

**MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers**

9781 PRINCIPAL COURSE SPANISH

9781/04

Paper 4 (Cultural 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 must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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Part I: Cultural Topics (30 marks)

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

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

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

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

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh 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: Topics – Content

18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5–8	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Language

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

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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 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 R. J. Sender o película de F. Betriu)**

- A “En estas obras la violencia es excesiva y totalmente gratuita.” ¿Estás de acuerdo con esta opinión crítica? Justifica tu respuesta con referencia a episodios particulares de las dos obras que has estudiado.**

There could be a number of episodes in *La plaza del Diamante* on which candidates could focus. The main source of violence is the Civil War, and anarchist actions against Natalia's bosses and their middle-class acquaintances could be discussed. Likewise, the executions of Republicans by Francoist troops referred to in the novel are important as they affect Natalia directly. In addition, there are other sources of violence too, most particularly those which are gender related (Quimet), and also Natalia's cruel treatment of the doves, symbolising her own tortured self. All in all, violence is ever present but certainly not gratuitous, as it emphasises the difficult times which the protagonist, her family, society and country were experiencing at the time when the novel is set.

As far as Carlos Saura's film is concerned, the main source of violence is political. The air raids and hunger we witness at the beginning are obvious examples. It is, however, the Francoist troops and their allies who are portrayed as the most important sources of violence. Candidates could discuss the moment when nationalist forces discover Paulino's van and arrest the family. Their arrival at the school/prison and the execution of the previous mayor as a personal revenge by the local landowner are important scenes, but it is Carmela's murder at the end of the film which is particularly cruel. This will be followed by the execution of the Poles from the International Brigades. There is a lot of violence indeed but, again, it is used very effectively and for a purpose.

In Sender's *Réquiem por un campesino español* we witness 'social violence' early on in the novel, when Paco accompanies Mosén Millán to the squalid caves and realises that the social order is cruel in that it perpetuates poverty, which the Church seems to accept as part of God's plan. When Paco's political activity starts later on, there are more examples of violence. Candidates could discuss a number of episodes in relation to don Valeriano, don Gumersindo, Cástulo Pérez or the 'señoritos forasteros.' Paco's tragic end is, of course, the culmination of this process and it should be analysed in answers. As in the cases of the two other works above, it could be argued that there is a lot of violence here, which might be excessive at times in relation to our sanitized vision of reality, but perhaps totally necessary in order to depict the horrors of the Spanish Civil War.

- B “El amor a la familia es lo que motiva las acciones de los personajes principales”. Discute esta afirmación en relación con las dos obras que has estudiado.**

Rodoreda's novel painfully shows Natalia's commitment to her own family. She is always subservient to her husband Quimet, and their relationship progressively becomes a source of personal denial and pain. However, the main episode which could be included by candidates

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might be the tragic scenes in which Natalia's desperation grows as a result of the air raids as well as the poverty and hunger caused by the war, and she decides to kill her two children and herself with hydrochloric acid. Before she does, however, Antoni the grocer comes to her rescue and she ends up marrying him some time later, even if she cannot feel any real love any more, which shows again that the well-being of her family comes first. It will not be until the end of the novel, when Natalia leaves in the middle of the night and lets out a hellish scream which she has been carrying around inside her for many years, that she allows herself a moment of freedom from family commitments.

In *¡Ay, Carmela!* we also witness the importance of family in the way Paulino, Carmela and Gustavete (who has almost been adopted as their son) deal with each other. There is solidarity in the way they share the little food they have, and they are lucky to have each other when they are locked up in prison. Paulino's actions when they are promised freedom if they help the fascist forces to organise a show are (at least partly) motivated by his love for his family. He is willing to sacrifice his ideology if that means the three of them will be released. Carmela, on the other hand, cannot go along with it for very long and is shot at the end of the film. In her case, love is not exclusive to the close family around her, and her political integrity as well as her maternal instincts towards the Poles bring her life to an abrupt end.

Concerning Sender's *Réquiem for un campesino español*, candidates could probably focus on two characters. In the case of Paco el del Molino, they could discuss his relationship with his family and then his political involvement, which brings about his death. Indeed, for Paco, love for his fellow men is more important than his own family, as he has been acutely aware of social inequalities from a very early age. Another important character to be studied could be Mosén Millán himself, given that he is presented as Paco's 'otro padre': 'el chico había nacido dos veces, una al mundo y otra a la iglesia.' His failure to save Paco's life is all the more tragic when we consider that, as his 'otro padre,' he should have shown more love for him. The priest is involved in Paco's baptism, confirmation, wedding and, alas, also his execution.

2 EL FRANQUISMO

Josefina Aldecoa, *Mujeres de negro*

***Salvador* (película de Manuel Hueriga)**

***La colmena* (novela de Camilo José Cela o película de Mario Camus)**

A ¿Hasta qué punto crees que la frustración y el fracaso personal son las características principales de los personajes de las dos obras que has estudiado? Justifica tu respuesta con ejemplos concretos.

In the case of Josefina Aldecoa's *Mujeres de negro*, candidates could focus on the personal evolution of some of the female characters. Gabriela, for example, is a Republican teacher who is banned from state schools by the new regime because of her political leanings. Her second marriage to the millionaire Octavio and her new life in Mexico, where she opens a school, are examples of her courage and survival instinct. Having said this, it is her daughter Juana who, as a result of her rebellion against her mother and her rejection of the 'mujeres de negro' who have marked her life, definitely manages to dispel that sense of frustration and failure which had characterised some of the losers of the Civil War. Mercedes is another character who could be analysed in connection with this question.

As far as Manuel Hueriga's *Salvador* is concerned, the protagonist might be the most interesting character to analyse in relation to this question. He is, after all, a freedom fighter who has spent much of his youth campaigning in favour of social justice. He clearly has an

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ideal. His detention, however, brings all this to an end and he faces an unfair trial at the end of which he is sentenced to death by 'garrote vil.' Even if his tragic end could be seen as an example of ultimate frustration and failure, he actually succeeds (perhaps unwittingly) as his case manages to raise public opinion in Spain and Europe against Franco's brutal regime. In addition to Salvador, candidates might like to analyse his father's personality as he is indeed an extreme example of lifelong frustration and failure.

In many ways, frustration and personal failure are key themes in Camilo José Cela's *La colmena*. The novel shows us postwar Madrid in all its monotony and apathy. There are a number of wealthy characters, but the cast seems dominated by financial and social failure. From the unemployed to the shop assistants, shoeshines, artists, waiters, musicians, prostitutes and beggars, they all seem to fight against poverty, hunger and frustration. Candidates might wish to refer to a number of episodes and characters, or concentrate on the figure of Martín Marco, who is particularly important from a structural point of view and also because he is a dissatisfied intellectual commenting on the ills of society. The 'hive' of the grim city dominated by Franco is indeed a rather frustrating environment.

B Describe los efectos sociales del régimen franquista en las dos obras que has estudiado. ¿Son estos efectos generalmente positivos o negativos? Da ejemplos de episodios particulares.

Josefina Aldecoa's *Mujeres de negro* shows the painful effects of the Civil War and the Francoist regime, which are presented negatively as the protagonists of the narrative, Gabriela and Juana, are losers of the war. Candidates could make reference to any of the episodes about the war or after Franco's victory, once 'cautivo y desarmado el ejército rojo.' Alternatively, they might wish to concentrate on the traumatic experience of exile, as reflected by mother and daughter, as well as the people around them. After 'el destierro,' however, there is 'el regreso,' as Juana feels nostalgic about Spain and returns to a country in which university students are beginning to engage in political activity. There is a sense of hope, even though at the very end of the novel Juana returns to Mexico.

Manuel Hueriga's *Salvador* is one of the very few films in which the social effects of the late Franco era are seen. It shows the growing importance of the workers' movement in areas such as Catalonia, and the illegal activities of M.I.L. (and Salvador Puig Antich as a member of it) in support of that movement. We see the repression of protest marches organised by university students and we also witness the Francoist *Brigada Político Social* in action. Candidates might wish to concentrate on the circumstances leading to Salvador's political engagement or, perhaps more dramatically, on his trial, death sentence and tragic execution as an example of Francoist excesses even when the dictatorship was coming to its end. The fact that Salvador and his sisters are prevented from talking to each other in Catalan, their mother tongue, is a painful reminder of the senseless repression of the regime.

In Camilo José Cela's *La colmena* we witness the social effects of the Francoist regime very clearly. In the first place, the novel is set in 1942 and therefore the country has not recovered either financially or psychologically from the Civil War yet. There is poverty, rationing, hunger, 'estraperlo,' censorship and political repression. Candidates might wish to look at homosexuality in the novel in the light of Franco's 'Ley de vagos y maleantes.' Of course, some of the characters are in favour of the regime (notably doña Rosa), so we hear their voice too. Answers could deal with a range of characters in doña Rosa's café, or perhaps concentrate on Martín Marco, his evolution as a character, and his final resolution which might be frustrated by the police.

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3 EL CINE DE PEDRO ALMODÓVAR

Mujeres al borde de un ataque de nervios

Todo sobre mi madre

Volver

- A “Las películas de Almodóvar son claramente machistas.” ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta con ejemplos de las dos películas que has visto.**

Almodóvar has been seen as a women's director and, as such, it can be argued that he champions their cause. Women are often portrayed as interesting characters in all their complexity. In the case of *Mujeres al borde de un ataque de nervios*, there is emphasis on female solidarity in order to overcome the problems which have been created by men. Even Lucía, who is rather ridiculous in her attempt to kill Iván, is seen as a victim of her husband's sexism. Marisa also becomes rather likeable by the end of the film, and she does not even need a man to achieve sexual pleasure in her dreams. On the other hand, the one feminist (Paulina) fails to help Pepa and Candela. And several women are the object of ridicule because of their clothing (Lucía) or their comic desperation (Candela). Indeed, the very title of the film and the presence of several hysterical women in it could be said to reinforce a patriarchal perception of femininity.

In *Todo sobre mi madre* a number of women learn to live without men and the film could be said to be a celebration of motherhood. From this point of view, the film has been interpreted along feminist lines. The scene of female bonding in Manuela's flat and the fact that male characters are only peripheral to the action (and even then ill, senile or dead) might reinforce this interpretation. Other critics have stressed the fact that mothers are seen here at their most traditional and Manuela, who is a caring individual looking after Agrado, Rosa, her baby and Huma, could be accused of taking on the role of the self-sacrificing mother which patriarchy identifies with womanhood. Candidates might wish to analyse particular characters such as Huma and Nina, or Agrado, in addition to Manuela, in order to reach their own conclusions.

Volver is also a tale of female solidarity in many ways, most particularly between mother and daughter (Raimunda and Paula), and a tale of women who feel betrayed by men. Raimunda herself was abused by her father and, to her horror, she discovers her sexist unemployed husband has tried to do the same to her daughter Paula. Raimunda's mother, Irene, also metaphorically comes back from the dead because she has her own story to tell and her own confession to make. As a matter of fact, men are almost entirely physically excluded or reduced to a voice on the telephone, and Paulina kills her would-be rapist. The disposal of the corpse brings another scene of female solidarity. This is perhaps Almodóvar's most gynocentric film and one in which men are either peripheral, unnecessary or monstrous, but candidates might wish to mention the depiction of traditional women in the village.

- B ¿Crees que existe verdadera comunicación entre los personajes de Almodóvar? Responde a esta pregunta en relación con las dos películas que has estudiado.**

As far as *Mujeres al borde de un ataque de nervios* is concerned, there does not seem to be much positive communication between men and women. Candidates might wish to discuss the case of Carlos and Marisa, but perhaps the most fruitful analysis might be that of the relationship between Pepa and Iván. Indeed their story is one of lack of communication, as they fail to talk to each other for most of the film. Instead, they leave messages on each other's answering machines and, despite the fact that they are dubbing the same film, they do not do it at the same time, so even this vicarious communication seems impossible or fruitless. Communication between women is not particularly satisfactory either but, after

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Marisa's dream, she establishes a point of contact with Pepa which brings a degree of hope at the end of this fast-moving melodrama.

Todo sobre mi madre offers other relevant examples of lack of communication. As a matter of fact, the whole film is based on the premise of hiding the truth. Manuela, after the death of her son Esteban, sets out on a journey back to Barcelona in order to find Lola, as father and son did not know about each other's existence. She also starts working for Huma under false pretences. Candidates might wish to look at Rosa and her middle-class mother, a relationship which is devoid of communication even at the most basic level, as Rosa hides her pregnancy and illness from her. As a result of this, Manuela steps in and acts as her surrogate mother. Answers might also include an analysis of other characters such as Huma and Nina, or perhaps even Agrado, who is the most forthright of them all.

In *Volver* there are many instances of communication and lack of it. Perhaps the most evident lie on which the plot is based is the fact that Irene has pretended to be dead for many years, hiding her existence even from her own daughters, who believe her to have perished in an 'accident' with their father. Having said this, there is an instance of painful communication between Raimunda and her daughter Paula which results from a case of sexual abuse ending in homicide. History repeats itself but, unlike Raimunda, who could not discuss her father's abuse with Irene when she was young, Paula establishes positive communication with her mother. Alternatively, candidates might wish to discuss other characters such as Sole or Agustina.

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 Describe el concepto de la naturaleza que tienen los protagonistas de las dos obras que has estudiado. ¿Hasta qué punto es la naturaleza fundamental para ellos?

In the case of *Los ríos profundos* Nature is ever present because it is part and parcel of the Indian worldview. The acceptance that there is no distinction between man and the natural order becomes fundamental for Ernesto in his search for his own identity. In his mind Nature is closely related to the world of magic and supernatural forces, as represented by the *zumbayllu*, and it gradually becomes clear to him that Catholicism is incompatible with this. Candidates might wish to concentrate on Ernesto's internal fight, where we see the clash of Indian and European elements, or perhaps on the language of the novel, as Nature is a constant source of metaphors and similes, including the very title of *Los ríos profundos*.

The life of Rigoberta Menchú offers many examples of the central importance of Nature to herself and the Indian communities she represents. Candidates might wish to discuss the rituals associated with sowing and reaping the crops, or concentrate on chapter 10, which is wholly devoted to Nature as 'la tierra es la madre del hombre porque es la que da de comer al hombre.' Sacred elements such as the sun, water, fire and *copal* are discussed and several prayers are mentioned. Rigoberta Menchú's fight is not only against political oppression but also against the danger that Indians might be alienated from their ancient beliefs.

The story of Enrique and Rosa in *El Norte* also shows the importance of Nature for the indigenous people of Latin America. The film starts in their village, which could be seen as an idyllic place where men and women are at one with Nature, if it was not because we are conscious of social conflict from the start of the film. Brother and sister are soon expelled

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from this paradise and, in their search for a better life in the North, they progressively lose their Indian identity (most particularly Enrique) and therefore their attachment to Nature. The tragic end brings about a change in Enrique, who cannot turn the clock back but accepts that his roots are and can only be Indian. Candidates might wish to discuss what the dreams and visions in the film represent as far as the relationship between man and Nature is concerned.

B Analiza los episodios de opresión más importantes de las dos obras que has estudiado. ¿Crees que los protagonistas de esas obras ganan su batalla personal contra la opresión?

In *Los ríos profundos* there is a crucial conflict between 'lo indio y lo español' which lies at the heart of the novel and also at the heart of Ernesto's mind. It is, of course, a conflict of worldviews (Amerindian versus European) at the deepest of levels, but it also has a social or political translation in the novel. Candidates might wish to concentrate on episodes reflecting repression of ideas (Ernesto's experiences at the Catholic school, where he is cut off the Indian world and future oppressors are educated) or on actual conflicts affecting his life directly (the uprising of the *chicheras*, when he feels he must side with them rather than with Padre Linares; or the episode of the *colonos* at the time of the plague). Esteban seems to emerge victorious from these internal and external conflicts.

Social oppression and political repression are painfully present in the life of Rigoberta Menchú as related by Elizabeth Burgos. From a very early age she has to work at a coffee plantation and fight hunger. A friend of hers dies as a result of fumigation. The social situation of the Indians goes from bad to worse and she feels she must join C.U.C. after a severe example of military repression. Her father is imprisoned and then killed. Her brother is burnt alive and her mother is raped before being killed too. Rigoberta finally has to go into exile to avoid a similar fate. However painful her life is, there is a sense that she has won the battle, at least to an extent, given that her voice is now heard throughout the world.

In the case of *El Norte* we hear of extreme examples of social oppression of the Indians on the part of the landowners, which provokes a rebellion in the village and the subsequent massacre in which Enrique's father is killed. The opening scenes of the film are particularly gruesome in this respect and show repression at its worst. Alternatively, candidates might like to discuss a more subtle kind of oppression which Enrique and Rosa experience on their way to the US and also once they enter the country as illegal immigrants, as fellow workers and the police seem to conspire against them. Whether they win the battle is a matter for debate, given that Rosa pays the highest price (her own life) and Enrique is left on his own, even if the tragedy brings an epiphanic moment whereby he finally accepts his real Indian identity.

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 Comenta las relaciones entre padres e hijos/hijas o madres e hijos/hijas en las dos obras estudiadas. ¿Crees que estas relaciones siempre son negativas en esas obras? Da ejemplos particulares que justifiquen tu opinión.

Candidates are likely to centre on the relationship between Adela and Bernarda in Lorca's *La casa de Bernarda Alba*, given that the conflict between mother and daughter is at the very heart of the play. Bernarda ironically acts as a spokesman for patriarchy and represses the

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sexual instincts of her daughters, most notably Adela. If the mother stands for death and sterility, the daughter represents life and fertility. The moment in which Adela breaks 'la vara de la dominadora' constitutes the climax of her rebellion before her tragic end. Answers might also explore the relationship between Bernarda and María Josefa, imprisoned by her own daughter. Family relations are indeed destructive.

In the case of María Luisa Bombal's *La amortajada*, candidates could analyse Ana María's relationship with her father. Given that her mother died when she was little, father and daughter share their memory of her, the woman they loved because she 'llevaba siempre un velito atado alrededor del sombrero y tenía tan rico olor.' Ana María's relationship with her father is rather distant but his grief at her death seems genuine. Candidates might wish to discuss the protagonist's relationship with her three children, who 'parecían no querer reconocerle ya ningún derecho a vivir,' or with Zoila, who became a surrogate mother for her. Family relationships are not as negative as in Lorca's play, but they represent the ties with traditional feminine duties which Ana María does not feel happy about.

For the purposes of this question, the most fruitful relationship to analyse in *Como agua para chocolate* is that of Tita and her mother, since the whole text is based on the fact that Mamá Elena is responsible for her daughter's deep unhappiness, as she forces her to stay single so that she can look after her until her death. Mamá Elena's cruel attitude stems from her own frustration in relation to her real love. Answers might also focus on Mamá Elena's other daughters: Rosaura (who accepts tradition) and Gertrudis (who rebels and joins the revolution). Tita's relationship with her mother is indeed soul-destroying but candidates could mention the positive role of motherhood as represented by Nacha (the loving Indian as opposed to Mamá Elena, the unloving Catholic) or by Tita herself (her feelings towards Pedro's two children).

B “La muerte representa el triunfo de los personajes principales.” ¿Estás de acuerdo con esta idea? Justifica tu respuesta con ejemplos concretos de las dos obras que has estudiado.

In the case of Lorca's *La casa de Bernarda Alba* answers should concentrate on the death of Adela at the end of a play which confronts her sexual instincts with the traditional teachings of her oppressive mother. In the play there only seem to be two ways in which women can rebel against the forces of tradition. If María Josefa escapes the rigour of Bernarda's rule (at least to a certain extent) through her madness, Adela chooses to commit suicide at the end of the play. This could be interpreted as a sign of triumph, given that she dies after having broken 'la vara de la dominadora,' but candidates might also wish to explore the idea that Adela loses the battle as Bernarda proclaims that her daughter has died a virgin and imposes 'silencio, silencio he dicho' on the rest of the family.

The entire plot of María Luisa Bombal's *La amortajada* depends on the assumption that the protagonist (Ana María) is dead but can still review her whole life as her family, ex-lovers and friends pay their last tribute to her. In her characteristic poetic language she remembers the yearnings and frustrations which have marked her life. Ironically, it is only now she is dead that she seems to be able to make sense of it all because 'es necesario morir para saber.' As a matter of fact, her daughter's sincere tears over her dead body make her conclude, rather movingly, that 'la muerte también es un acto de vida.' Candidates should discuss whether Ana María's final understanding of her own life just before she vanishes in her 'segunda muerte, la muerte de los muertos' is enough to argue that she has finally triumphed.

Laura Esquivel's *Como agua para chocolate* centres on the living death of Tita, who is forced to forgo the love of her life so that she can fulfil the role that her mother and tradition have imposed on her. Mamá Elena's death does not represent any kind of triumph for herself, as

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she dies having led a repressed and repressive life totally void of any real love. Tita's death, on the other hand, could be seen as the culmination in the life of a person who, having fought all along against tradition and social conventions, finally manages to find personal completion through her long-awaited union with Pedro. She is deeply saddened by his death at the peak of their emotional and sexual happiness and, remembering the words of John and Luz del Amanecer, she commits suicide in an attempt to join him in the 'túnel luminoso.' This act of rebellion against destiny is positive as she takes her fate in her own hands.

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Part II: Literary Texts (30 marks)

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

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

- 25 for Content [AO3: 10 marks, AO4: 5 marks]
- 5 for Structure [AO3]

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

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

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

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

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Part II: Texts – Content

23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.

0	No rewardable content.
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Part II: Texts – Structure

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

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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 Pedro Calderón de la Barca, *La vida es sueño*

- A Comment on the following monologue, 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 is an extract from one of Segismundo's most famous soliloquies which comes early in *Jornada Primera*, when Rosaura and Clarín approach the tower where the protagonist is imprisoned. Candidates should comment on these four *décimas* at length. Here is Segismundo asking the heavens what crime he has committed in order to be incarcerated. He mentions 'el delito de nacer' as a possible reason but rejects it as he is not the only bearer of that sin. The second, third and fourth *décimas* have a parallel structure starting with 'nace.' He claims that birds are free to fly, even if they show a certain lack of compassion; that tigers are free, despite the fact that they are as cruel as the Minotaur in his Labyrinth; that fish are also free, however disgusting they might be as creatures of the cold. And, somehow, a man like him who has more of a soul than birds, better instincts than tigers and more reason than fish, has not enjoyed a minute of freedom since he was born. What is worse, he does not know why he is imprisoned in the tower. Candidates should then link the passage to the rest of the play, as it already points in the direction of key themes such as freedom, predestination and freewill, and perhaps also to the concept of 'el hombre-fiera.'

- B One critic stated that *La vida es sueño* is 'a profound human drama, clearly in touch with flesh-and-blood life despite its links with theological dogma.' Discuss this opinion with reference to particular characters and episodes.**

Undoubtedly, Calderón's *La vida es sueño* is deeply influenced by Counter-Reformation theology at a time when the Catholic Church was trying to win its ideological battle against Protestantism. As a matter of fact, the ultimate moral message of the play is already present in *El gran teatro del mundo*, an *auto sacramental* by the same author. Candidates should discuss the centrality of some of the philosophical / moral / theological themes present in the play, from freedom and 'libre albedrío' (as present in Segismundo's opening soliloquy) to predestination and the concept of life as a dream ('toda la vida es sueño, y los sueños, sueños son'). In addition, they should analyse episodes revealing the intense psychological drama which unfolds (Segismundo's imprisonment, Rosaura's plight, Clotaldo's sense of duty). The fact that modern audiences are still attracted to this play suggests that it goes well beyond theological dogma.

- C Would you agree that the ultimate aim of *La vida es sueño* is *deleitar* and *enseñar* in equal measure? Answer this question making reference to particular characters and episodes in the play.**

Candidates should discuss the moral meaning of *La vida es sueño*, which could be summarised as 'obrar bien es lo que importa.' There is indeed a lot of 'enseñanza' in the play, from the idea that life (like dreams) is transient and mutable as a result of human mortality, to Segismundo's evolution towards magnanimity in the final restoration of order. However, there is a certain 'deleite' as well, and answers could focus on the fast-moving plot

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or on Clarín, the archetypal *gracioso* providing comic interludes even when he turns into a villain (see, for example, his soliloquy at the beginning of *Tercera Jornada*). The mixture of 'deleite' and 'enseñanza' reflects the best of the *comedia* tradition.

7 Benito Pérez Galdós, *Doña Perfecta*

- A Refer the following passage to its context, and discuss the picture it gives of Orbajosa and its inhabitants. Does this picture evolve as the novel progresses? Add any other comments on content or style that seem to you of significance.**

This extract comes at the end of the first third of the novel (Chapter XI), when it has already become clear that the tension between the 'orbajonenses' and Pepe Rey can only grow. The passage is rather ironic in its characterisation, as the reader cannot fail to notice how ludicrous the opinions of the local inhabitants sound. Through the dialogue they reveal themselves to be rather smug and even racist (comments about Morocco). There is a sense of self-satisfaction, even at a time when the state of the local economy is not particularly positive. Their sense of pride that Orbajosa garlic caused sensation at the London Exhibition is simply ridiculous beyond belief. As the narrator puts it, '[los pueblos] enanos suelen ser soberbios.' Later on we get more evidence of the bigotry of the 'orbajonenses' and candidates might like to focus on the mounting tension between Pepe Rey on the one hand and doña Perfecta and don Inocencio on the other, resulting in Pepe's murder. There is little sense, despite what this passage implies, that Pepe found many 'amigos sinceros en la docta corporación, pues ni todos eran maldicientes, ni faltaban allí personas de buen sentido.'

- B 'The characters in *Doña Perfecta* tend to view the world through the distorting lenses of their particular prejudices, and this is as true of the "good" characters as it is of the "bad" ones.' Discuss to what extent you agree or disagree with this statement by referring to particular characters in the novel.**

Answers should focus on the characters we might call 'good' or 'bad.' The novel portrays a conflict which was particularly important when Galdós was writing it at the time of the Restoration, that is, the conflict between the old Spain of the provinces (represented by Orbajosa, and most particularly by doña Perfecta and don Inocencio) and the new Spain beginning to emerge in the big cities (Pepe Rey being its spokesman here). It is a conflict between traditional Catholicism and new philosophical trends such as *krausismo*, between religious fanaticism and modern rationality. Having said this, both 'good' and 'bad' characters clearly have their faults in the novel, the main one being that they are adamant that they are right and therefore become intolerant. Candidates should discuss episodes showing the intransigence of both doña Perfecta and Pepe Rey, an intransigence which ultimately brings about the protagonist's tragic downfall.

- C Analyse the meanings and associations of the names of places and people in *Doña Perfecta*. In view of this, to what extent would you say that this is a realistic novel?**

Names are important in the construction of meaning in this novel, and they often allude directly or indirectly to negative qualities. The very name of Orbajosa could derive from Latin *Urbs Augusta* but it is more likely to be related to 'urbe de ajos.' Villahorrenda (horrendous town) is another interesting case. Names such as doña Perfecta and don Inocencio constitute ironic references to the lack of perfection or innocence by their bearers. Likewise, Licurgo is no Lycurgus (Spartan lawgiver) and Caballuco has something of a horse. All this stresses the world of false appearances in which 'orbajonenses' seem to wish to live. Pepe's

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royal surname might allude to his arrogance, a quality which provokes his downfall at the end of the novel. All in all, the symbolism of these names could suggest that we are not dealing with a realistic novel. On the one hand, Galdós was trying to reflect important social conflicts and, at times, the plot can seem too black-and-white and melodramatic. Having said that, candidates might also wish to analyse the psychology of the main characters as evidence that the novel works at a realistic human level and not only at the level of ideas.

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

- A Comment on the following poem, explaining its meaning and discussing how the poet views the nature of love and/or the act of loving. Add any other comments on content, form or style which you think might be relevant to the interpretation of the poem.**

This poem (number 9) is constructed on a series of antithetical pairings ('sólido'/'frenesí', 'lunar'/'solar', 'ardiente'/'frío', 'repentino'/'dormido', 'rápido'/'lento') pointing towards the growing conflict which is clarified at the end. This is a technique going back several centuries (think of Quevedo, for example) and which is used here to refer to the instability and tumultuous nature of love. There are clear allusions to sensuality and sexuality ('largos besos', 'duro de pasiones', 'caderas frescas') but the tone is very different from that of poem 13 ('He ido marcando con cruces de fuego'). The backdrop of the poem is the Pacific, which is clearly not a peaceful ocean here but a rough sea which is full of contradictions and frustrations, like love itself (notice, for example, the negative references to 'la muerte' and 'sonidos amargos'). The last stanza gives a clue to what might be interpreted as the impossibility of total communication in the act of loving, given that the woman of the poem, who is surrounded by 'olas externas,' is seen as a 'paralelo cuerpo [que] se sujeta en mis brazos como un pez.' She is existentially far from him in a sense, 'aguas arriba.'

- B Nature is often present in *Veinte poemas de amor y una canción desesperada*. Discuss the significance of this presence by making detailed reference to at least two poems in the collection (other than the one printed above).**

Answers here will depend tremendously on the poems chosen by candidates. The main point would be to refer to the importance of nature throughout the collection, as a key source for metaphors and similes or simply as an atmospheric backdrop against which love and sex display themselves. For example, there are constant references to the sea, tempests, mountains, the Moon, trees, the wind, waves, birds, the sky, stars, bees, rain, hurricanes, hills, and a long list of natural elements stressing the complexity of the act of loving as well as the different moods of the poet himself (from hope and joy to profound sadness). Geography itself is used to describe the body of the beloved ('el atlas blanco de tu cuerpo'). The collection closes with a reference to nature evoking the poet's despair ('El cinturón ruidoso del mar ciñe la costa. / Surgen frías estrellas, emigran negros pájaros. / Abandonado como los muelles del alba. / Sólo la sombra trémula se retuerce en mis manos').

- C It has been argued that Neruda's attitude to the woman (or women) in *Veinte poemas de amor y una canción desesperada* is profoundly sexist. Would you agree with this view? Discuss the statement providing relevant examples from at least two poems in the collection (other than the one printed above).**

The point of the question is not to identify the possible women being alluded to (Marisol and Marisombra, as Neruda called them; or Albertina Azócar, as we now know) but to discuss the relationship of the poet with the woman or women depicted. The lover's attitude towards them is unstable, forever changing, and the 'amada' is also described in contradictory terms

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resulting in the poet's anguish. Initially, he attributes a positive whiteness to the beloved, thus idealising her, even if later in the collection other more ambiguous colours are associated with her. Her body is often linked to nature ('musgo', 'rosas', 'ciruela', 'caracola terrestre') and this in itself might be interpreted as a sign of patriarchy at work, particularly as the first poem assigns a passive role to the woman discussed ('tu actitud de entrega') while the male poet creates her ('te forjé como un arma') in his image. In any case, the collection is rich enough to afford several valid readings.

9 Carmen Laforet, *Nada*

- A Comment on this passage, explaining its context and discussing what it implies about Ena's relationship with Román and Andrea. Does the novel suggest that art actually has redeeming powers? Add any other comments on content or style that seem relevant to you.**

This extract is taken from Chapter 14 and it shows Ena and Andrea's reconciliation as they walk on Tibidabo with the city of Barcelona at their feet. Ena makes a clear distinction between her rather mediocre (if lovely) family and the world of artists as represented by Román and Juan. The passage shows Ena's infatuation with Román, and this is tragic in many ways as her mother had also loved him secretly in her youth, which had brought her a lot of unhappiness. The second part of the extract relates Ena and Andrea's first encounter, and it does so in a certain kind of sensuous language suggesting a clear fascination which subconsciously might go further than the simple 'cariño' Ena suggests. The change to the present tense ('de pronto te veo salir') makes the description of the encounter more vivid. The novel does not suggest that art has any redeeming powers. Quite the opposite, Román's tragic end and Juan's violent reaction at the end of the story convey the dangers posed by what these two men represent. Andrea and Ena's close friendship implies that the intimacy of female companionship might be the best way ahead.

- B One critic has argued that the Via Laietana and Calle Aribau households in *Nada* 'could be seen as simple projections of the fears and fantasies that inhabit Andrea's psyche, and the gap that exists between her own desires and their ultimate satisfaction.' To what extent would you agree with this view? Make reference to particular characters and episodes in the novel.**

The two households become highly symbolic in the novel. Andrea's family at Calle Aribau represent a section of society in terminal decline after the Civil War. The household which she remembered from her childhood with a lot of affection has now become a rather sordid place hiding many skeletons in several cupboards. On the other hand, Ena's family living in Via Laietana are representatives of the business élite thriving in the new regime. However, these families go beyond a purely physical existence and indeed become projections of Andrea's desires and dissatisfaction. The dark side of Calle Aribau (a lugubrious place of repression and domestic violence) offers a stark contrast to Ena's household (where decorum and beauty reign supreme). Andrea's decision to join Ena in Madrid at the end of the novel is a choice that goes well beyond geographical location.

- C Several characters in Carmen Laforet's *Nada* travel from one place to another. With reference to particular characters and episodes, analyse the metaphorical significance of travel in the novel.**

Travel is indeed of utmost importance in Laforet's *Nada*, as it represents a psychological (rather than purely physical) journey. Candidates might wish to concentrate on Andrea's trip

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to Barcelona (the city of her dreams which should bring her freedom) at the beginning of the novel and her final escape to Madrid. It might be argued that Andrea does not achieve much in Barcelona ('me marchaba sin haber conocido nada de lo que confusamente esperaba') and therefore her new trip to Madrid might be just another fruitless escape showing her passivity. Having said that, Andrea does change by the end of the novel, as Barcelona has helped her grow up, at least to an extent. Other possible episodes candidates could analyse might be Román's secret trip to the Pyrenees, Pons' invitation to spend a few days on the Costa Brava or, more symbolically, Angustias' departure by train to the convent at the end of Part I as a result of her own lifelong frustrations.

10 Ernesto Sábato, *El túnel*

- A Comment on the following passage, giving its context and analysing its significance in terms of Castel's evolution as a character. Add any other comments on style or content which might be relevant.**

This extract comes very late in the novel (Chapter XXXII), when Castel's relationship with María has become more and more problematic. It shows that his doubts, suspicions and jealousy have led him to drunkenness ('comencé a beber mucho') and violent behaviour ('desafié a pelear a un marinero'). Castel has got into a spiral of self-destruction which will have terrible consequences. Here he meets a prostitute ('la mujer que me pareció más depravada') and takes her to his studio. He clearly feels superior and even despises her, as she cannot understand his art in the same way as María can. His attitude is terribly sexist when he throws money at her. The main point, however, is that when they are in bed one of her gestures reminds him of María and he therefore concludes María is also a whore. He is full of 'desprecio a la humanidad entera y de odio,' which will finally result in his decision to kill the only person who can possibly understand him. Another aspect of the passage which is worthy of notice might be Castel's perverse rationality, as he is deranged but has a clear reasoning mind (in the passage he can expound the evolution of his painting and at the end 'quería aclarar mis ideas').

- B It could be argued that Castel achieves real communication with María. To what extent would you agree that this is the case? Discuss this view making reference to particular episodes in *El túnel*.**

It is indeed true that there seems to be a very special kind of communication between Castel and María. Candidates might wish to comment on, for example, the scene in which María gazes at one of Castel's paintings at an exhibition. This is why they meet in the first place and where his insane obsession starts. As early as Chapter II, he claims that she indeed was the only person who could understand him. Their relationship, however, becomes more and more turbulent as the novel progresses, and candidates might question whether there is real communication between them. At the end of the day, Castel himself confesses towards the end of the novel that both he and María seemed to inhabit parallel tunnels, however close to each other: 'los pasadizos seguían paralelos como antes, aunque ahora el muro que los separaba fuera como un muro de vidrio y yo pudiese verla a María como una figura silenciosa e intocable.' Insanity makes him feel what is probably no more than an illusion of communication.

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- C Compare the characters of Allende and Castel in relation to María. How different are their attitudes? Discuss this by making reference to particular episodes in Sábato's novel.**

Candidates might wish to concentrate on Allende and Castel's meetings. The first one occurs in Chapter XII, when Castel discovers to his astonishment that the blind man is María's unlikely husband. Allende has heard about him through María and even warns him that 'muchos confunden sus impulsos con urgencias.' Castel interprets the scene as 'una abominable comedia' and is totally confused as to the reasons why María had not mentioned Allende. Candidates could discuss the symbolic blindness of María's husband as opposed to Castel's alleged perceptiveness and profound communication with her. Once Castel has killed María, he goes to Allende's apartment to confront him. When he suggests that both he and Hunter were María's lovers, Allende calls him 'imbécil.' But it is when he confesses he has killed her that we see the extent of Allende's feelings for his deceased wife. His exclamation ('¡insensato!'), full of pain and rage, will obsess Castel for months, perhaps years.

11 Miguel Barnet, *Cimarrón: historia de un esclavo*

- A Comment on the following passage, giving its context and explaining how it contributes to Esteban Montejo's characterisation. Add any other comments on content or style that seem to you of significance.**

This passage comes right at the end of Miguel Barnet's *Cimarrón: historia de un esclavo*, and it conveys some of the basic characteristics of the narrator's personality. The language Esteban uses is simple, colloquial and full of common Cuban turns of phrase. The extract shows his poverty ('me iba a descansar y a sacarme las niguas') and his solitude due to the fact that he is not gregarious as he spent a long time in the hills when he ran away from slavery ('en Maguaraya no hice amigos'). An interesting point worthy of note might be his sexism when he talks about the *canchanchana* (he uses verbs such as 'echarme' and 'la solté,' making her into an object which can be taken and disposed of at will). He also mentions his hatred towards the old colonial power ('los soldados españoles que parecían letras de chino') and the fact he believes in the supernatural (the ghost of Máximo Gómez). Esteban is also keen to show his revolutionary credentials throughout the narrative, and here he mentions he is still prepared to fight ('con un machete me basta'). Given this is the end of the story, candidates might wish to assess whether the former slave's life has been as successful as he claims, whether he has actually won the main battle in his life.

- B To what extent is Miguel Barnet's *Cimarrón: historia de un esclavo* a work of fiction? Answer this question by making reference to particular characters and episodes, and providing any other information which might seem relevant to you.**

This is a much debated issue as the narrative does not always sound like a novel. Some sections almost feel ethnographic in their approach, and the work actually belongs to a genre of Caribbean literature dealing with the black experience which has been popular since the 1959 revolution. Candidates could choose any of a number of passages which connect *Cimarrón: historia de un esclavo* with documentary narrative (*novela testimonial*) rather than with pure fiction as such (see, for example: 'las tabernas se hacían de madera de yaguas. Nada de mampostería como las bodegas de ahora. Tenía uno que sentarse en unos sacos de yute que se amontonaban en pila...'). Some Cuban critics hail this work as post-modern and revolutionary in that it breaks away from what they perceive to be a fake bourgeois distinction of genres. Even if it works at a fictional level and it is certainly a very interesting

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first-person narrative, the author praises Esteban Montejo's revolutionary spirit in his prologue and one feels that the text has a political message.

- C Analyse Esteban Montejo's attitude towards religion. Is this attitude consistent with his own ideology? Provide evidence for your opinions by referring to particular episodes from *Cimarrón: historia de un esclavo*.**

Esteban shows an interest in African religions as he knew them when he was a slave ('yo conocí dos religiones africanas en los barracones: la lucumí y la conga'). He describes them in detail, showing Miguel Barnet's hand as a leading anthropologist. The narrator also refers to Catholicism with irony ('La otra religión era la católica. Esa la introducían los curas, que por nada del mundo entraban en los barracones de la esclavitud. Los curas eran muy aseados'). He also claims to have seen 'curas con mujeres muy coquetas.' He describes religious syncretism in Cuba and says that 'el catolicismo siempre cae en el espiritismo' while 'las religiones africanas tienen más entretenimiento.' The intention of Esteban Montejo (and the author Miguel Barnet) is clear: Catholicism is alien as it is associated with colonialism whereas the black element in Cuban folk culture must be stressed, as it reminds us of the appalling human conditions of the past which ultimately justified the revolution.

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

- A Comment on the following extract, explaining its context and analysing what it says about the values and feelings of the townspeople in relation to the crime. Add any other comments on style or content which you think might be important.**

The text is extremely vivid and effective in its description of the collective guilt that the townspeople feel for years and years after Santiago Nasar's death. They are obsessed trying to figure out 'el sitio y la misión que le[s] había asignado la fatalidad' in this horrific murder, which involved a number of 'casualidades encadenadas' or 'coincidencias funestas.' All the characters feel a certain kind of remorse, perhaps because deep down they all agree that 'la honra es el amor' and therefore the honour killing was justified. Magic realism is very effectively used by the narrator when he describes the psychological effects felt by Hortensia Baute, Flora Miguel, Aura Villeros and don Rogelio de la Flor (notice the author's irony in giving this character the name of a medieval Catalan hero). His is a world of premonitions where fate decides what happens next. The passage conveys the collective guilt of the townspeople, whom the judge found 'en carne viva.' Indeed, they all get together round the main square, as if they were witnessing a bullfight, and watch the murder as it takes place. It is only when the twin brothers finally kill Santiago that the people realise what they have done or condoned ('los gritos del pueblo entero espantado de su propio crimen').

- B Analyse the presence and significance of animal imagery in *Crónica de una muerte anunciada*. You must make reference to particular characters and episodes in the novel.**

Animal imagery is indeed present throughout the novel and it serves different purposes. Candidates might wish to comment on, for example, the episode in which Santiago Nasar is disgusted when the cook gives 'las entrañas de un conejo' to the dogs. He should not have been, as he is used to seeing dead animals, but his reaction ('no seas bárbara, imagínate que fuera un ser humano') suggests that the scene is a sign of ill omen as it constitutes a premonition of his own death soon afterwards. The bishop's favourite soup is prepared with cockerels' crests and this might have a double significance as the rest of the animal is thrown away: it obviously points to the bishop's wastefulness in the middle of a rather poor country,

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but it could also foreshadow the autopsy and evisceration of Santiago's body. Candidates might prefer to deal with the symbolic significance of falconry, as it is associated with Santiago Nasar (and his father) on several occasions.

- C In your opinion, does the narrator give us a faithful account of the events leading to and following Santiago Nasar's death? To what extent can we trust him? Provide textual evidence to support your views.**

The narrator never claims to be able to give a totally faithful account of the events. As a matter of fact, he comes back to the town many years after the honour killing and he can only try to 'recomponer con tantas astillas dispersas el espejo roto de la memoria.' At times, eyewitness accounts are indeed contradictory. Candidates might wish to go beyond this and explore the narrator himself further. In fact, we do not even know his name so to what extent can we trust him or his intentions? He himself participated in the events as one of Santiago's close friends. The fact that he comes back to the town might respond not so much to an attempt to solve a mystery (who was Angela's 'autor'?) as to deal with unabsolved guilt. Some critics have even suggested that the nameless narrator might have been responsible for Angela's deflowering and therefore feels guilty about Santiago's death, even more so than the rest of the community, and he writes the story as a personal homage to the sacrificial victim.

13 Isabel Allende, *Eva Luna*

- A Comment on the following extract, explaining its context and analysing the possible reasons why we hear two different versions of the same event. Add any other relevant comments on style or content.**

This passage closes the novel and it tells the story of Eva and Rolf's love. Rolf goes to La Colonia and, after declaring his love for her, 'procedió a besarme tal como ocurre en las novelas románticas, tal como yo esperaba que lo hiciera desde hacía un siglo y tal como estaba describiendo momentos antes el encuentro de mis protagonistas en *Bolero*.' The extract shows the importance of sexuality in the novel, and the first paragraph is characterised by simplicity of style and touches of magical realism ('hasta que las maderas de la casa adquirieron el brillo refulgente del oro'). The two endings (one realistic and mundane, the other more characteristic of romantic fiction) show the importance of storytelling in the novel. After all, Eva's character is based on her compulsive need to re-invent or, at least, shape reality with the help of her imagination. The details of the happy ending are so exceptional that they might be an affectionate send-up of Allende's own style. The Arab references evoke the exotic world of *One Thousand and One Nights*.

- B It has been said that, in Allende's *Eva Luna*, our attention and sympathy are turned towards the have-nots of this world. Discuss the statement in relation to particular characters and episodes. To what extent does this mean that *Eva Luna* is primarily a political novel?**

Some of the most appealing characters in the novel could indeed be classed as have-nots. Eva herself is the descendant of an abandoned girl and an Indian, and she rises from rags to riches thanks to the power of her writing. We also see her mocking traditional authority in several episodes (when she refuses to clear up after her *patrona*, or when she derides the priest or pours excrement over a minister's head). Candidates might also wish to refer to characters such as the street urchin Huberto Naranjo who then becomes a revolutionary under the name Comandante Rogelio, Riad Halabí (the Turkish immigrant) or the sexual

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outcast Melesio (who has a sex change and calls himself/herself Mimí from then on). On the other hand, the point about the political aims of the novel is more debatable. There is certainly a possible political reading (as Allende considers herself 'una trabajadora de la palabra'), and candidates could analyse particular characters and episodes which are meant to remind us of the excesses of Venezuelan (and Latin American) dictatorships and the actions of guerrilla movements. Having said that, the tone is probably too festive to be primarily a political novel.

- C Allende has been derided by certain critics as a popular writer who produces bestsellers as opposed to 'proper' literary works. Discuss this statement in relation to *Eva Luna*, providing suitable textual evidence to support your views.**

Allende indeed produces bestsellers in the strict sense of the word, as her works are widely read in a range of countries. Candidates might wish to analyse the popular elements in *Eva Luna*, from the action-packed plot and the sex scenes to the outlandish characters and their improbable behaviour. Indeed, good plot-driven stories (as opposed to novels exploring characters in depth) tend to become bestsellers as readers cannot wait to know what happens next. *Eva Luna* also owes a lot to mass culture, most particularly *telenovelas*, which are so popular in Spain and Latin America. As a matter of fact, Eva herself writes one called *Bolero*. It will be up to candidates to argue one way or the other, depending on their personal understanding of what constitutes 'proper' literature. One critic has actually called Allende's novels 'bestsellers with brains.'