggesting their difficulty in dealing with it. Virtudes' bloody back after her meeting with the police is perhaps the most graphic example of suffering, and it seems as though only Blanca and Carmen are left untouched by the physical abuse. Clearly, the purpose of these abuses is the mental annihilation of these women who against all odds retain their strength of mind.

In the case of *Esos cielos*, the background of the novel is one of violence. As a former member of ETA, Irene has experienced physical violence first hand. During and after her time

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in prison she is subject to psychological violence. In prison she resorts to literature as a means of escape from a violent environment. Once she leaves prison she will experience violence on the bus in the form of the insults of the policemen. The scorn with which she was treated by the man she had sex with after leaving prison and the violent scenes of sex practices shown in the film on the bus contribute to the sexual attacks to which Irene is subjected in order to marginalise her. Ultimately, Irene feels forgotten by her past and she will seek refuge in literature. She has the strength to assert herself and decides to move forward beyond violence.

Como agua para chocolate contains various examples of different kinds of violence. The novel is full of situations where we perceive forced servitude and repression, but there are few examples of physical violence. The majority of violent events will be amongst women and mainly inflicted by Mamá Elena on Tita. The mother's abuse of her daughter makes her live in fear to the extent that the psychological impact will last beyond her mother's death. Mamá Elena's violence is not limited to Tita as she makes a final attempt to destroy her relationship with Pedro when she returns from death and causes a petrol lamp to explode on Pedro. Rosaura is only verbally aggressive against Tita. After Mamá Elena's death she takes over the role of punisher, but she will never go to the same extremes. The only example of physical violence occurs when the ranch is attacked by a group of bandits that rape Chenchá and injure Mamá Elena.

(b) ¿Hasta qué punto dirías que las mujeres se representan como individuos alienados en las obras que has estudiado? Justifica tu respuesta con ejemplos concretos.

One could argue that one of the central themes in *Las 13 rosas* is alienation. However, the perception we have of the female characters of the film is that of strong, fearless women who are willing to sacrifice their lives for their political ideals and therefore who are not prone to alienation. However, they face multiple attempts at alienating their identity. After the different episodes of rape and torture in the police station there is a further attempt at breaking down their resistance in prison where they are forced to sing the fascist anthem. They start singing their own familiar songs as a form of comfort to deal with the trauma and alienation while living in the unfamiliar context of the prison setting.

It is clear that in *Esos cielos* the settings are used to underline Irene's sense of alienation and distance. Her traumatic experiences of life and her time in prison have eroded her personality and identity beyond expectations. Atxaga deliberately limits the number of settings to reflect her sense of entrapment. The bus in which she travels after her release from prison is perceived as an enclosed and isolated space. As the novel progresses her perception of the bus will change and she will be transported to a different space where she can live, making a new start. Other spaces such as prison or the hospital could be considered marginal or unreal and thus metaphors for her fragmented identity. A different example of her identity issues is reflected by the fact that we do not know her name until page seventy-four.

One could argue that *Como agua para chocolate* contains a wide variety of examples where women could be perceived as alienated. Perhaps the most obvious case is Tita as she does not seem to have control over her own destiny. Her identity will be overshadowed by an intolerant and repressive mother. From the outset we know that her role in life will be to look after her mother and therefore she will not be able to marry or have a family. The remote ranch can be perceived as a psychological prison that she cannot escape and where she will eventually perish. The attack on Chenchá and the subsequent incapacitation of Mamá Elena are examples of the physical alienation of women in a male-dominated world. Although Mamá Elena is perceived as a repressor throughout the novel, this incident will mark the end of her dominance.

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3 EL CINE DE PEDRO ALMODÓVAR

Todo sobre mi madre

Hable con ella

Volver

- (a) Almodóvar ha dicho que le gusta ‘mezclar los géneros*’. Evalúa el impacto de la mezcla de géneros en su cine, dando ejemplos de las películas que has visto. *genres

While Almodóvar’s cinema broadly falls into the category of melodrama, a number of sub-genres may also be applicable to each film. Almodóvar can range between widely different genres even within the same scene, adding to the audience’s engagement with the film as they are drawn from one set of responses to another in an unfamiliar way. This ensures that his films are never predictable, and that the audience leaves the cinema uncertain about its response and thereby inspired to delve more deeply into Almodóvar’s work. The generic term *hiperrealismo* has also been applied to his cinema to reflect the intensity of events that overtake the characters.

Todo sobre mi madre is memorable for the rawness of Manuela’s grief after the death of her son Esteban. The scenes of her grieving are reminiscent of the *cine de mujer* (‘chick flick’) tradition of Hollywood melodrama. However, this is counterpointed against the often outrageous comedy of Agrado. Thus, the scene when Huma comes to Manuela’s flat to console her over the death of Esteban begins under the shadow of that tragedy, but, after Agrado’s arrival, swiftly becomes bawdily comic as the four women swap stories on the sofa. The other striking technique used to mix genres in this film is the use of the ‘play within the play’, with the various representations of *Un tranvía llamado deseo* reflecting key moments in Manuela’s life.

Hable con ella is infused with comedy, such as Benigno’s banter with Alicia, his arrangement of the two coma victims in their chairs, the risqué exchange in Lydia’s entourage about the nuns and missionaries, and the parody of the TV chat show which first brings Lydia to Marco’s attention. However, these scenes are interspersed with more disturbing moments, such as the intimate procedures which Benigno undertakes with Alicia, or his stalker-like intrusion into her earlier life, or the snake scenes suggesting Marco’s psycho-sexual trauma. *Hable con ella* is a variant on the traditional melodramatic ‘weepy’ in that the weeping in this film is undertaken by a male character, Marco. By the end of the film, he and Benigno communicate at an emotional level which neither can achieve with the comatose female protagonists. This inversion of melodramatic stereotype is also reflected in the way that Benigno, an engaging and amusing figure in the first half of the film, later becomes a darker and ultimately tragic figure. The *mezcla de géneros* is thus central to the structure and plot of this film.

Almodóvar has described the title of *Volver* as alluding (inter alia) to his return to *la comedia* (after the darker *La mala educación*). Comedy comes to the fore as Irene calls out to be released from the car boot and then takes up clandestine residence in Sole’s flat. However, the film is also striking for Almodóvar’s use of suspense, a genre typified by the eerie music, mysterious shadows and camera angles associated with the ghost theme. Perhaps most strikingly, the discovery of Paco’s body comes with lighting, sounds and camera angles usually associated with horror films. Even so, this scene is followed by moments of both *suspense* and *comedia* as the knock comes at the door and Raimunda passes off the bloodstain as *cosas de mujeres*. As in *Hable con ella*, satire is applied to reality TV and a musical interlude gives viewers the chance to restore their emotional equilibrium after the *hiperrealismo* of the drama.

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(b) Analiza el significado temático de la muerte y la regeneración en las películas que has visto.

Death is well suited to melodrama. It generates crisis in the lives of the central characters, leading to heightened emotions and feelings of guilt with which they have to wrestle. It is also a plot device that drives the drama. What gives Almodóvar's melodramas added piquancy is the juxtaposition of death and regeneration, imbuing his films with an upbeat and inspiring quality. This may in turn reflect his view of the period in which his films are set, as Spain is reborn from its dark past into a humane era of diversity and pluralism.

Death and regeneration are linked from the first scene of *Todo sobre mi madre*, which is set in the organ donation unit of the hospital in which Manuela works. After Esteban's death, Manuela first follows his heart to A Coruña before journeying back to Barcelona, the city of his conception. There, the restoration of her friendship with Agrado and her return to the role of Stella in *Un tranvía llamado deseo* help her come to terms with her past. Above all, what Almodóvar has called her *maternidad herida* is healed by confronting Huma and Lola with Esteban's death, and through the re-establishment of her maternal status first with Rosa and later with Rosa's son, the third Esteban. This process of regeneration is completed through baby Esteban's recovery from the HIV virus. Manuela's influence also takes characters such as Agrado, Nina and Huma through a regenerative process which sees them end the film purged of destructive addictions or life-styles and enjoying greater personal fulfilment. Regeneration thus represents part of the homage to motherhood that is the central theme of this film.

In *Hable con ella*, two major characters spend much of the film in a comatose state, from which they are not expected to recover. Marco's relationship with Lydia was in any case about to 'die' at the time she went into a coma. By contrast, the fulfilment of Benigno's love for Alicia is made possible precisely because of the access to her that he achieves once she is in her catatonic state. His faith in her continued existence as a sentient human being – epitomised by his continued talking to her – ultimately leads him to view her effectively as his spouse. He is condemned for the physical expression of his love, yet this ultimately brings her back to life. Regeneration therefore applies not only to Alicia's recovery, but also to Marco's love-life, with a clear hint in the closing scene that he and Alicia will bond.

In *Volver*, Almodóvar portrays the way that death is regarded in rural La Mancha culture. The blurring of the boundary between life and death – the notion of the living looking after their tombs, and the dead still playing a role in community life – becomes an expression of the social cohesion of the community, as do the funeral rites when *la tía* Paula dies. The villagers' calm acceptance of the notion that the supposedly dead Irene is still looking after *la tía* Paula contrasts with the terror that this notion stirs in the urbanised Sole. By leading viewers initially to accept the idea that Irene is a ghost, Almodóvar enables them to empathise with the villagers and relate to their world-view. Urban death is a different matter, with Paco's body consigned to a freezer (though ultimately interred at a place with special significance in his life). Agustina refuses to yield her dignity in the TV studios for the sake of cancer treatment that might enable her to escape death, and at the end of the film is preparing to face death aided by her *vecina solidaria* Irene. Irene's presumed death had been her way of escaping the consequences of killing off her abusive husband: her 'regeneration' re-establishes the maternal bond between her and Raimunda that his actions had ruptured.

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4 AMÉRICA LATINA: JUSTICIA Y OPRESIÓN

Film: *La historia oficial* (Luis Puenzo)

Film: *Diarios de motocicleta* (Walter Salles)

Film: *También la lluvia* (Iciar Bollain)

- (a) En las obras que has estudiado, ¿hasta qué punto logra el director identificar las causas fundamentales de la opresión representada?

In *La historia oficial*, Puenzo emphasises that ‘ningún pueblo puede sobrevivir sin memoria’, and that a failure to acknowledge the truth leads to *embrutecimiento*. Alicia denies her students’ ‘unofficial’ versions of Argentine history, though later comes to question the *historia oficial* of her daughter’s origins, just as she retrospectively resents the lies told to her as a child about her parents’ death. Roberto’s ‘*deja de pensar*’ attitude encourages the kind of human rights abuse that led to Gaby’s adoption. The socialites’ ‘*por algo habrá sido*’ response to the *desaparecidos* exemplifies how they put the preservation of their class interests above justice and the rule of law. Violence also permeates society, as seen in the magician’s pretended skewering of the dove, the boys’ rough play around the house and Roberto’s physical abuse of Alicia. Impunity is represented by the convoy of Ford Falcons rushing Roberto and his clique to the airport, and by the references to Roberto having profited from immoral business dealings. Alicia’s confrontation with the priest makes clear that the church was also complicit in Gaby’s adoption. The director’s message is that these were ideal conditions for oppression and injustice to flourish, a message reiterated by Gaby’s closing song about the land of *no recuerdo*.

In *Diarios de motocicleta*, Salles uses Ernesto’s growing political consciousness to identify the causes of oppression in Chilean and Peruvian society. Ernesto first feels uneasy about the social order when he encounters the dying *indígena* woman in Chile. He interprets her pitiful state as the fate of the working poor (as well as a reflection of the human condition). His confrontation with the Anaconda foreman portrays multinational capitalism as an oppressive force. His encounter with the *pareja minera* opens his eyes to the exploitation of the poor by the land-owning class and to the persecution of political dissenters. The theme of dispossession from the land is reiterated in the encounter with the Peruvian *campesino* and in the Mariátegui text, which establish land as the main source of exploitation and oppression in society. Ernesto’s reading leads him to reflect anew on his encounters through the black and white lens of class struggle. The *colonia de leprosos*, for all its caring intentions, is for Ernesto another repressive society, with the segregation of the community and the nuns’ rules a reflection of the way that those in authority impose themselves on the poor and needy.

También la lluvia vividly depicts the greed and racism that drove the conquistadors to oppress the indigenous people, as well as the violence they were willing to use for this purpose. Its modern-day equivalent is more subtle: the water company staff and the security forces are drawn from the same community as the protestors, but they are in the service of an alien, neo-liberal economic model. The mayor explains the costs of providing water to residents of the city, before revealing his prejudices against the poor and the indigenous protestors. The oppression comes about because the political class has failed to consider the consequences of their policies for the most vulnerable members of society. *También la lluvia* thus depicts the legacy of the conquest still oppressing indigenous people today.

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- (b) En las obras que has estudiado, analiza las difíciles decisiones que los protagonistas deben tomar respecto a su participación en la sociedad que los rodea.

In *La historia oficial*, Alicia battles her growing realisation that she and her family are embroiled in a moral dilemma of which she has hitherto lived in ignorance. On one level, she finds herself increasingly at odds with her students' 'unofficial' response to Argentine history. In response, she defends the official line, but when her friend Ana returns from exile to come to terms with her experience of torture and abuse (itself a difficult decision) and refers to stolen babies, Alicia finds herself questioning the values both of her social set and of her husband. Alicia makes the choice to seek the truth, and in so doing dismantles the falsehood that Roberto has created around her. Roberto's decision was to further his own interests through complicity with the military regime: faced with the truth, he retreats ever further into denial and brutality. The *abuela* Sara makes a difficult choice in bringing her story to Alicia's attention: neither is able to answer the question about what should happen to Gaby now that the truth is revealed – a matter that Puenzo leaves his audience to ponder.

In *Diarios de motocicleta*, Ernesto's first decision is to break off from his medical studies and his courtship of Chichina in order to undertake his voyage around South America. Chichina detects that Ernesto is confused about the direction he wants to take in life, and the journey gives him a chance to reinvent himself beyond the confines of the Argentine middle class into which he was born. The trip does not entirely resolve his confusion, but it does at least leave him with a clear ideological vocation. At three points in the story, Ernesto opts for candidness over tact (diagnosing the man with the tumour, criticising Dr Pesce's writing skills, and addressing the *colonia* staff on Latin American unity): the decision to do so reflects what he believes is his duty to guide others along the right path, and thus the uncompromising approach he will take as a revolutionary leader in later life. His symbolic decision to give Chichina's fifteen dollars to the *pareja minera* underlines the change in his values during the course of the narrative. Likewise, his decision to defy the nuns' rules at the *colonia*, and to swim in the river, reflect the unpopular and dangerous choices he will make in later life as a result of committing himself to the struggle rather than enjoying the more secure and privileged lifestyle available to him.

In *También la lluvia*, Spaniards in the New World must take difficult decisions in both the modern era and in the time of the conquistadors. Perhaps the most dramatic example is Fray Montesinos' decision to take on the colonial authorities and the *encomenderos* over their mistreatment of the indigenous population – a stance for which he will be castigated and eventually put to death. His speech is powerfully re-enacted in rehearsal, watched with telling interest by local people working on the production. Likewise, Las Casas bravely (though in vain) tries to stop the execution of indigenous rebels in the crucifixion scene. In the modern era, Costa makes a tough decision to put the health of Belén above the needs of the production (and his own safety) as he drives through the riot-torn city to rescue her, an act that affirms his humanity and redeems his earlier, more exploitative approach to his local cast. Tougher still is Daniel's resolve to continue leading the water protests, despite the violence and imprisonment he will suffer as a result. By contrast, many of the Spanish cast members fail to rise to the challenge of the situation, and prefer to flee despite the apparent lack of danger to themselves. Sebas is portrayed as making difficult decisions that reflect a degree of empathy for the local people, for example agreeing to audition all who have gathered in the opening scene, and allowing the female actors to refuse to enact the drowning of the babies. He is also portrayed as having shown admirable commitment to bringing to the screen his revealing story of the conquest and the suffering of the *indígenas*.

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5 LORCA: LA TRILOGÍA RURAL

Bodas de sangre

Yerma

La casa de Bernarda Alba

- (a) ¿Piensas que las obras que has estudiado son exclusivamente pesimistas? ¿Hasta qué punto ofrecen esperanza, a pesar de la tragedia de los sucesos que representan?

The *trilogía rural* features small-minded, oppressive societies that are inevitably struck by tragedy. None of the plays offer a clear vision of hope, nor any obvious reason to be positive. However, the works vary in the ways they portray the pervasive suffering of the characters.

The grim inevitability of tragedy overshadows *Bodas de sangre* from the start, when the Novio's mother depicts the unhappy fate of her male family members as an unending cycle. Her intuition is confirmed in the play's final scene, when her fear for her son gives way to resignation after he is slain by the weapons she so hates. Heredity and uncontrollable passion (both bound up in the blood symbolism that infuses the play) determine human actions and the destiny not just of the Novio but also of the other two main characters – the Novia, whose mother did not love her husband, and Leonardo, who comes from a line of murderers. These predestined paths guide the actions of the trio and even complement each other: the Novio, whose fate is to die; Leonardo, whose fate is to kill; and the Novia, who cannot help but trigger the tragedy through her inability to love her husband. The characters' inescapable lot is symbolised in the final act as the joyful wedding dance transforms into the manhunt by which a vengeful society punishes those who have infringed its repressive moral code. The Mendiga, meanwhile, represents the general horror of death left free to wander in our midst. The fatalism of *Bodas* emphasises the inherent suffering of life: the audience looks on as the drama unfolds and, as in classical Greek tragedy, laments.

Yerma portrays a life of suffering with little hope of relief as Yerma's obsessive maternal urge is continually thwarted. Her misery is not overtly portrayed as the result of malevolent fate, but nevertheless nothing in her power can defeat it. It is a cruel irony that barrenness – the cause of her misery – is juxtaposed with images of fecundity that permeate the play. These images often have a mythic quality, drawing on primal emotions or symbols. Their profundity and “naturalness” contrast with the life-denying, inhumane elements of the religious and moral tradition espoused by Yerma's community. A key part of the pessimism in *Yerma* comes from her central dilemma: she can only potentially become fertile by abandoning her fealty to her husband, and with it her honour. Her plight as a barren woman combines with her status as a victim of traditional but oppressive moral doctrines to give her authentically tragic stature. Taken together, these two dimensions create an even greater sense of pessimism than they would individually, and unite in the utter hopelessness of the final moments of the play.

La casa de Bernarda Alba (*CBA*) is also pessimistic, though perhaps less bleak. Like *Yerma*, it features a struggle between impassioned human vitality and societal or authoritarian repression in which the politically weak take on their oppressive overlords. While Adela's fate represents a blow to womanly strength and vitality, and is thus profoundly pessimistic, her rebellion does not die with her. She has learned how to assert herself and has found the courage to pursue her genuine passions (unlike Yerma), without being a slave to them (unlike the Novia in *Bodas de sangre*). Further, unlike the Novia, her passions are not morally ambiguous. When the Novia gives in to her passions, others are hurt (the Novio, Padre, Mujer de Leonardo and so forth), but Adela's struggle purely involves her own fortunes and, by extension, those of all women. The audience supports her unambiguously, and this at least helps to mitigate the pervasiveness of the pessimism. More than the other plays, *CBA* focuses on the specific repression of women in society, and suggests that subservient misery is not their inevitable lot.

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(b) ¿Crees que los personajes de Lorca representan arquetipos universales o que, por el contrario, poseen una individualidad creíble y plenamente desarrollada?

In *Bodas de sangre*, reality has been streamlined or orchestrated to make the play's themes and emotions more powerful. Despite the strongly physical, rural setting and imagery, the characters are mostly unrealistic, serving dramatic functions as agents of fate rather than acting as fully-fledged individuals. The Novio, for example, is *too* idealised and exemplary, with his pure form of love and virginity, his teetotalism, and his strong and fertile (if vulnerable) family background. His mother is *too* obsessed with death and revenge. Leonardo is *too* rough, restless, manly and passionate, with his fast-paced horse rides and cruel, provocative language. Other characters, such as the Mujer or the Padre, sometimes appear to exist purely as the bearers of misery and suffering, emphasising the play's tragic nature. However, the characters are not always purely symbolic or predictable: the Novia especially is depicted as having unspoken inner conflicts and emotional turmoil that capture the audience's attention. Nevertheless, the sense of fate cultivated by the play, the constant references to family history and inherited dispositions, and the inability of the characters to control their own actions or fortunes all serve to undercut the Novia's individuality and reduce her, like the other characters, to a pawn-like victim by the end of the play.

Yerma centres entirely on the tragedy of its eponymous protagonist, to the extent that other characters largely become foils for aspects of her personality. Few of these characters are much developed in the play and some are functional and one-dimensional. Thus Victor represents an alternative form of lover to the miserly, passionless Juan, while the Vieja Pagana provides a critique of the conventional conservative morals to which Yerma and her society subscribe, as well as a wealth of fertility images that accentuate Yerma's frustrations. These characters' lack of development is echoed in the absence of a driving plot and in the prominent chorus, which together make the events depicted seem more like a universal fable than a tale of real people. Yerma's encounters with the other characters, especially Victor and Juan, tend to follow a pattern that builds with repetition that again emphasises the universal nature of the tragedy. Despite all this, Yerma herself is a rich and complex protagonist with conflicting moral imperatives and a strong force of will, insisting on defending the very ideals of honour that destroy her. However, her obsessive single-mindedness and dramatic lyricism ultimately mark her out more as an archetype than a believable individual.

La casa de Bernarda Alba (CBA) has the most realistic characters in *la trilogía rural*, though they are still representatives of broader themes within the play. Like Yerma, Bernarda's daughters reflect on the forces of oppression that cause their suffering and frustrate their instinctive desires. Bernarda represents an archetype of domination and traditional values, though with the added complexity that she is implicitly oppressed by those values herself. Her daughters display similar conflicts and ambivalence. Unlike the other two plays of the trilogy, with their clear character triangles of men and women, *CBA* features five subtly differentiated females surrounded by a world of unseen male outsiders. The forces at work in the play are fragmented among these characters rather than easily pinned to specific individuals, making each character a more complex and real entity than the abstractions we find in a play like *Bodas de sangre*. Adela and Martirio in particular are richly developed, enhancing the audience's empathy for them and thus giving the tragedy even more potency than in the other plays. Bernarda is still in charge at the end of the play, but she is damaged: her *bastón* of authority is broken and she has to rely on transparent falsehoods to maintain her family's public façade. Implicitly, this is an unsustainable situation and her days of tyranny are numbered.

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Part II: Literary 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.

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Part II: Literary 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

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TEXTS – INDICATIVE CONTENT

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive. Candidates must choose one question from one of the works below, and answer it in English.

6 Lope de Vega, *Fuenteovejuna*

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

This extract comes from the early stages of the third act of the play (Sala del Concejo) and it portrays the moment when the villagers decide to take action against the abuses committed by El Comendador. The scene represents a turning point in the development of the plot after which the villagers will take the law in their own hands to protect their honour and dignity. Fernán's harassment against Esteban when he interrupts the wedding, kidnaps Laurencia and imprisons Frondoso, symbolises his disrespect for the council's authority. Juan Roxo, loyal to the monarchic system, suggests the intervention of the Crown, although Barrildo discourages this option as Fernando is fighting other fronts. The villagers seem to be confident that the Crown is going to support their rebellious plan to defend their honour as they are perceived to be firm but fair. In the end, the villagers are exonerated from their actions as they have contributed to bringing stability to the kingdom.

- (b) **It has been said that Lope's most virtuous characters are women. Discuss this view making reference to specific characters and scenes in the play.**

Candidates could start by analysing the relevance of the female characters of the play. Laurencia is a wilful peasant woman who takes the lead in her relationship with Frondoso and manages to escape the Comendador's advances. Her importance in the development of events cannot be underestimated as she rallies the town against Fernán Gómez, organising the women and rousing the men. She calls them *maricones*, challenging their masculinity and provoking the expected reaction. Laurencia is the heroine of a play which, with the exception of Isabel, is male dominated. Isabel's qualities make her a fair and powerful monarch who rules the kingdom with Fernando. Far from being a passive character, she will take decisions towards gaining control of Ciudad Real, exonerating the villagers for the murder of the Comendador or forgiving El Maestre. This last scene will take place in the Queen's room which reflects Isabel's real power. Although female characters are in a minority in the play, they are depicted as independent-minded women who have the ability to direct the men's actions and decisions. References to women in the town succumbing to the Comendador implicitly draw attention to his abuse of authority rather than to any moral failings on the part of the women (while also highlighting Laurencia's strength of character).

- (c) **One critic has argued that the villagers' reaction against Fernán Gómez is illegitimate but necessary to restore harmony in Fuenteovejuna. To what extent do you agree with this view?**

It is clear that the peasant insurrection that occurs in Fuenteovejuna demonstrates a collapse in authority. The hierarchical structure of society is initially challenged by Fernán Gómez when he abuses his authority over Fuenteovejuna, and also when he attacks and gains control over Ciudad Real. The order of Calatrava take advantage of the unstable political situation to revolt against the Catholic Monarchs. The restitution of power and order in Fuenteovejuna must, naturally, come from the monarchy. Unlike the inhabitants of Ciudad Real who seek help from the

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monarchs, the villagers of Fuenteovejuna will, unexpectedly, take direct action to restore harmony. Their actions will be exempt from punishment as they have defeated the tyrant who has started the war and is ultimately defeated by the Catholic Monarchs on the battlefield. The villagers' rebellion against their natural superior does not compromise the hierarchical structure of society as they wilfully accept the sovereignty of the Catholic Monarchs.

7 Tirso de Molina, *El Burlador de Sevilla*

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

This is an extract from the final stages of *Jornada Primera* where Don Juan is planning on tricking Tisbea by taking advantage of the absence of the fishermen. Catalinón is ordered, against his will, to have the horses ready for a quick getaway. Don Juan persists in ignoring Catalinón's advice to cease his actions against women, reminding him about the fatal consequences of his tricks and the inevitability of divine justice. Catalinón's moral advice is mocked by Don Juan who calls him a coward and mocks his name. The reference to Eneas, who abandoned the queen of Carthage, suggests that Don Juan is doomed to continue tricking women without regret. His *¡Qué largo me lo fiáis!* expresses Don Juan's scorn for the idea of reconsidering his moral values and abandoning his depravity as he considers that there is enough time for repentance.

- (b) **One critic stated that Tirso's fine use of irony is what makes *El burlador de Sevilla* a masterpiece. Discuss this opinion with reference to particular characters and scenes in the play.**

El Burlador de Sevilla is a hybrid text with both comic and tragic features. However, it is in Tirso's fine use of irony that his genius becomes apparent. Throughout the play Catalinón continues to remind Don Juan of the fatal consequences that his immoral actions will bring him, but he chooses to ignore the warnings. The play will arrive at its ironic climax when, towards the end of the play, Don Juan is presented with two options: he can either have dinner with El Convidado in the chapel or with Isabel and the King of Castille to celebrate their marriage. At this point, Don Juan is having to choose between social integration, symbolised by his acceptance of the laws of matrimony, or – as he in fact chooses – meeting El Convidado. Despite all prior warnings, Don Juan chooses isolation and death over matrimony and integration.

- (c) **To what extent does Don Juan become a womaniser to rebel against society? Discuss this by making reference to specific scenes and characters in the play.**

Candidates should discuss the two components of Don Juan's personality: the pursuit of pleasure and a disregard for the codes of religion and society. His seductions reflect a disrespect for females which makes him an absolute male chauvinist. Although he recognises the validity of social standards he transgresses them on every occasion, abusing privilege and betraying trust. Don Juan's tricks lead the audience to consider deeper themes such as predestination and free will. One could argue that he becomes a womaniser to exercise his free will by going against social convention, thereby giving him the opportunity to defy the limits of divine mercy and damnation. Ultimately, Don Juan believes in God and eternal punishment. He sins repeatedly, but at the same time he plans to repent thoroughly, as we can perceive in his recurrent use of *¡Qué largo me lo fiáis!*

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8 Pablo Neruda, *Veinte poemas de amor y una canción desesperada*

- (a) Comment on the following poem, explaining its meaning in context. Add any comments on content, form and style which you think might be relevant.**

The first line of this poem (*Poema 18*) concisely sums up the link between place and feeling which is a defining feature of *Veinte poemas de amor...* Unlike many in the collection, poem 18 barely refers to the lovers' physical presence. Instead, it focuses on the speaker's emotions and the landscape. The structure, with three irregular stanzas building towards the sonnet format of the last four stanzas, illustrates the process of the poem's creation. The speaker is emphatically 'Solo', although the setting is portrayed in a way suggestive of a possible lover, (e.g *la niebla* in line 5). His connection to his surroundings is further echoed by the poem's form, with a line break after he comments on the stars, as if taking a moment to return to earth, and the word 'solo' standing by itself, alluding simultaneously to the speaker and the ship. The gloomy coastal setting matches the poet's sorrow at his lover's absence, and the pessimism of the closing sonnet brings home his situation through an extended pathetic fallacy. However, in the final lines of the poem, the speaker seems to find some consolation through spying something of his lover in the stars, although this move towards a more optimistic note is brought to an end by the dissonant 'alambre' of the final line.

- (b) Why are there so many references to the act of writing in this collection? Discuss, with reference to at least two poems (other than the one printed above).**

Most of the *Veinte poemas de amor...* have a self-referential element. In Poem 5, the ownership and intention of Neruda's words is examined; he even notes how they look on the page. The effect is to lend the poetry a greater sense of drama as the reader is conscious of what the poet is doing as well as saying. Poem 20 centres almost completely on the poet's struggle to put his feelings into words and his recognition that the endeavour is doomed to platitude and cliché. By acknowledging the shortcomings of love poetry, Neruda makes his own verse seem more heartfelt, a contrast with which he experiments throughout the collection. By giving the reader insights into his creative process he conveys more vividly the seething chaos of his lived experience. The reader's awareness of how Neruda is using language adds to the intimacy and directness of the communication achieved in the collection – this is poetry not as an escape into ideals, but as an accentuation of realities.

- (c) To what extent is *Veinte poemas de amor y una canción desesperada* a distinctively Chilean collection? Illustrate your answer with specific examples from the poems.**

When Neruda was writing the collection, he had little, if any, experience of a landscape which was not Chilean. The Chilean images which enrich the collection, such as those found in Poem 17 ('*El grito frente al mar, entre las piedras, / corriendo libre, loco, en el vaho del mar*'), reflect the coastline and the lushness of nature and the landscapes around Temuco. It is a Romantic setting – and although in its particulars it is Chilean, the pathetic fallacy which Neruda finds in it is found in the literature and art of all cultures. In addition to Romanticism, critics have noted his debt to Latin American modernists and French symbolists. The influence of the Song of Songs can also be detected in the way that Neruda equates human love and sexuality with the fruitfulness and bounty of nature. From his portrayal of himself as a '*labriego salvaje*' (*Poema 1*) to the weather which troubles the pages of the collection, the poetry is rooted in a distinctively Chilean context, but its craft and form owes much to a wider tradition.

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9 Jorge Luis Borges, *La muerte y la brújula*, *El jardín de los senderos que se bifurcan*, *Emma Zunz*, *El encuentro*, *La casa de Asterión*, *El sur*

(a) Analyse this passage, giving its context and discussing its significance for this story, making reference to other stories as you see fit. Include any comments on content or style that you consider significant.

This passage from *El jardín de los senderos que se bifurcan* comes as Yu Tsun, fleeing Madden, alights from the train taking him on his mission to kill Dr Albert. This transition from a recognisable, rational world to a more mysterious, symbolic location takes place as daylight fades (cf *La muerte y la brújula*, *El sur*). The faceless *niños* resemble a Greek chorus in their uncanny knowledge of Yu Tsun's purpose and the mysterious directions they give. Yu Tsun's *solitario camino* leads him to become a *percibidor abstracto del mundo* between the elemental earth and sky. The image of the lost labyrinth was cited by Borges as the inspiration for this story: the irony here is that Dr Albert will reveal to Yu Tsun that Ts'ui Pên's *laberinto* and his *novela* are one and the same (a less evident irony is that Borges took the name Yu Tsun from a character in the novel *Hung Lu Meng*). Rather than an *ilusoria imagen*, Yu Tsun's notion of a temporal labyrinth is in fact an accurate metaphor for his impending re-enactment of his ancestor's murder by a stranger – hence his intuition that the evening is *íntima, infinita*. Circular images – the coin, the moon, the labyrinth – reinforce this pattern of recurrence. The forking of the road prefigures Albert's explanation of Ts'ui Pên's image of the universe as an infinite series of paths through time.

(b) What might we deduce from the recurrent presence of death in these stories? Illustrate your answer with textual evidence.

These six stories all end in violent death. As a plot element, impending death or the threat of death adds to the drama and tension of the story, particularly when related in Borges' concise, economical style. His detached portrayal of death contributes to what D L Shaw has called the 'tragedy without terror' that characterises these stories. At a thematic level, Shaw also points out that the use of violence highlights human limitations in dealing with existential dilemmas: ironically, characters achieve their objectives by bringing about their own death – Dahlmann achieving *argentinidad* in *El sur*, Yu Tsun communicating his message in *El jardín de los senderos que se bifurcan* and Lönnrot correctly locating the murderer in *La muerte y la brújula*. For Emma Zunz, killing Löwenthal becomes a means of securing justice. The association of death with a labyrinth in three of the stories reflects the idea that the quest for a hidden centre is a metaphor for life (which also leads to death). This in turn links to the idea of circularity and eternal recurrence, a major theme of *El encuentro*, *La muerte y la brújula* and *El jardín de los senderos que se bifurcan*.

(c) How significant are the specifically Argentine elements of some of these stories? Give examples from the texts in your answer.

Borges has written that Argentine tradition is that of all western culture, and that the Argentine writer's *patrimonio es el universo*. The prime focus of these stories is thus his imaginative depiction of man's relationship to time and the universe. Nonetheless, two of the stories derive particular potency from the culture of the Argentine *campo*. In *El sur* Dahlmann vests his identity in the frontier-warrior tradition of his *criollo* ancestor: 'a costa de algunas privaciones', he maintains an ancestral '*estancia en el Sur*' even though – as a city dweller – he never visits it. His journey reconnects him to his Argentine heritage: it is simultaneously a voyage to the south and to the past, ending with the reprisal of his ancestor's *muerte romántica* (which he finds preferable to his hospital ordeal). In *El encuentro*, an archetypally Argentine gathering takes on symbolic overtones: *las antiguas cosas elementales* at the *asado* include *el fuego que reúne a los*

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hombres and the *duelo a cuchillo* tradition which asserts its power over those present. The vivid portrayal of the docks area in *Emma Zunz* and the eerily distorted version of Buenos Aires in *La muerte y la brújula* both capture aspects of the city's distinctive culture.

10 Ernesto Sábato, *El túnel*

- (a) Comment on the following extract, giving its context and discussing what it reveals about both Castel and María's perception of their relationship. Add any other comments on content or style that might be relevant.

This extract comes from chapter XV of the novel, when Castel receives his first substantive communication from María. In the first section, the imagery (*peligros y abismos*) reveals Castel's tormented state, without it being clear why he should be so on edge. Even when *el sol* arrives, it is a *sol nocturno* – another (literally) dark image that puts him at odds with conventional perceptions and which he does not seek to justify. This passage is therefore an example of Castel's paranoia and insecurity, which finds an echo in the sombre (if less dramatic) imagery of María's letter. Thus, her recollections are troubled, and she makes the assumption that her future memories will be sorrowful and despairing. She depicts the sea as a troubling presence, and relates it to the painting which first established the link between her and Castel. Given her pathos-laden reference to him as *un poco desconsolado* and *como pidiendo ayuda*, it is ironic that Castel responds by celebrating the *maravillosos sentimientos* that her letter arouses in him and by interpreting her letter as a sign of unique devotion to him and a timeless bond between them. The references to *tutear* add bathos to his otherwise lofty response. His closing assertion that she needs him proves unfounded in the rest of the novel, and is one of the factors that drive him to murder her.

- (b) Are Castel and María Iribarne the only significant characters in the novel? Evaluate the role of at least three other characters in answering this question.

Castel dominates the novel as its narrator and anti-hero. María Iribarne is crucial to the text as the object of his mania, though it could be argued that she too is a secondary character, given that she is seen entirely through Castel's eyes and has little independent development within the text. The same is true of other secondary characters such as Allende, Hunter and Mimi, to all of whom (as to humanity in general) Castel feels an aversion. Castel recoils from Allende partly because he is blind, and partly because he is made to meet him as part of María's way of passing him her first message: Allende's civility contrasts with Castel's manic tension to create what the latter calls the *abominable comedia* of their first meeting. Their horrendous final encounter emphasises Castel's heartlessness in declaring María's infidelity and death to the pitiful Allende, who is consequently driven to suicide. Mimi and Hunter are presented ironically as members of a pretentious social elite who bring out Castel's social unease and extreme intolerance. Castel scorns Hunter from the first time he hears him mentioned: when they meet, Hunter is hospitable, but Castel despises his host and torments himself over whether Hunter and María are lovers. Tertiary characters have some significant scenes, such as the Rumanian prostitute or the post-office employee: their participation in the story highlights Castel's disproportionate response to petty irritations.

- (c) "*El túnel* is flawed by Castel's constant self-analysis: little is left for the reader to deduce about his character." Do you agree?

The first-person narrative focuses the reader implacably on Castel's psyche and self-analysis. This is generally seen as the novel's strength: the reader engages more vividly with Castel's actions through understanding the tormented thought-processes that lie behind them. His

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idiosyncrasy as a narrator is evident from the start, so the reader responds by looking for clues about the nature of his mania (María's comments about his split personality suggest that he is paranoid schizophrenic). At the same time, some of the mundane considerations with which Castel has to grapple as part of pursuing María correspond to universal human behaviour, and his self-analysis (e.g. while waiting for María outside the Compañía T or trying to retrieve the letter at the post-office) gives the reader an ironic perspective on conduct which is simultaneously rational and deranged. Readers also have the opportunity to deduce their own explanation for Castel's conduct towards other people, in particular his murder of María. In summary, self-analysis is both a symptom of Castel's mania and also adds depth to his characterisation.

11 Ramón J. Sender, *Réquiem por un campesino español*

- (a) Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.

This passage comes towards the end of the novel, when the *pueriles* are trying to drive Paco's colt out of the church. The narrative endows the statues of the devil and of St John with life as they appear to respond to the colt's action: indeed, the text associates nature (the colt) and the feminine (the *mujeres del carasol*) with the colt's defiance of male authority. Its *alegre relincho* is reminiscent of the *alegría primitiva* of the *carasol*, which, until its destruction by the *señoritos*, was the place where village women gathered in an atmosphere that was the antithesis of a formal church mass. Cástulo and the *sacristán* create a *salida franca* for the colt, perhaps prompting the reader to consider that the heavy-handed *pueriles* allowed no such way out for Paco. Don Valeriano's irritation is an ironic reminder of the awkward relationships among those involved in the repression (including Mosén Millán). The symbolic association of the colt with the *torrente de luz*, the sun-lit village and the *cotovías* of the *romance* contrasts with the gloom in which the *pueriles* are left after the colt's departure. The *romance* itself is an indication of how popular culture has appropriated Paco's memory, rather than leaving it to his treacherous priest.

- (b) What picture emerges in the text of Mosén Millán's relationship with his parishioners?

Although he has a place of honour in village meetings and festivals, Mosén Millán (MM) is not at ease with rural culture. While he preaches the pre-eminence of the church as *madre común* and *f fuente de la vida*, the villagers prefer to celebrate fertility and sexuality. His attachment to conservative values makes him unwilling to recognise the king's fall in 1931 or to accept reform of the *bienes de señorío*: yet these things matter to his parishioners, who respond by mocking him or boycotting mass. He lacks both compassion (e.g. with regard to the cave-dwellers, whose plight he rationalises as God-given) and empathy (e.g. in his failure to understand or respond to the changing needs of Paco as he develops and grows away from the church). He is a poor communicator, retreating into solitude or silent prayer in difficult moments. Though ill at ease with the Nationalists and their *puerile* allies, MM becomes an accessory to the repression, insisting only that those being executed receive the Last Rites rather than objecting to their murder. His complicity in Paco's execution leads to him featuring in the *romance* which commemorates the event. His 51-year tenure epitomises the inertia of the Church in society: the disparaging treatment he at times receives from impious villagers can be understood as the natural consequence of the unsympathetic way in which he and the institution he represents have exercised their role.

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(c) Analyse the structure of *Réquiem por un campesino español*.

The novel is structured around the moments leading up to the requiem mass for Paco, during which Mosén Millán (MM) – immobile in his sacristy chair – recollects significant aspects of Paco's life and times which are duly narrated in flashback. The present of the sacristy is linked to the past through the altar-boy (and the priest) recollecting or intoning snatches of the popular ballad about Paco's death. These snatches trigger new memories for MM, and thus the narration of further episodes of Paco's life-story. Chronological time becomes distorted for MM, with time-frames foreshortened in his recollection as the key events rush through his mind. This process is given added piquancy as he struggles with a sense of guilt to which, like historical and social developments in the novel, he prefers to turn a blind eye. The arrival of the *pueriles* in the church from the mid-point in the narrative reflects their involvement with Paco from the mid-point of his adult life. The *potro* may be taken as a symbol of Paco's continuing spirit at large in the village (and immortalised through the ballad). MM's immobility may be interpreted as an indication of the Church's inertia throughout the crisis in Spanish society.

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

(a) Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.

This scene, which closes the penultimate section of the novel, is the colonel's only direct confrontation with oppressive authority. Direct speech further dramatises an already tense encounter as the colonel, who has just been passed an *hoja clandestina*, is menaced by the police officer who shot his son for distributing such material. The colonel's response is a characteristically dignified refusal to submit: he feels the oppressive force of the officer's gaze, but wins himself the right to pass unmolested. The description of the police officer suggests a certain roughness (*piel curtida*), immaturity (*tufo infantil*) and inhumanity (*pequeños ojos de murciélago*): his responsibility for having shot Agustín implies that he is trigger-happy, ruthless and subject to few restrictions in a society where the rule of law is compromised. This incident echoes the different kind of oppression that the colonel felt earlier in the extract when the roulette wheel brought home to him the influence of chance. The colonel feels guilty for encouraging Álvaro and others to bet on the wrong number, but elsewhere in the novel he steadfastly backs his hunch that the cockerel '*no puede perder*': to the colonel, the bird's destiny will be an assertion of moral integrity in a decadent society.

(b) To what extent does García Márquez imply in *El coronel no tiene quien le escriba* that some degree of compromise is necessary to achieve fulfilment?

El coronel no tiene quien le escriba focuses on whether the colonel should sell the cockerel. His wife insists that *es pecado quitarnos el pan de la boca para echárselo a un gallo*, while for the colonel the bird represents hope and loyalty to the ideals that he and his son upheld. Although the colonel does at times bend to her entreaties, in the end there is persistent tension and no compromise between them. However, the novel shows that upholding his moral integrity is the colonel's great achievement in this *pueblo de mierda*. The reason the colonel does not sell the bird is because Don Sabas is offering him a lower price than it is worth. The colonel has learned from *la rendición de Neerlandia* that such compromises offer *ni un minuto de sosiego*. Sabas, by contrast, has profited by exploiting members of his and the colonel's party through his *pacto patriótico* with the mayor. In comparison with the colonel, Sabas is a less worthy and fulfilled individual, despite his wealth.

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- (c) Examine the portrayal of ill health in *El coronel no tiene quien le escriba*, relating it to other themes in the novel.

Ill health particularly afflicts the colonel's wife, making her more frail, withdrawn and preoccupied than him. She emerges resiliently from bouts of ill health, but is less inclined to make the continuing physical sacrifices demanded by his cause. Malnutrition is clearly part of their afflictions, arising from poverty exacerbated by the non-payment of the colonel's pension. However, his ill health is associated with the oppressive climate, where 'octubre' sums up the variety of strange physical sensations he endures at the start of the novel. His symptoms therefore seem integral to life in this corrupt and authoritarian society, and his physical frailty adds to the nobility of the stand he takes to defend his ideals. By contrast, although Sabas has prospered from his dealings with the regime and can thus afford medical care, the doctor points out that *la pobreza es el mejor remedio contra la diabetes*, indicating that Sabas will never rise above his condition. Sabas' wife suffers from some degree of mental instability and they have a difficult relationship at home, in contrast to the mutual respect between the colonel and his wife as they look after each other's well-being.

13 Mario Vargas Llosa, *La tía Julia y el escribidor*

- (a) Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.

This passage from chapter 5 captures the risqué nature of the relationship between Mario and *la tía Julia* (TJ). It comes soon after Mario has startled TJ by kissing her during a dance at the Grill Bolívar, an advance on which he now attempts to build through further physical intimacy and sharing of confidences. In this he is moderately successful: she passively accepts his embraces and, shortly after this extract, reveals to him the details of her failed marriage. However, by suggesting that he sees her as a mother figure and referring to him as *Marito*, *hijito* and *menor*, she makes fun of the oedipal tone of his interest in her, which she calls *locura*. She also dismisses his earnest career plan as *bohémio* and impractical. Ultimately, in the clash between her realism and experience and Mario's romantic idealism, he is the more persuasive (hence their marriage). This extract also includes references to the way in which Hortensia spreads false rumours about TJ and Mario studies Law in order to please his relatives: the large and close-knit family of the novel is often a source of support and comfort, but can also be oppressive to its unconventional members like TJ and Mario.

- (b) Analyse the importance of friendship in *La tía Julia y el escribidor*, illustrating your answer with examples from the text.

The three main characters in *La tía Julia y el escribidor* differ in their friendship patterns. In the first chapter Pedro Camacho (PC) and *la tía Julia* (TJ) both arrive as newcomers to Lima: TJ is supported by relatives, but her social interaction is limited to courtship by a series of uninspiring older men. She is later drawn into Mario's circle, but he is always the mediator for her within that group, leaving her in a position of relative vulnerability. PC is so uncompromisingly committed to his art that he eschews normal relationships: although Mario is seen (e.g. by Genaro *hijo*) as PC's '*único amigo*' and feels friendship for him, PC is too self-absorbed to respond. Although he does confide in Mario in chapter 13, by the end of the novel he appears unable to recognise him, just as he earlier forgot having met TJ. Likewise, the characters in PC's stories often lack strong friendships and suffer from dysfunctional relationships. Mario, by contrast, has a firm circle of friends who variously assist his courtship of TJ, lend him money, comment on his stories, help him pass exams and facilitate his wedding. Even then, Mario finds that writing and romance move him away from his teenage friends who have not yet attained such levels of maturity. In summary,

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friendship enables Mario and to some extent TJ to overcome obstacles, whereas a wilfully friendless ascetic like PC is vulnerable to a downturn in his fortunes.

(c) Analyse the main structural features of *La tía Julia y el escribidor*. Do these enhance or diminish your enjoyment of the novel?

The counterpointing of what Vargas Llosa has called his *collage autobiográfico* with *las pasiones e intrigas* of melodrama is the main structural feature of the novel. While Mario's story proceeds in linear fashion through the odd-numbered chapters, the even-numbered chapters from 2 to 18 feature novelised versions of Pedro Camacho's (PC's) scripts. These *radioteatro* chapters are Mario's homage to PC and his influence on Mario's career: he gives them a longevity that their *escribidor* never considered feasible, and they become part of Mario's literary success. They are initially intriguing and enjoyable, though – as one-off episodes – they are less developed than the absorbing tale of Mario's relationship with his aunt Julia and the exploits of PC. Some readers may therefore skim through or skip some even-numbered chapters, although they may be drawn back to them when their increasingly erratic nature starts to dominate the PC sub-plot. The 'real life' Mario-Julia sub-plot is structured in a way that reflects, in its more outlandish aspects, the melodrama of the *radioteatros*. There are also parallels between the stories of PC and *la tía Julia*, e.g. their arrival in Lima, first encounters with Mario, and subsequent crises. Chapter 20 moves the story on in time: the novel ends with troubling realities such as divorce, urban decay and personal decline marking an end of innocence for the protagonists and for Lima.