

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Pre-U Certificate

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## **MARK SCHEME for the May/June 2013 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 2013 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: Cultural Topics (30 marks)**

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

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

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

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

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh 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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<b>Part I: Cultural Topics – Content</b>		
<b>18–20</b>	<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.
<b>15–17</b>	<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.
<b>12–14</b>	<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.
<b>9–11</b>	<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.
<b>5–8</b>	<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.
<b>1–4</b>	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
<b>0</b>		No rewardable content.

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<b>Part I: Cultural Topics – Language</b>		
<b>10</b>	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
<b>8–9</b>	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
<b>6–7</b>	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
<b>4–5</b>	<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.
<b>2–3</b>	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
<b>1</b>	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
<b>0</b>		No rewardable language.

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## CULTURAL TOPICS INDICATIVE CONTENT

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

### 1 REPÚBLICA ESPAÑOLA Y GUERRA CIVIL

**Mercè Rodoreda, *La Plaza del Diamante***

***¡Ay, Carmela!* (película de Carlos Saura)**

***Réquiem por un campesino español* (novela de Ramón J. Sender o película de Francesc Betriu)**

- A ¿Crees que estas obras son demasiado ingenuas como para dar una impresión válida del complejo conflicto en la España de la época? Razona tu respuesta haciendo referencia a episodios particulares de las obras que has estudiado.**

It could be argued that *La plaza del Diamante* is the least *ingenua* of these three works, in that it provides a detailed study of what life was like in war-time conditions. Rather than focusing on the prime movers of the conflict or its military or ideological aspects, it gives an insight into the experience of the civilian population as it grapples with shortages, hunger, poverty, bereavement and militia vigilantes. Natalia suffers loss at various levels: Quimet, Cintet and Mateu; her job; and her son to a *colonia*. Other characters – eg Natalia's employer, the *pastelero* and the *señor del guardapolvo* – also live out the traumatic ordeals that were a feature of the war years. The novel focuses on the psychological impact of these events on a first-person narrator who is disengaged from the politics of the conflict. Natalia's character may be *ingenua*, but her narrative is one of profound insight into the human consequences of the war.

*¡Ay, Carmela!* is a mix of genres, including war film and melodrama. The term *ingenua* might apply to certain aspects of the melodrama, such as Carmela's reckless final stage performance or the improbable presence of the Polish prisoners at an entertainment for their captors. Although Saura does not seek to explore the origins or justification of the conflict, he takes care to give a historically accurate portrayal of the war-front and to reflect the ethos of the opposing camps. The officiousness and cruelty of the nationalist officers in this film were characteristics of the ensuing regime, and the mutual distrust between the Italian and Spanish components of the *bando nacional* is a perceptive and ironic nuance. Likewise, the humane, earthy characteristics of the *bando republicano* are subtly portrayed in the opening scenes. Carmela, Paulino and Gustavete are caught up in a conflict which, like most Spaniards, they would rather have avoided. In summary, within the constraints of its genres, the film gives an intelligent and worthwhile insight into this stage of the war.

*Réquiem por un campesino español* has been described as a parable: in other words, it simplifies events to focus the reader on the core moral point of a story that has universal significance. The tale of Paco's developing political consciousness and activism, and his death at the hands of the forces of reaction, is, in its author's words, *un esquema de toda la guerra civil nuestra*. By not naming the village nor specifying the date of the action, Sender makes the events of this novel the story of all Spanish villages at this time; yet he also makes this universal tale the story of one particular character, Paco, with whose tragedy all (non-nationalist) readers can identify. This technique could perhaps be regarded as *ingenua* by nature, but it is nonetheless effective in bringing home the moral of the story. Candidates could argue that the novel is not *ingenua* because of the sophisticated insight it gives into the forces at work within Spanish society: the collaboration and guilt of Mosén Millán, Paco's overreaching approach to Don Valeriano over land rights, the marginalisation of the cave-

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dwellers and the vox populi of the *carasol*. They may also point out that Sender's use of objective retrospection and symbolic and dialectical realism further undermine any suggestion that the novel is inherently naive.

**B ¿Cómo retratan estas obras el impacto psicológico de los conflictos políticos y la Guerra Civil? Justifica tu respuesta haciendo referencia a episodios particulares de las obras que has estudiado.**

In *La plaza del Diamante* Rodoreda takes the reader deep into the psychology of the first-person narrator, with occasional stream-of-consciousness passages revealing her horror of the dovecote, her terror of the trams and the trauma of loss and war. The narrative focuses on the disruption of everyday activity: in chapter 30, for example, Natalia learns of the *pastelero's* execution, recounted in a paragraph that begins with Natalia going about her everyday business with no hint of the violence that has suddenly altered the landscape of her daily routine. The war also destroys family life: Quimet throws himself into militia work and dies on the front line; Antoni is sent to a *colonia* and is *otro niño* when he returns, unable to look his mother in the eye; Rita grows up assuming that they will all die in the war. Natalia too succumbs to the psychological pressure of the war, and is driven to the point of killing her children to spare them suffering. The matter-of-fact narrative style gives greater shock value to these events, and implies that Natalia has become so innured to horror that her normal human responses have been modified. She and her children eventually find salvation in the goodness of Antoni and the restoration of family life, so that in the closing pages she can return to the Plaza del Diamante to exorcise the legacy of her terrible past.

The main psychological focus of *¡Ay, Carmela!* is the reaction of Carmela and Paulino to their predicament as captives of the nationalists. The film becomes a study of how their relationship holds up to the mortal danger in which they find themselves, and how they respond to the moral challenge of the performance they are required to give. For Carmela, the crisis clarifies her moral boundaries and enables her to draw on reserves of courage that were not apparent when they were first captured and fearful of death. She is also driven to resolve her relationship with Paulino through marriage. He, by contrast, is pragmatic: events are beyond his control, so he is happy to play the role required of him as an actor. Gustavete is the victim of some unspecified horror of war that has deprived him of the power of speech, and needs Paulino and Carmela for psychological support. The Polish prisoners' spirit is broken by captivity until Carmela rallies them in the theatre. The Italians are philosophical and relaxed, unlike the embittered and radicalised Spanish nationalists. The theatre audience at the end is dehumanised by the prevailing Fascist pack instinct, competing to demonstrate their zeal even to the extreme end of shooting a performer on the stage.

The closest psychological study in *Réquiem por un campesino español* is that of Mosén Millán, through whose recollection the events are filtered. The repression has a shattering impact on the village: given his collaboration with those responsible, Mosén Millán has to shield his conscience behind rationalisations of God's mysterious purposes. As he prepares for the requiem mass one year later, his thoughts about whether Paco's family will attend are recounted in a matter-of-fact manner which leaves the reader in little doubt that the priest is wilfully trying to balance out the contradictions in his conduct. He appears largely to have justified his actions to himself, though has not forgotten the guilt and shame he felt on returning from the scene of Paco's execution. In life, Paco cut a confident and assertive figure who responded to the historic opportunity to address issues of social justice, even if, like the Republic itself, he was too intransigent to be successful.

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## 2 EL FRANQUISMO

**Antonio Buero Vallejo, *Historia de una escalera*  
*Salvador* (película de Manuel Hueriga)**

***Los Santos Inocentes* (novela de Miguel Delibes o película de Mario Camus)**

- A “El conformismo social y la pasividad son el efecto del miedo y la resignación pero también del control social”. Discute esta afirmación en relación con las obras que has estudiado.**

In the case of *Historia de una escalera* social conformism is the play’s underlying theme from beginning to end. Its social realism represents a society that does not have many expectations of improvement and where poverty and social divisions are taken for granted since there is no hope of change in the repressive post-war society. Buero Vallejo uses the contrast between Fernando and Urbano to depict a reality that, regardless of their approach to life, will treat them in the exact same manner. Fernando’s business projects will take him nowhere. Urbano has not been able to improve his life either, and his attempt to change society also fails. The message is in essence pessimistic from an existential point of view. No matter how many years go by, the neighbours in the *escalera* do not change, everything remains the same as twenty years before.

In *Salvador* we can perceive a very clear and painful contrast between the young activists who want to change the social and political structures of the country and a passive society that lives in fear expecting the regime to react very strongly to any sign of confrontation. Salvador’s lawyers start a frantic race to try to save his life, but are met by general social indifference. The film supports the theory that fear is the best way to control society. Even those members of the armed forces who doubt the wisdom of executing Salvador do not speak out against it, with the notable exception of Jesús. In that final scene Jesús shouts and curses but he is not able to do anything to stop Salvador’s cruel death. At a certain level this social conformism and passivity under which Salvador was executed left its mark on a generation that does not forget and does not stop wondering if anything else could have been done to save him.

Social conformism is a major theme of Delibes’ novel, represented through an isolated community where the lower classes and the peasants have grown accustomed to an unfair distribution of wealth as well as a complete absence of rights. This suggests that change is a very distant option. The situation is represented clearly in the figures of Paco and Régula whose conformist approach is the consequence of their fear of being reprimanded and even expelled from their homes. Only Quirce with his continuous silences poses a challenge to the annoyed *señorito* Iván. It is important to understand that the death of Iván has not been triggered by social or political ideology, but is merely a case of personal vengeance.

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**B ¿Hasta qué punto crees que es relevante el espacio y el entorno donde se desarrollan las obras que has estudiado? Justifica tu respuesta con ejemplos concretos.**

In the case of *Historia de una escalera* candidates may make reference not only to the physical setting but also to the temporal aspect. The staircase is going to be the witness of three distinctive moments in the life of its inhabitants, spanning a period of twenty years overall. The characters have changed during this period, some have died and some have been born, but essentially the situation remains the same. The use of only one setting symbolises social immobility and the inability to escape, since the characters both physically and psychologically are attached to the setting from which they are trying to escape. From a cosmetic point of view, we also see very few changes in the decoration of the staircase. Only some coats of paint and new lighting separates the first setting from the last one twenty years later.

In *Salvador*, Barcelona represents freedom and hope for the Catalans, and threatens Franco's ambition of creating a country united under one culture and one language, as represented in his motto "*una grande y libre*". In contrast with Barcelona, the prison where Salvador spends most of the film is a symbol of repression, isolation and finally death. The courtyard is the only place where Salvador and Jesús can have a meaningful dialogue and exchange ideas and impressions respectfully. The indoor part of the prison becomes the scene of Salvador's cruel execution. Candidates could also explore the relevance of France as the land of freedom to which many had to emigrate, and which others used as a temporary refuge.

The detailed description that we enjoy of the *latifundio* in Delibes' novel is loaded with symbolism. Paco lives in a small and humble house close to the entrance of the *cortijo*, which contrasts with the three main buildings and the little church inside the property. The significance of the *cortijo* reveals the importance of the space, portraying a very peculiar way of life. The hierarchical structure of the *latifundio* is represented in each element of the landscape, reinforcing the social difference between its inhabitants. There is also a link between nature and social groups which can clearly be noticed through Azarías and how he is fully integrated in nature. In contrast, Iván fails to understand nature and abuses it.



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### 3 EL CINE DE PEDRO ALMODÓVAR

*Todo sobre mi madre*

*Hable con ella*

*Volver*

**A “El arte de Almodóvar es su capacidad de crear empatía entre el espectador y los personajes.” Analiza esta observación, dando ejemplos de las películas.**

In these films Almodóvar sets himself the challenge of generating empathy towards characters from whom viewers might normally recoil. By leading his audience to identify with the plight of these characters and to look beyond their superficial characteristics, Almodóvar brings challenging new moral perspectives to his cinema. His non-judgemental approach reflects a vision of Spanish society where diversity is welcome and the narrow restrictions of the past are irrelevant.

The characters among whom Manuela moves in *Todo sobre mi madre* include lesbians, transexuals, drug-addicts, sex-workers and a pregnant, HIV-positive nun. A key element in securing the audience’s empathy for them is that characters like Agrado, Rosa and Huma are selfless in their concern for others. They are also conspicuously vulnerable to suffering hurt themselves, which further elicits the audience’s sympathy. Rosa’s transgressions, for example, are so heavily outweighed by her transparent goodness that – allied to her child-like innocence – neither Manuela nor, in large measure, the audience can resist responding to her in the way they might respond to a needy child. Characters like Rosa’s mother and Nina are less sympathetic because they are wrapped up in more selfish concerns than the more giving characters, but even in their cases Almodóvar lets the audience understand the factors that make them the way they are, so that the viewer feels some sense of relief on hearing that their lives have taken a turn for the better at the end of the film.

*Hable con ella* challenges viewers over their response to Benigno’s conduct. However, there is little doubt that the director himself regards Benigno sympathetically and tries to ensure that the audience feels empathy for him. His simple and sincere nature and his kindness to others indicate that at heart he is, as his name suggests, benign. The early part of the film establishes in the audience’s mind the impression that his unconventional manner is the result of the strange upbringing to which he was subjected, rather than evidence of a flawed or depraved personality. His ambiguous-looking patterns of behaviour are mostly innocent and, in Alicia’s case, loving. It takes Marco to point out to him the contradiction between his personal feelings and professional responsibilities towards Alicia, suggesting that Benigno is not responsible for his actions in the way a fully rounded adult should be. Unsurprisingly, Benigno is helpless to defend himself when the official process turns against him in the second half of the film. The audience’s reaction to Benigno’s crisis is guided in part by Marco’s compassionate response: like Benigno, Marco is vulnerable, good-natured and lonely, and viewers thus empathise with him too.

In *Volver*, Raimunda shows tremendous strength of character in overcoming horrendous adversity and coming to terms with her past. Irene also emerges in a positive light as the full story of the family’s troubled past emerges. This induces the audience to admire them for the way they resolve their challenges through their wits and fortitude, rather than to condemn them for the homicidal acts to which they have both been party. Nor does the audience disapprove of the pot-smoking Agustina, the black-market hairdresser Sole or the illegal immigrant (and prostitute) Regina: in each case, their readiness to help others allows the audience to empathise with them and overlook the relatively superficial failings that would conventionally be held against them.

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- B “Hay que ver estas películas más de una vez para comprenderlas.” ¿Estás de acuerdo con esta afirmación? Comenta el nivel de complejidad en el cine de Almodóvar. ¿Crees que esa complejidad aumenta o disminuye el impacto de sus películas?**

In these three films, Almodóvar reveals key plot details at intervals and not necessarily in the order in which they occurred. We can therefore deduce that narrative complexity is integral to his cinema, and contributes to the particularly intense and challenging melodrama in which he specialises. It follows that this complexity makes it rewarding to watch the films more than once, in that the viewer is likely to spot nuances of the plot whose significance is not apparent at first viewing. It is also one of the reasons why Almodóvar’s audience awaits each new film with interest, in anticipation of discovering what new complexities the director has created: in this context, Almodóvar’s cinema works as both entertainment and conundrum. It is also an inherent feature of *auteur* film directors that they create cinema that repays repeated viewing.

*Todo sobre mi madre* is, at one level, a linear story with clear indications of how the action is progressing through time and space. On the other hand, the back-story of the characters Manuela encounters in Barcelona is complex. For example, the reason for Manuela’s visit to *el campo* on arrival in Barcelona, and her connection with Agrado, only become clear with hindsight. Even characters in the film experience the disorientation of only retrospectively understanding events in which they have been involved, eg Lola’s fathering of Esteban or Huma’s involvement in Esteban’s death. Another level of complexity in this film is the play within the play: it is easier to appreciate with hindsight how Manuela’s training video becomes a portent of Esteban’s death, or how *Un tranvía llamado deseo* dramatises key moments in Manuela’s life.

*Hable con ella* features particularly intricate temporal devices as the action moves forward and back in time. Each shift challenges the viewer to locate the new scene in relation to what has gone before, and therefore heightens his/her engagement with the drama. On second viewing, a viewer may challenge him/herself to find some symbolic significance in the ‘performance’ scenes such as the opening ballet sequence, the *paloma* song or the *cine mudo* extract. A second viewing will also challenge the audience to re-examine their response to the complex moral question raised by Benigno’s conduct, as well as to re-interpret details of his conduct in the light of the film’s outcome. The audience might also re-examine the events that led to Benigno’s death, and ask whether this outcome might have been avoided.

The most striking complexity of *Volver* hinges on the audience’s response to the supernatural theme: the *engaño* perpetrated by Irene on her fellow characters, and also, in a different way, by the director on his audience, can be appreciated on second viewing. Candidates may argue that differences and similarities between the three loci of the action (La Mancha, *el barrio miserable* and the city centre) become clearer on repeated viewing. In plot terms, the dénouement is delivered in the set-piece reconciliation street-scene between Irene and Raimunda: a priori knowledge of this plot element will allow a different appreciation of earlier scenes in the film.

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#### 4 LA CUESTIÓN INDÍGENA EN AMÉRICA LATINA

José María Arguedas, *Los ríos profundos*

Elizabeth Burgos, *Me llamo Rigoberta Menchú y así me nació la conciencia*

*El Norte* (película de Gregory Nava)

**A En las obras que has estudiado, ¿hay aspectos inherentes de la comunidad oprimida que contribuyen a su difícil situación? Justifica tu respuesta dando ejemplos.**

Such is the degradation of life for the Abancay *colonos* in *Los ríos profundos* that they have lost their cultural traditions, unlike the *comunero* Indians among whom Ernesto grew up and who imbued him with their strong cultural heritage. Ernesto is struck by how slowly the *colonos* respond to the arrival of the *chicheras*' procession, and how the next day they readily weep and kneel when the Padre tells them that they were wrong to receive the stolen salt, reflecting their submissive status. Ernesto later tells Antero that the floggings the *colonos* receive make them feel like children and prevent them from growing up. He hears stories of the *colonos* being enthralled by priests' visits, and wishes they would react to injustice like the *chichera* Felipa, who he hopes will return to lay waste to Abancay. Nonetheless, the abiding impression of the novel is that indigenous society, with its harmonious relationship with nature and community spirit, is more coherent and admirable than the white/*mestizo* society of Abancay, which is characterised by anger, vanity, injustice and force. Implicitly, the oppressed community's area of vulnerability is that their humane values have left them unable to protect themselves from exploitative settlers.

*Me llamo Rigoberta Menchú y así me nació la conciencia* depicts an *indígena* society whose traditionalism makes it vulnerable. Their distrust of machinery, hospitals and schools may have some justification (and reflect their admirably harmonious relationship with nature), but rejecting them comes at a cost. The emphasis on tradition – living in the manner of one's grandparents – does not foster a culture that can adapt to withstand outsiders' exploitative intentions. Moreover, the uncontrolled drinking habits even of the village elders leave the whole community vulnerable to exploitation. The lack of a common *indígena* language further weakens their resistance. Communal ceremonies include reference to the historical evils perpetrated by the Spanish, but the reader may conclude that this is only part of the explanation for their continuing plight. Fortunately, the developing political consciousness of Rigoberta and others helps to galvanise the community into more decisive resistance, even if at times this means compromising with the demands of tradition.

*El Norte*'s depiction of Guatemalan village life includes the corruptibility of the worker who betrays his comrades and the cruelty of the soldiers who conduct the massacre. Rosita is able to rise above her formal attachment to her *novio* and the apparent disapproval of the ancestors in order to break the bonds that tie her to her village. During her journey with Enrique through Mexico and into the United States, fellow *hispanos* subject them variously to racial abuse, attempted robbery and betrayal to the immigration authorities. These abuses may be understood as symptoms of the economic oppression to which the Hispanic people have been subjected in that area of the world, although a more cynical interpretation might be that they reflect moral failings within that society.

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**B Analiza el tratamiento de la conciencia social y personal de los protagonistas en las obras que has estudiado. Da ejemplos específicos.**

Ernesto's consciousness – formed in his upbringing among the indigenous people and now tested by his immersion in the world of the white elite – is the main focus of *Los ríos profundos*. Padre Linares' comment that Ernesto *percibe demasiado las sombras de esta tierra desigual* sums up his alienation. Ernesto's happy upbringing gave him a non-rational world-view, influenced by indigenous beliefs in the unity of the natural world and the magical powers that abound in it. His travels with his father then showed him that suffering is the constant in human life. Abandoned at the boarding school, he suffers *la dualidad trágica de lo indio y lo español*. He counters this by developing relationships with the river – associated with power and deep feelings – and the other sections of Abancay society. In particular, he imagines Felipa, leader of the salt protest, as a mythical avenging force whom he would like to assist in destroying the town. Consciousness of oppression seems not to exist among the *colonos*, who are slow to respond to the salt uprising and meekly accept their reprimand the following day. They are depicted as in thrall to the Catholic church, although their urge to enter Abancay for a mass to dispel the plague indicates their potential to overwhelm white authority in the unlikely event that their political consciousness developed in a way that motivated them to do so.

The title of Rigoberta Menchú's life-story makes clear that her awakening to political consciousness is the focus of her narrative. She attributes its birth to the time when she was 8 years old and watched her mother labouring at the *finca*. She later comments that real consciousness can only be attained through the experience of exploitation - for example, her campaigning father is only politicised through being imprisoned. She flags up key points in the development of her consciousness: her realisation that all power relations stem from the ownership of the land; her discovery that some *ladinos* are poor; her self-awareness of being an Indian, woman, peasant and Christian; and her awareness of having enemies (a concept alien to Indian culture). In hiding, her consciousness gives her strength. At the end of the memoir, she reflects that her struggle was motivated by the oppression and lack of respect she endured. Candidates might note that Rigoberta's consciousness extends beyond the political realm: her consciousness of the relationship between Indian women and the earth is acquired through her upbringing and her mother's example. Her consciousness of Christianity as a potential force for liberation becomes a major theme at the end of the text.

In *El Norte*, Enrique's early awareness of injustice comes through his discussion with his father as the latter heads off to the insurrectionists' gathering. Enrique is forcefully confronted with the reality of oppression by Arturo's gruesome death, his own desperate fight with the soldier and Lupe's subsequent abduction. Nava implies that Enrique's decision to flee north with his sister is the right conclusion, and he uses the innocence of the siblings to engage the audience's empathy as they survive the perils of the border crossing and reach the United States still dreaming of buying a car. However, they both learn that they must remain ready to run at a moment's notice owing to their 'illegal' status. Enrique adapts to the harshly capitalist environment, even to the extent of being reluctant to give up his Chicago job-offer to visit Rosita on her death-bed (he heads out to find work again the morning after her death). Rosita, on the other hand, is traumatised by the sense of persecution both in the US and in her homeland: she has been less able to adapt to the American way of life (symbolised by the washing machine) and neither her native medicine nor a US hospital can safeguard her health. Enrique focuses on opportunity, but Rosita can not lift her consciousness above her sufferings: it is duly Enrique who survives, with no apparent regrets at the path he has taken.

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## 5 MUJER HISPANA Y TRADICIÓN

Federico García Lorca, *La casa de Bernarda Alba*

María Luisa Bombal, *La amortajada*

*Como agua para chocolate* (novela de Laura Esquivel o película de Alfonso Arau)

- A** Analiza la relación entre las mujeres y su entorno físico y familiar en las obras que has estudiado. ¿Hasta qué punto las oprime el ambiente doméstico? Responde a esta pregunta analizando personajes y episodios concretos.

The house where the action takes place in *La casa de Bernarda Alba* is so central to the drama that it gives the play its name. The wording of the title emphasises that the building is Bernarda's power-base more than a family home – a traditional structure serving the traditional values imposed by Bernarda on her daughters (specifically, their isolation in mourning for her second husband). Bernarda exercises both secular and religious authority within the house, which thus becomes a bastion of authority for one woman while a source of repression for others. The resulting stresses and frustrations set sister against sister and mother against daughter (ironically, Poncia, the domestic servant, has a less subservient relationship with Bernarda than the daughters do). There is scope to bring out the house's prison-like connotations in the stage design, although Adela is also able to exploit aspects of its lay-out to consummate her desire for Pepe and thus subvert Bernarda's authority. Ultimately, however, even for Adela, the house is a place of repression and death.

In *La amortajada* Alberto keeps María Griselda shut away in a distant, traditional *hacienda*. This provides the setting for the damaging competition between Silvia and María Griselda, and the scandalous relationship between Ana María's daughter Anita and Rodolfo. The *hacienda* thus becomes a scene of family breakdown and, by the standards of the times, moral decay. Ana María's complex love/hate relationship with her husband Antonio was reflected in her loathing of his family house. Their relationship is resolved, in her eyes, by his weeping at her wake. Her shroud, and the earth that eventually swallows her, are the *entorno físico* of Ana María during the course of the novel: they seem to offer more peaceful and satisfactory surroundings than the places she lived in life.

In *Como agua para chocolate* the family home is described in the first chapter as *el rancho de Mamá Elena*. However, within that environment, Tita establishes the kitchen – ironically, the traditional site of female servitude – as her preserve, and uses it to assert a degree of control over the life of the household. Tita is nonetheless trapped in the house by the tradition that forces her to remain there looking after Mamá Elena until she dies. Her sister Rosaura is insensitive to the suffering this causes Tita, and even her suitor Pedro complies with tradition by marrying Rosaura instead of Tita to establish a foothold within the household. Gertrudis is liberated from the domestic environment by Tita's magical recipes, but Tita's only escape is through madness brought on by the death of Rosaura's baby. The end of the novel simultaneously celebrates the full consummation of Tita and Pedro's passion and the destruction of the ranch and its legacy of oppression (it will be replaced in due course by a (non-traditional) *edificio de departamentos*). All that survives is a key relic of the kitchen – Tita's recipe book.

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- B ¿Crees que las obras que has estudiado anticipan los cambios de la segunda mitad del siglo veinte respecto a los derechos de la mujer y su emancipación? ¿Hay evidencia en las obras de un declive inevitable de la sociedad machista? Justifica tu respuesta.**

Candidates might take the view that *La casa de Bernarda Alba* depicts the willingness of some women to promote (or at least fall into line with) the repressive values of a male-dominated society. On the other hand, the play could be interpreted as prefiguring the readiness of some women to resist oppression and assert their rights (an incipient feature of Spanish society when the play was written). The absence from the stage of male characters, and Bernarda's role as the upholder of traditional *machista* values, suggest a crisis of male authority in society. The most prominent male in the drama is Pepe, whose liaison with Adela runs counter to the declared sexual mores of the time and thus indicates another internal contradiction within male value structures. Nonetheless, the women who question Bernarda's authoritarian rule are either in servitude (Poncia), in confinement (María Josefa) or, in Adela's case, driven to their doom by the repressive forces they confront. Perhaps aptly in view of its composition on the eve of the Civil War, the play does not leave the impression that the authoritarian power-structures that repress women are about to collapse, despite their evident unsuitability for those living under them.

*La amortajada* presents independent traits among certain female characters, though this does not amount to a clear endorsement of emancipation by the author. Sofía is perhaps the most emancipated female, having led a life of sexual liberation and independent action away from the confined world of most other women. Despite this, however, Sofía comes to appreciate the more domestic life-style represented by Ana María, including the benefit of having a husband. Sofía even portrays her dalliance with Ana María's husband Antonio as a way to help Ana María understand him better. This does in turn lead Ana María to understand how her own relationship with Ricardo's family has broken the usual restrictions on women's freedom of action. Anita's sexual liberation leads her into a desperate plea for Rodolfo to marry her: as the youngest of Ana María's children, it is open to interpretation whether she represents a more liberated future for women or simply reckless inexperience. The men, for their part, are portrayed as enjoying greater autonomy in the relationships between the sexes, but gaining little from it in terms of happiness and fulfilment.

Twentieth-century changes in attitudes to women's rights were a *fait accompli* when *Como agua para chocolate* was published in 1989. Candidates may argue that characters such as Tita and Gertrudis resemble late twentieth-century women in their approach to sexual fulfilment and the way they assert their independence: thus, Tita recoils from the obligation to look after Mamá Elena, and Gertrudis chooses a career path that causes Mamá Elena to disown her. However, Tita does feel obliged to conform at least superficially to the requirements of tradition. The revolutionary backdrop to the action is conducive to women characters asserting their rights: emancipation is part of the revolutionary cause, and Gertrudis' rise to the rank of general suggests that traditional gender hierarchy will no longer prevail in the new order. Candidates may interpret Esperanza's marriage to Alex Brown as evidence of the family distancing itself from traditionally *machista* Mexican values and adopting the more progressive approach to gender issues epitomised in Dr Brown.

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<b>Part II: Literary Texts – Content</b>		
<b>23–25</b>	<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.
<b>19–22</b>	<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.
<b>15–18</b>	<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.
<b>11–14</b>	<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.
<b>6–10</b>	<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.
<b>1–5</b>	<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.
<b>0</b>		No rewardable content.

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<b>Part II: Literary Texts – Structure</b>		
<b>5</b>	<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.
<b>4</b>	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
<b>3</b>	<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.
<b>2</b>	<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.
<b>1</b>	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
<b>0</b>		No rewardable structure



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## LITERARY 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 that you consider of interest.**

This passage comes from the final stages of the first act of the play (*Campo de Fuenteovejuna*) and it portrays the moment when Fernán Gómez is physically confronted by Frondoso who is defending the honour of Laurencia. Consequently, Fernán will interrupt Frondoso's and Laurencia's wedding and punish the groom, humiliating him. It represents a turning-point in the fortunes of Fernán and the first time he is physically threatened by a peasant. Candidates should develop the theme of honour as central to both the scene and the play. Lope represents honour as a moral concept which is not only exclusive to the aristocracy but in this case misrepresented by an abusive Comendador who loses the respect of the citizens of Fuenteovejuna. They reassert their moral dignity that has been denied by Fernán Gómez but which is warranted by Fernando in the last scene of the play, when the town is forgiven for its actions and a new Comendador is named. The way in which Fernán Gómez mistreats women is central to the theme of honour, but is not the exclusive motive for the rebellion, as Esteban will explain to Fernando at a later stage.

- B Is *Fuenteovejuna* primarily a play about morality? Refer to particular themes, characters and episodes in the play.**

There are many references to moral issues in the play, which have to be interpreted in the political context of a country that is seeking unity. Although it can be argued that the political aspects of the play are Lope's main focus, it seems that moral aspects such as honour and dignity are at the centre of the plot and are ultimately key factors in its development. Candidates might wish to discuss how the triangle between Comendador, Frondoso and Laurencia represents the Comendador's mistreatment of women as well as Frondoso's honourable behaviour in defending Laurencia, making clear that honour is not exclusive to the aristocracy. The villagers' rebellion is not only triggered by Comendador's abuse of women: many characters make regular references to his dishonest attitude in various parts of the play. Finally, candidates could comment on the connection between moral issues and how the crown justifies the villagers' rebellion as a way of defending their integrity and therefore the integrity of the kingdom.

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- C “Fernán Gómez’s cruelty towards the villagers reflects his treachery towards the monarchy.” Discuss the socio-political significance of this statement, making reference to specific episodes in the play.**

Candidates should discuss the socio-political situation portrayed in the play, where the order of Calatrava is challenging the Catholic King and Queen. On a social level, the order, and Fernán Gómez as its representative, have punished the population of Fuenteovejuna at the same time as threatening the crown by gaining control of Ciudad Real. The political crisis is resolved when Rodrigo Manrique regains control over the town, whilst the social one is finalised with the execution of Fernán Gómez at the hands of the villagers. Although it seems that the villagers rebel to defend themselves rather than the monarchy, they play an important role in the restoration of order, helping the crown to regain control over an order led in reality by Fernán, while the inexperienced Rodrigo Téllez has merely a secondary role. The Catholic King and Queen bring the crisis to an end when they forgive both the villagers and the *maestre*. They finally appoint a new Comendador for Fuenteovejuna, thereby reinstating the villagers’ confidence in the crown and regaining stability for the region.

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## 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 comments on content or style that you consider of interest.**

This is an extract from the final section of the *Jornada Tercera* when Catalinón witnesses the death of Don Juan, who makes a last and desperate attempt to save himself from hell by asking for a priest to grant confession and absolution. Don Gonzalo, who represents God's judgements of sinners, shows a complete lack of compassion for Don Juan, who does not express regret and justifies having tricked Don Gonzalo's daughter, claiming that she was completely aware of her actions. Catalinón is the third character in the scene, and also shows a degree of regret for having followed him in his evil adventures. Catalinón has never approved of Don Juan's behaviour, but he has been a loyal servant, maybe too afraid of his lord's threats on the occasions when he questioned his actions. Don Gonzalo's last message, "*Quien tal hace, que tal pague*", summarises the religious idea that sinful acts will be punished. One could argue that Don Juan goes to hell as a consequence of the life of lies and sins that he has lived without having listened to any of the warnings given to him or having shown any fear of God. Candidates should at this stage link the passage to the rest of the play, making reference to themes such as regret, predestination and the religious message.

- B To what extent would you say that Don Diego disapproves of Juan Tenorio's actions? Discuss in relation to specific characters and scenes in the play.**

Don Diego clearly disapproves of Don Juan's actions, although he keeps his secrets to himself on several occasions. This is the case in his first interview with Octavio, when Don Diego does not tell him that it is Don Juan who has tricked Isabela. Don Diego's social position allows him to protect Don Juan to a certain extent, and he reminds his son of the potential fatal consequences of his ill deeds in the *Jornada Segunda* ("*... es juez fuerte Dios en la muerte*"). Diego is even capable of ignoring Octavio's request to defy Don Juan, protecting him once again and proving that he is more loyal to his son than he is to justice. Candidates might want to explore the concept of Don Diego as father and protective God who forgives his son time and again, but who cannot finally help a recurrent sinner who has failed to seek confession and change his ways.

- C One critic stated that "Catalinón represents the voice of Don Juan's religious conscience". To what extent do you agree? Justify your answer, making reference to particular episodes.**

There is constant evidence in the play of the advisory role that Catalinón plays trying to warn Don Juan of the potential consequences of his actions. As his loyal servant, he will follow and help him carry out his evil deeds, but he is always in disagreement, as represented in the *Jornada Segunda* when Don Juan tricks both Mota and Doña Ana. It is unclear in the play whether Catalinón represents Don Juan's religious conscience, the moral conscience that he has given up on, or maybe Tirso de Molina himself. Catalinón's main role is to act as his conscience and to remind his lord of the fatal consequences of his actions (clearly portrayed in the *Jornada Primera* when he foresees the death of Don Juan immediately before he tricks Tisbea). Whether interpreted as his conscience, the voice of a religious conscience or Tirso's voice, he is a voice of reason that tries in vain to balance Don Juan's voice of passion.

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

- A Comment on the following extract, explaining its meaning in context. Add any other comments on content, form or style which you think might be relevant.**

This is the middle section (lines 21 – 42) of the *canción desesperada* that closes the collection. In the preceding 20 lines, the poet has dwelt on his recollection of an absent lover, and the highs and lows of that love. This extract begins with the finality of loss (*perdí*), and the need to evoke her in verse. The lover is variously *carne, vaso, fruta* satisfying the poet's needs, and the *milagro* that lifted him from *el duelo y las ruinas*. The lovers' bodies become *brazos, dientes, besados miembros*, a description that is both erotic but also fragmenting and thus dehumanising. The two couplets beginning *Ah mujer* express the poet's wonder at the extent of his desires, further reinforced by the image of the smouldering tomb where their love lies, while overhead the birds' pecking at the fruit parodies the lovers' kissing. The *cópula loca*, despite the hope and effort invested in it, has brought them despair, and the *palabra apenas comenzada* suggests that true communication was never achieved (cf poems 5 and 13). The image of a shipwreck is the poet's parting verdict on the lover, and prefigures the depiction of himself as *abandonado* at the end of the *canción*. Candidates may comment on the regular metric pattern of the *canción* and on the use of various poetic techniques.

- B Examine the importance of the senses in *Veinte poemas de amor y una canción desesperada*, making detailed reference to at least two poems (other than the one printed above).**

Neruda uses the senses in two main ways: as metaphors, and in the sonics of his language. In poem 3, he starts with a rhythmic, sighing line, creating a sound reminiscent of the images and places he describes: *vastedad de pinos, rumor de olas quebrándose* is thus not only a visual image, but also conveys their sound too. By contrast, the lover is at first insubstantial (*niebla* and *silencio*): as elsewhere in the collection, though, the lover's silence creates a deadening of the senses, illustrating the elusiveness of fulfilment in love. On the other hand, by the end of poem 3, the *voz misteriosa* adds to our distanced perception of the lover, alongside the sensory image of the wind in field. In other poems, other senses are invoked: for example, the *cruces de fuego* of poem 13 or the *senos perfumados* and *boca de ciruela* of poem 14. In short, Neruda uses the senses not only to draw us into the world of his poetry, but also to give greater impact to his representation of emotions.

- C Analyse the use of leitmotifs or recurring elements in *Veinte poemas de amor y una canción desesperada*. Provide relevant examples from particular poems in the collection (other than the one printed above).**

Leitmotifs bring unity to the collection, and their repeated use adds to their evocative power. The absent lover is a powerful leitmotif throughout the work, subtly understated at times to create uncertainty over whether she is literally present or present only in the poet's imaginings. References to *ojos, sed, mar, fuego, crepúsculo, infinito, niebla, besos* or *viento* create resonance between poems as well as within them. Thus poems 7, 9 and the *canción desesperada* all depict the poet as a shipwrecked sailor: the repetition of this image, in a collection that draws frequently on coastal imagery, gives the image extra impact, and mirrors the obsessive thought processes of the troubled lover to which the collection gives voice. Indeed, the use of repeated phrases or images, sometimes subtly altered, might be seen as a way in which the poet tries to bring order to the tumultuous thoughts in his head.

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## 9 Carmen Laforet, *Nada*

- A Comment on the following passage, explaining its context and analysing its significance for the main themes of the novel. Add any other relevant comments on content or style.**

Andrea came to Barcelona expecting to find on Aribau the stable family home she knew briefly in her childhood. Instead, she finds a grotesque scene of conflict and decay, epitomised by Angustias' domineering attitude towards her in this passage from chapter 2. The scene plays out as a power struggle between Andrea and her aunt, with the latter bidding Andrea sit and listen silently to her disparaging remarks. Andrea's comments about Angustias' appearance and inclination to preach – together with the coyly defiant *no, tía* – imply a subversive element in her response. Angustias' aspersions on Andrea's paternal family are ironic, given the state of the Aribau household. So too is Angustias' self-appointed desire to *moldear* Andrea, given that she is involved in a tangled affair with her married employer that forces her into the refuge of convent life. The discord with which this passage ends puts into relief Angustias' desire to control Andrea, and Andrea's urge to achieve a degree of liberation and independence.

- B Analyse the significance of the three-way relationship between Andrea, Ena and Jaime. To what extent is it typical of the way Andrea relates to those around her? Give examples from the text to support your answer.**

The three-way relationship, at its zenith in chapter 12, involves the *novios* Ena and Jaime and the 'sisterly' love between Andrea and Ena. Their outings to the beach put behind them the sordid associations of Barcelona and the complicating class distinctions between their three households (Ena's new money, Jaime's old money and Andrea's decadent relatives). Their easy, un-self-conscious friendship in the purifying coastal setting contrasts with Andrea's brief, awkward friendships with Gerardo and Pons: her inability to cope with male love interest and preference for female company is a characteristic of her personal relationships during the novel. Despite the rupture during Ena's dalliance with Ramón (during which Jaime asks Andrea to assure Ena that he has *confianza en ella*), the relationship between the three friends proves enduring. The news that Jaime and Ena will wed and that they and Andrea will be together in Madrid is central to the novel's upbeat ending.

- C *Nada* has been described as an 'enclosure-escape' story. Do you think this is a useful term for understanding the novel? Answer with reference to specific characters or incidents in the text.**

Andrea, the protagonist and narrator of *Nada*, arrives in Barcelona as an 18-year old hoping to overcome her dependence on others as an orphan of war. We learn that it has taken her two years to escape the restrictions of her cousin Isabel and be allowed to make the move from her *pueblo* to the city, where she expects to find liberation through her university studies and the support of relatives. In the event, she finds herself living in a dysfunctional household with an aunt who regards it as her duty to impose 'obedience' on her. Escape comes in the form of friendships with her fellow-students, and in particular through absorption into Ena's stable family circle on Calle Layetana. Eventually, Ena's family enables her to escape again to Madrid, leaving behind the decadence of Aribau and the legacy of problematic encounters with men (Gerardo, Pons, Ramón) that have discomfited her during the year. At a metaphorical level, the writing of the text may be seen as Andrea's way to escape the constraints of her youth and come to terms with this period of her life.

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## 10 Ernesto Sábato, *El túnel*

- A Comment on the following extract, giving its context and discussing what it reveals about Castel's relationship with the world around him. Add any other comments on content or style that might be relevant.**

This extract follows Castel posting to María *una carta hiriente* composed in the previous chapter. He now regrets its wounding tone, its gratuitous accusation that she is Hunter's lover and the absence of any inducement in it for her to return to him. This extract is the first half of Castel's humiliating clash with the post-office clerks, and is reminiscent of episodes earlier in the novel where he applies disproportionate rationality to a trivial situation, to unwittingly comic effect. Unlike Castel, the reader can imagine how the situation appears to his interlocutors, and can thus appreciate the absurdity of what ensues. The clash between the clerk's *reglamento* and Castel's *lógica* drives him to fury. The reference to *la gente* joining in the fray adds to the humour of the situation, as does Castel's fixation on the entirely irrelevant issue of the *lunar*. The aloofness of Castel's language – *tiene empeño, la arpía, un medio de compulsión* - and the rigorous formality of the *usted* form of address add to the comic irony of the seething rage and disdain that the two parties to this relatively trivial dispute feel for each other. The ultra-rational Castel is ultimately unable to persuade the clerks to return his petulant letter – though on leaving the post office his scruples desert him and he is glad to have sent it.

- B “Sábato vividly portrays Castel's deranged mind, but never truly makes clear why he wants to hurt María Iribarne either emotionally or physically.” Discuss this assertion with references to specific events in the novel.**

From the outset, Castel is self-obsessed, bullying, impetuous, misanthropic and self-critical. His relationship with María is consistent with these characteristics. His emotional cruelty, relentless interrogation of her and doubts about her motives conform to the paranoid schizophrenic disorder that governs his actions. He cannot tolerate a relationship with María that offers him less than full possession and control of her. As befits an artist, Castel expresses his psychosis through visual images: he imagines himself entrapped in a tunnel outside which María has a separate existence; separated from her by a glass wall; and senses a hollowed-out cave inside himself. These images deepen his despair and derangement: his brutality towards María corresponds to his desire to have her at his bidding or else to deny her the right to exist independently of him.

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- C Is Castel a credible character? How important is his credibility (or otherwise) to the success of the novel? Give examples from the text in your answer.**

Castel is an extreme obsessive – in psychiatric terms, a paranoid schizophrenic, as indicated by María Iribarne's comments on his split personality. Through the first-person narrative, Sábato thus focuses the reader implacably on Castel's psyche and constant self-analysis. His credibility is therefore central to the success of this realist text, and Sábato's close focus on the workings of Castel's mind is the novel's strength: the reader is drawn along by his relentless pursuit of María and the dark fascination of how his obsession will translate into the dire end-point established at the start of the text. Castel's existential crisis, his status as the hubris-laden anti-hero of the tragedy, combined with the pace and novelty of the style, engage the reader's imagination and give the novel a strong central core. A crucial factor in adding depth and credibility to the character are the various incidents that take Castel out of the context of his obsession with María and reveal the way he responds to the banal, mundane realities that put obstacles in his path: as he calculates how to intercept María in the street, make small-talk to her husband or endure the superficial socialites of Hunter's *stancia*, the reader is likely to respond with horror, despair, mirth or even unexpected empathy.

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

- A Comment on the following passage, explaining its context and analysing what it reveals about Pedro Camacho’s personality and attitude to his profession. Add any other comments on content or style that seem relevant to you.**

This exchange between Pedro and Mario from chapter 5 highlights Pedro’s perfectionist, aloof approach to his ‘art’ and his relationships with other people. His quiriness is exemplified in his disdain for public recognition, his dress sense, his imperviousness to flattery and his highfalutin language (*poligrafía, atosigar, mercaderes*). His dismissive attitude to the Genaros is ironic: not only are they tolerant of his eccentricities, but they also stand up for him at various crisis points later in the novel. They are the antithesis of the exploitative employer stereotype, and in the case of Pedro’s particular gripe about Pablito, they grant Pedro his wish almost immediately after this extract. This passage raises wider issues of the mass appeal of literature and the writer’s relationship with money and with society. As Mario reflects later in the novel, Pedro is a true writer through his total commitment to his art. Despite Pedro’s reference to his time as *oro*, he lives an austere life, and eventually pays the price for his dedication with a mental breakdown and a descent into obscurity. Mario, by contrast, whose writing is largely plagiarised (including the novelised versions of Pedro’s stories in the even-numbered chapters of this novel), is to achieve his ambition of becoming a successful author.

- B In what way does the apparently autobiographical nature of *La tía Julia y el escribidor* affect your response to the narrative? Your answer should refer to specific examples from the text.**

The narrator (and central character) of the novel bears the same name as the author, and his adventures are loosely based on Vargas Llosa’s early adulthood and first marriage. This autobiographical element adds intimacy to the narrative and teases the reader with the unspoken question ‘is this what really happened?’. This question gains piquancy from Vargas Llosa’s subsequent distinction. It therefore draws the reader closer to the story and adds zest and interest to the way the plot develops. In particular, the actual marriage of the narrator to his aunt comes as an unexpected twist when it seems to spell both personal and professional disaster for Mario. The depiction of the narrator’s family also serves the purpose of satirising Lima society while still offering an affectionate portrayal of them. This affection is also integral to the portrayal of *la tía* Julia and Pedro Camacho, also based on a real-life figure from Vargas Llosa’s youth. Vargas Llosa uses the structure of the novel to counterpoint his own life-story with the world of soap opera, and to indicate that the two have striking similarities (eg the scandal that erupts within his family when they discover his relationship with Julia, and his father’s threat to kill him).



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- C** “Despite featuring in the title of the novel, the character of *la tía* Julia is not fully developed.” To what extent would you agree with this statement? Substantiate your answer with references to the text.

The assertion that *la tía* Julia is not fully developed arises because she is portrayed only through her contact with the narrator Mario. She is given no scenes of her own, and her life prior to meeting him is summarised only perfunctorily. We learn nothing of her view of their relationship and eventual divorce. She is portrayed as beautiful, self-effacing, sensible and kind, but not as an obvious match for a budding writer (indeed, their literary tastes clearly differ). It is therefore unclear why the narrator is so attached to her. On the other hand, Julia is seen at so many moments of calm and crisis, comedy and reflection, hope and despair that the reader knows her well enough by the start of the final chapter to be disorientated by her sudden disappearance. Her reflections on how she is viewed as a divorcée, her inability to have children and the inevitability that Mario will one day put her aside add poignancy and depth to her character. In addition, she is refreshingly liberated from the conventional strictures of her society: this too adds depth to her character, within the constraints of the novel’s structure (ie Mario’s first-person narrative interspersed with *radioteatro* episodes).

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## 12 Gabriel García Márquez, *Crónica de una muerte anunciada*

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

This extract is from the latter part of chapter 4. The narrator is paraphrasing what Ángela Vicario told him during his visits to the village where her mother tried to *enterrarla en vida*. Ángela has just revealed that, from the moment Bayardo San Román returned her to her family home on their wedding night, she was besotted by him. The passage hinges on the juxtaposition of the oppressive mother and the inaccessible lover: he, the object of her thoughts, passing through the room like an illusion; Ángela, catching her breath at this fleeting vision, is left only with the spectacle of Pura Vicario, with her foolish grin and unfamiliar glasses, inelegantly wiping her mouth on her sleeve. Ángela's damning verdict on her mother perfectly sums up Pura's selfish, self-perpetuating failings, and raises a cheer from readers appalled by Pura's treatment of Ángela. The term *pobre mujer* cuts Pura down to size: never again will she control Ángela's destiny. Ángela now has purpose and hope and, by using her wits, fashions her own destiny in a way that other characters do not.

- B What role does the relationship between the narrator and Santiago Nasar play in the novel? To what (if any) extent do you think that García Márquez identifies with the narrator? Answer with reference to specific features of the text.**

The narrator reminisces at various points about his friendship with Santiago Nasar and the times they spent together. One particular bond they have in common is their infatuation with María Alejandrina Cervantes, whose house they (and others) frequented. The narrator's motivation for writing his *crónica* implicitly reflects his continuing closeness to Santiago's memory and desire to come to terms with his death. The text hints at times that he, rather than Santiago, may have been Ángela's lover, and that Santiago thus died in his place. The physical similarity between them contributes to this notion. García Márquez had a real-life family connection to the true story on which the novel is based, and this aspect is hinted at by passing references to real people (eg his mother, or his ancestor Gerineldo Márquez) as though he himself were the narrator. Ultimately, though, this is a fictionalised version of the story, with the narrator one of the fictional characters. Nonetheless, García Márquez playfully allows the reader to ponder their similarity and toy with the notion of some confessional element to the text.

- C Analyse the treatment and significance of time in *Crónica de una muerte anunciada*. Illustrate your answer with specific references to the text.**

From the opening line (*el día en que lo iban a matar*), a non-linear approach to time is a fundamental structural element of the novel. Temporal shifts abound, often smoothly transitioned in mid-paragraph. Most chapters begin and end with a reference to Santiago's death, underlining the theme of predestination and fate embedded in the novel's title. Time in chapter 1 seems to spiral, gathering pace as it ends with Luisa Santiaga rushing towards the action just as the news of Santiago's death reverberates back at her down the street. Chronological time is marked precisely (the murder happens on a Monday in February, Ángela writes to Bayardo for 17 years, Santiago leaves his house at 6.05), yet remains indeterminate (no year is mentioned): like other inhabitants of the town, the narrator thus communicates peripheral details rather than decisive facts. Other temporal throw-backs include the coin in Santiago's stomach – a timeless relic marking an event in his childhood – or Francis Drake's use of the Palacio de Justicia. Together with the narrator's vantage point from 27 years after the murder, the effect is to make the action murky, mysterious and timeless – a universal story that could fit any context in Latin American history.

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### 13 Isabel Allende, *Eva Luna*

- A Comment on the following passage, explaining its context and discussing its relevance to the main themes of *Eva Luna*. Add any other comments on style or content that you think appropriate.**

This passage from the first chapter of the novel describes how Eva traces her most important attribute – her creativity – to her mother Consuelo. Creativity is Eva’s way to escape repression, and through her *telenovela* she ultimately helps to liberate her nation. Consuelo’s inconspicuousness outside their quarters is in keeping with her role as a servant. However, her story-telling evokes multiple realities which prefigure the various social realities that Eva will encounter in her life. For Eva, her mother’s imaginings are more real than the nebulous world of Prof Jones’ household. Consuelo’s story-telling affirms female values of imagination and feeling, and enhances enjoyment of life despite external constraints. Furthermore, *las palabras son gratis* – narration lies outside the economic system that keeps Consuelo in servitude. The *dimensión mágica* not only refers to writing fiction but also alludes to the magical realist (or ‘feminocentric supernatural’) elements of the novel. It is reflected in the style of this passage, which seamlessly moves between a literal and metaphorical account of Consuelo’s story-telling. The passage thus echoes Allende’s view of writing as a way of retaining memory of the past and of affirming fundamental human values. It also highlights the importance of oral cultural transmission.

- B How important is the historical and political context of *Eva Luna*? Discuss this in relation to particular characters and episodes in the novel.**

At the start of the novel the historical context is most clearly depicted in Rolf Carlé’s experience of Second World War Austria. Historical detail is less sharply defined in the Latin American chapters: both the country where the action takes place and *el Benefactor* seem fictional composites of regional history. As the novel progresses, historical markers generally refer to events in Europe – the end of the War, the Soviet space programme, the Prague Spring: in Latin America, Eva reflects, *existen en el mismo instante todas las épocas de la historia*. Nonetheless, Eva’s numerous confrontations with authority – and her friendship with Huberto Naranjo – sharpen her political consciousness, and she narrates in some detail episodes like *la Revuelta de la Putas* and the overthrow of *el General*. Ultimately, the novel’s main theme is Eva’s quest for liberation and support for social justice: her vocation merges with those of Rolf and Huberto in bringing about revolution.

- C Does Allende intend the character of Eva to be regarded as a universal woman? Provide suitable textual evidence to support your views.**

Eva’s name, with its timeless and mythic resonances, suggests that Allende envisages her protagonist as a universal figure. Eva’s upbringing and *mezcolanza de sangre de todos los colores* unites in her the indigenous, mystic and Catholic traditions of Latin America. Allende has commented that Eva accepts her feminine essence from the time that she is born, and therefore fulfils an ideal to which all women aspire. Furthermore, Eva is able to transition across all strata of society, asserting female values and self-reliance as she does so. By making Eva a universal figure, Allende challenges the injustice of female disempowerment in all settings. Eva’s chief aspiration – to gain freedom – is universal, and her struggle to rise above difficult circumstances and find a place for herself in the world is one to which every reader (male or female) can relate. At the same time, Eva’s strange background and rebellious nature ensure that – though a universal figure – she is not stereotypical.