

Cambridge Pre-U Specimen Papers
and Mark Schemes

www.XtremePapers.com
Cambridge
Pre-U

Cambridge International Level 3
Pre-U Certificate in
SPANISH (Principal)

For use from 2008 onwards



UNIVERSITY of CAMBRIDGE
International Examinations

Specimen Materials

Spanish (9781)

Cambridge International Level 3
Pre-U Certificate in Spanish (Principal)

For use from 2008 onwards

QAN 500/3788/2

Support

CIE provides comprehensive support for all its qualifications, including the Cambridge Pre-U. There are resources for teachers and candidates written by experts. CIE also endorses a range of materials from other publishers to give a choice of approach. More information on what is available for this particular syllabus can be found at www.cie.org.uk

Syllabus Updates

This booklet of specimen materials is for use from 2008. It is intended for use with the version of the syllabus that will be examined in 2010, 2011 and 2012. The purpose of these materials is to provide Centres with a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

If there are any changes to the syllabus CIE will write to centres to inform them. The syllabus and these specimen materials will also be published annually on the CIE website (www.cie.org.uk/cambridgepreu). The version of the syllabus on the website should always be considered as the definitive version.

Further copies of this, or any other Cambridge Pre-U specimen booklet, can be obtained by either downloading from our website www.cie.org.uk/cambridgepreu

or contacting:

Customer Services, University of Cambridge International Examinations,
1 Hills Road, Cambridge CB1 2EU
Telephone: +44 (0)1223 553554
Fax: +44 (0)1223 553558
E-mail: international@cie.org.uk

CIE retains the copyright on all its publications. CIE registered Centres are permitted to copy material from this booklet for their own internal use. However, CIE cannot give permission to Centres to photocopy any material that is acknowledged to a third party even for internal use within a Centre.

Copyright © University of Cambridge Local Examinations Syndicate 2008



SPANISH

9781/01

1. Speaking

For Examination from 2010

SPECIMEN PAPER

READ THESE INSTRUCTIONS FIRST

Choose **ONE** of the following four cards.

You have twenty minutes to read it and prepare this part of the examination.

The discussion with the Examiner will last about 8 minutes.

You need to prepare the following:

Firstly, summarise the main themes of the article (1 minute).

Next, discuss your opinions on the article, its themes and the issues they raise with the Examiner (3 minutes).

Finally, discuss with the Examiner the broader theme given in the heading on the card (4 minutes).

Dictionaries are not allowed.

You may make notes during the preparation stage but you must not read out prepared material in the examination.

The article does not require detailed analysis but will act as a springboard for discussion with the Examiner.

This document consists of **5** printed pages and **1** blank page.



Tema: Los avances científicos y la ética**El Congreso aprueba
la Ley de Reproducción Asistida**

El Congreso de los Diputados aprobó ayer, 16 de febrero, la Ley de Reproducción Asistida, para regular distintos aspectos relacionados con este tema. Así, el aspecto más destacado, y que ha sido motivo de polémica entre los distintos partidos políticos, es el que permitirá a los padres tener un hijo sano para que éste pueda ser donante¹ en beneficio de su hermano enfermo.

Las técnicas de reproducción asistida que se aprobaron ayer también facilitarán tener descendencia a aquellas parejas con problemas para tener hijos o para aquellas mujeres solteras que lo deseen.

La ley también ha prohibido algunas prácticas de reproducción. Una de ellas es la clonación de seres humanos con fines reproductivos, como ya lo habían hecho otros países anteriormente. Asimismo, tampoco se permitirá la existencia de las denominadas “madres de alquiler”².

Se pretende que la ley evite cualquier situación de discriminación. Así, cualquier mujer tendrá el derecho de usar las técnicas de reproducción asistida, sea cual sea su estado civil u opción sexual, o aunque sufra algún tipo de discapacidad.

¹ Donor

² Surrogate mothers

Card 2**Tema: La familia y las relaciones humanas****España legaliza
los matrimonios homosexuales**

En España se ha aprobado una nueva norma que permite a las parejas de gays y lesbianas casarse y adoptar hijos, entre otros beneficios que hasta ahora sólo gozaban los matrimonios heterosexuales. Las parejas homosexuales también tendrán derecho a los mismos beneficios laborales y fiscales que los matrimonios convencionales, incluidas las herencias y las pensiones de viudedad¹.

Con esta iniciativa del gobierno de Rodríguez Zapatero, se igualan los derechos de las parejas homosexuales con los de las heterosexuales. La reforma entró en vigor en 2005 tras ser debatida por el Parlamento español, donde la mayoría de las fuerzas políticas apoyaron la nueva ley.

Este cambio convierte a España en el tercer país del mundo que acepta los matrimonios homosexuales, después de Holanda y Bélgica, con una medida que podría afectar a cuatro millones de personas (en una población de cuarenta millones), según estadísticas de las asociaciones de gays y lesbianas.

Desde la Iglesia Católica, se ha criticado duramente la reforma. “En el campo de la moral y la ética, las conductas homosexuales son inaceptables”, manifestó el arzobispo español Elías Yanes.

¹ Widow or widower's pension

Card 3**Tema: El papel del deporte en nuestra sociedad****Escándalo de dopaje
en el ciclismo español**

La policía investiga una red de dopaje relacionada con el ciclismo de élite español. Se han llevado a cabo diversos registros en domicilios, locales y un centro de análisis donde se han encontrado varias pruebas. Éstas demostrarían que, presuntamente, varios ciclistas recurren al dopaje para mejorar su rendimiento.

De hecho, una de las últimas pruebas encontradas son 200 fichas¹ de ciclistas, aunque de momento no se ha revelado su identidad. Asimismo, también se han encontrado numerosas sustancias dopantes, como anabolizantes, hormonas y bolsas de sangre congelada para practicar transfusiones.

A raíz de estas investigaciones, se ha detenido a varias personas. Entre ellas destaca Manolo Saiz, director de uno de los principales equipos ciclistas. Al final, después de ser interrogado, ha sido puesto en libertad pero otros profesionales del mundo del ciclismo todavía están detenidos.

En estos momentos, la investigación sigue abierta y se pedirá a la Unión Ciclista Internacional (UCI) que colabore en algunos aspectos de la misma como, por ejemplo, identificando a algunos ciclistas que aparecen en vídeos registrados por la policía, o comparando los análisis de sangre.

¹ Files

Card 4**Tema: La libertad de expresión y los derechos humanos****Denuncia de Amnistía Internacional
en Guinea Ecuatorial**

Según los datos de Amnistía Internacional, al menos 70 presos de la cárcel Black Beach de Malabo (Guinea Ecuatorial) están expuestos a torturas, humillaciones y falta de higiene y de comida y medicinas.

La ONG denuncia además que 11 de ellos están encarcelados por razones políticas desde noviembre de 2004 y que, en las últimas seis semanas, las autoridades no les permiten mantener ningún contacto con sus familias ni sus abogados.

El director del “Programa para África” de Amnistía Internacional ha declarado que “si no se hace algo de inmediato, muchos de los presos de Black Beach morirán”. Por ello, pide al Gobierno de Guinea que vuelva a darles alimentos y atención médica, que suprima las esposas y los grilletes¹, y que la Cruz Roja pueda entrar en la cárcel.

Los informes revelan que desde diciembre las autoridades guineanas han sustituido la ración de arroz por uno o dos bollos de pan, pero éstos se dan sólo de vez en cuando. En la actualidad, los presos dependen totalmente de la comida que sus familiares lleven a la cárcel.

¹ Handcuffs and shackles

BLANK PAGE

Copyright Acknowledgements:

Card 1 © www.educared.net
Card 2 © www.cooperativa.cl
Card 3 © www.educared.net
Card 4 © www.gacetadeguinea.com

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

SPANISH

9781/01

1. Speaking

For Examination from 2010

SPECIMEN MARK SCHEME

MAXIMUM MARK: 60

This document consists of **3** printed pages and **1** blank page.



A: Discussion of a newspaper article and related topics (30 marks)

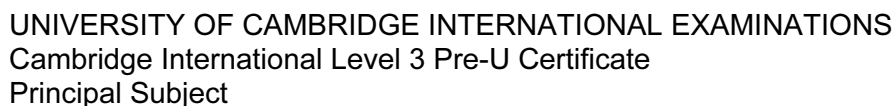
- Comprehension and Discussion (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and intonation (6 marks)

Comprehension and Discussion (14 marks)	Range and Accuracy (10 marks)	Pronunciation and intonation (6 marks)
13-14 Excellent Excellent understanding of article and response to examiner's prompts. Shows initiative in developing discussion.	9-10 Excellent Excellent level of accuracy. Confident and effective use of wide range of structures.	6 Excellent Authentic pronunciation and intonation.
11-12 Very good Very good understanding of article and response to examiner's prompts. Responds readily without undue hesitation.	7-8 Very Good Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.	5 Very good Very good pronunciation and intonation.
9-10 Good Good understanding of article and response to examiner's prompts. Reasonably forthcoming but tends to follow examiner's lead.	5-6 Good Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.	4 Good Generally good pronunciation and intonation.
7-8 Satisfactory Adequate understanding of article and response to most of examiner's prompts. Has difficulty with more complicated ideas.	3-4 Satisfactory Gaps in knowledge of grammar. Communication impaired by errors.	3 Satisfactory Satisfactory pronunciation and intonation.
4-6 Weak Limited understanding of article and very limited responses, with marked hesitation.	1-2 Weak Little evidence of grammatical awareness. Accuracy only in simple forms.	2 Weak Many sounds mispronounced.
1-3 Poor Minimal understanding of article and response to examiner's prompts.	0 No rewardable language.	1 Poor Native language heavily influences pronunciation and intonation, impeding communication.
0 No significant understanding of article and response to examiner's prompts.		0 Wholly inauthentic pronunciation and intonation.

B: Prepared topic discussion (30 marks)

- Factual knowledge and opinions (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and intonation (6 marks)

Factual knowledge and opinions (14 marks)	Range and Accuracy (10 marks)	Pronunciation and intonation (6 marks)
13-14 Excellent Excellent factual knowledge of subject, understanding, illustration and opinion. Excellent preparation and discussion.	9-10 Excellent Excellent level of accuracy. Confident and effective use of wide range of structures.	6 Excellent Authentic pronunciation and intonation.
11-12 Very good Comprehensive knowledge of the subject, demonstrating clear understanding and using appropriate illustration. Range of relevant opinion, confidently discussed.	7-8 Very Good Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.	5 Very good Very good pronunciation and intonation.
9-10 Good A good range of knowledge, generally well used. Relevant opinions. Ideas discussed well.	5-6 Good Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.	4 Good Generally good pronunciation and intonation.
7-8 Satisfactory Solid base of knowledge, but insecure in some areas. Opinion adequate. Not always able to develop discussion.	3-4 Satisfactory Gaps in knowledge of grammar. Communication impaired by errors.	3 Satisfactory Satisfactory pronunciation and intonation.
4-6 Weak Limited knowledge, with obvious gaps. Some irrelevance and repetition. Opinions limited. Discussion pedestrian and/or hesitant.	1-2 Weak Little evidence of grammatical awareness. Accuracy only in simple forms.	2 Weak Many sounds mispronounced.
1-3 Poor Very limited knowledge. Material very thin and vague. Very hesitant discussion.		1 Poor Native language heavily influences pronunciation and intonation, impeding communication.
0 No knowledge shown of topic.	0 No rewardable language	0 Wholly inauthentic pronunciation and intonation.



--

--	--	--	--	--

--	--	--	--

9781/02

SPECIMEN PAPER

For Examination from 2010

2 hours 15 minutes

Additional Materials: Candidates must have individual listening equipment.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

The number of marks is given in brackets [] at the end of each question or part question.

You may approach the sections in any order you wish.

Part I: Reading

You are advised to spend 1 hour 15 minutes on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

Full sentences are not required in the comprehension exercises.

You are reminded of the need for grammatical accuracy in the re-translation exercise.

Part II: Listening

You are advised to spend 1 hour on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

You need not write in full sentences in responses to listening texts 1 and 2.

You are reminded to answer listening exercise 3 in continuous English prose.

You may listen to the passages as many times as you wish on your individual listening equipment.

At the end of the examination, fasten all your work securely together.

This document consists of **13** printed pages and **1** blank page.



UNIVERSITY of CAMBRIDGE
International Examinations

Part I: Reading (30 marks)

For
Examiner's
Use

Texto de lectura 1

Lee el Texto de lectura 1 y responde a las preguntas en español utilizando tus propias palabras en la medida de lo posible. No debes copiar frases.

“Ayer miré los bajos de mi coche por primera vez”

El domingo había 1.866 mujeres que trabajaban en la Guardia Civil. Hoy hay 1.865. Irene Fernández salió lanzada por la ventana de su coche patrulla, en Sallent de Gállego (Huesca), e inauguró el apartado femenino de las víctimas mortales de la Guardia Civil a manos de ETA. La bomba fue implacable. Desde que se les permitió entrar en la institución armada hace 12 años, ninguna mujer había muerto por culpa de un etarra. Habían sido asesinados 201 agentes, pero todos hombres.

Laura, otra guardia civil, reconoce que ayer miró los bajos de su coche por primera vez. Nunca antes lo había hecho. “Ahora está claro que soy objetivo de los terroristas. Cualquier día me puede tocar a mí”, dice. No quiere que se sepa su nombre real ya que no puede hablar de terrorismo sin autorización oficial. Laura cuenta que lo de Irene no le sorprendió especialmente, que también murió un chico de 22 años, que las guardias ya conocen el fuego etarra: una fue gravemente herida por un coche bomba en San Sebastián el 7 de marzo. Pero el atentado del domingo la hizo mirar ayer lunes, libre de servicio, los bajos de su coche.

La banda terrorista ETA fue fundada en 1959, durante la dictadura del general Franco, por un grupo de estudiantes radicales. Se define como una “organización clandestina revolucionaria” que lucha por la independencia del País Vasco, con el objetivo de crear un estado soberano que adopte el sistema socialista. Desde 1968 más de 800 personas han sido asesinadas por la banda.

1 ¿Qué causó la muerte de Irene Fernández?

.....

.....

..... [2]

2 ¿Qué tiene de especial el asesinato de Irene?

.....

.....

..... [2]

3 ¿Qué consecuencia ha tenido la muerte de Irene en la vida de Laura?

.....
..... [1]

4 Laura dice: "cualquier día me puede tocar a mí". ¿Qué significa esta frase?

.....
..... [1]

5 ¿Qué ocurrió exactamente el 7 de marzo?

.....
.....
..... [2]

6 ¿Cuál es el doble objetivo de ETA?

.....
.....
..... [2]

[10]

Read Text 2 and answer the following questions in English.

¿Qué pasaría si Madrid se quedara sin inmigrantes?

¿Qué pasaría si en la ciudad de Los Ángeles desaparecieran los inmigrantes? Ya hay respuesta. Está en la película *Un día sin mexicanos*, estrenada en agosto en Estados Unidos: sin el trabajo de los hispanoamericanos, la ciudad se vendría abajo. La cuestión es trasladable. ¿Qué pasaría si de la noche a la mañana desaparecieran de Madrid los inmigrantes que viven en esa comunidad? En 1980, eran 30.500. Hace 15 años, 61.500. Pero ahora son casi 800.000. La inmensa mayoría reside en la capital y en su corona metropolitana. No todos están regularizados. Para los que no tienen papeles, mañana es un día especial ya que se abre el plazo para lograr el permiso de residencia si demuestran que tienen un contrato de trabajo y que están inscritos en el Ayuntamiento desde antes de agosto. Todos, regulares e irregulares, forman un colectivo que se ha hecho imprescindible. Sin ellos, la capital no funcionaría.

Veamos qué ocurriría en Madrid...

Siete de la mañana. Los residentes de Chamberí encuentran basura en los portales. La empresa en la que trabaja Somalia Pujals no ha podido funcionar ya que el 100% de su plantilla son inmigrantes. Se encargan de sacar los cubos de basura, de limpiar los portales.

Cinco de la tarde. ¿Quién recoge a los niños? Basta fijarse en el caso de Adelaida Vargas, de Bolivia. En una familia del Retiro ella se ocupa del más pequeño, Ignacio. Gracias a que Adelaida se queda con Ignacio y va a buscar a sus hermanos al colegio a las cinco, el padre puede trabajar en una central telefónica y la madre en una compañía de seguros. Hoy, como Adelaida no está, uno de ellos habrá tenido que faltar al trabajo, con lo que su tarea habrá quedado sin hacer.

Y así hasta el infinito.

7 What would happen in Los Angeles if all immigrants suddenly left?

.....
..... [1]

8 Why is tomorrow a special day for people living illegally in Spain?

.....
..... [1]

9 What will illegal immigrants have to prove?

.....

.....

..... [2]

10 Translate the following sentence into English: *'Todos, regulares e irregulares, forman un colectivo que se ha hecho imprescindible.'*

.....

.....

..... [2]

11 How would residents of Chamberí notice the absence of immigrants?

.....

.....

..... [2]

12 What would the consequences be if Adelaida returned to Bolivia?

.....

.....

..... [2]

[10]

Texto de lectura 3

*For
Examiner's
Use*

- 13 Translate the following passage into Spanish. You may use words or phrases from the previous passage.**

There are fewer and fewer Spanish people who want to look after children, collect rubbish or work as cleaners. As a result, the vast majority of these jobs are undertaken by immigrants, some of whom are illegal. Unfortunately, this situation has resulted in an increase in the number of people with racist attitudes who want the government to put an end to immigration. This feeling will not change overnight, but I hope politicians manage to find a solution soon.

[10]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[illegible]

Part II: Listening (30 marks)

For
Examiner's
Use

Texto auditivo 1

Entrevista a Gael García Bernal

Escucha el Texto auditivo 1 y responde a las siguientes preguntas en español.

- 14 Cuando Gael era joven, ¿quería ser actor profesional? Explica tu respuesta.

.....
 [1]

- 15 ¿Y ahora es feliz siendo actor?

.....

 [2]

- 16 ¿Qué puntos negativos tuvo su experiencia en Londres?

.....

 [2]

- 17 ¿Hasta qué punto le gusta ser famoso? Justifica tu respuesta.

.....

 [2]

18 ¿Por qué no querría vivir en los Estados Unidos?

.....
..... [1]

19 ¿Cuál es el motivo de su admiración por el Che Guevara?

.....
.....
..... [2]

[10]

La moda en España

Listen to Text 2 and answer the following questions in English.

- 20** How can you tell if you are influenced by fashion, according to the extract? Give one possibility.

.....
 [1]

- 21** Based on what you have just heard, what is Spanish fashion like today?

.....

 [2]

- 22** What does '*el hábito no hace al monje*' mean, as can be inferred from the extract? Does the passage claim that it still holds true?

.....

 [2]

- 23** What does the extract say about fashion before the Industrial Revolution?

.....

 [2]

24 How did the rise of the middle classes change the function of fashion?

.....
..... [1]

25 According to the passage, what sort of clothes did people from different social backgrounds wear during Franco's regime?

.....
.....
..... [2]

[10]

Graffiti en Los Ángeles

For
Examiner's
Use

26 Listen to Text 3 and summarise its content according to the bullet points provided in no more than 100 words of continuous English prose.

- The extent of the problem of graffiti
- Graffiti artists' favourite targets
- The way 'taggers' work
- The use of graffiti by rival Latino gangs
- Possible solution to the problem

[10]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[illegible]

BLANK PAGE

Copyright Acknowledgements:

Texto de lectura 1 © www.elpais.es
Texto de lectura 2 © www.elpais.es

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

SPANISH

9781/02

2. Reading and Listening

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours 15 minutes

MAXIMUM MARK: 60

This document consists of **10** printed pages.



For text 1 and text 2, full sentences are not required. Award marks for correct answers which include any variation / manipulation of language from the original. Use square brackets to indicate unacceptable “lifts” from the text. An unacceptable “lift” is one which involves no manipulation of the text or which shows a lack of comprehension of the text or question.

Texto de lectura 1

Accept		Reject
1	Irene murió a causa de una bomba en un atentado terrorista de ETA. [1] [1] [2]	Salió lanzada de su coche patrulla en un ataque.
2	Ninguna mujer policía había sido asesinada por ETA desde que empezaron a admitirlas en la Guardia Civil. [1] [1] [2]	Ningún policía había muerto.
3	Ayer fue la primera vez que Laura miró debajo de su coche. [1]	Ayer miró su coche.
4	Significa que algún día ella también podría convertirse en víctima de ETA. [1]	Soy objetivo de los terroristas.
5	TWO OF: Hubo un atentado en San Sebastián contra otra guardia civil que está grave. [1] [1] [1] Max 2 marks	Un policía murió.
6	ETA quiere que el País Vasco sea un país independiente y socialista. [1] [1] [2]	Lucha por la independencia del País Vasco.

[Total: 10 marks]
[AO1]

Texto de lectura 2

Accept		Reject
7	The city would come to a standstill/would go to pieces. [1]	The city would come down.
8	They will be able to apply for a residence permit. [1]	They will get a residence permit.
9	They will have to prove that they have a contract of employment and that they had registered with the Council before August. [1] [1] [2]	They are inscribed.
10	All of them, both legal and illegal immigrants, form a group that has become essential. [2]	Regular and irregular. Collective.
11	They would notice the rubbish on their doorstep because waste-collection services employ immigrants. [1] [1] [2]	They find rubbish. Company [without specifying waste collection]
12	Ignacio's mother or father would have to skip work, as there wouldn't be anybody else who could take care of the children. [1] [1] [2]	Reference to only father or mother skipping work.

[Total: 10 marks]
[AO1]

Texto de lectura 3

13 Translation [AO2]

One tick for each box, then see conversion table.

	Accept	Reject
There are fewer and fewer	Cada vez hay menos	Hay menos y menos
Spanish people	españoles	gente española / Españoles
who want	que quieran	quien quieren
to look after children,	cuidar niños,	curar hijos,
collect rubbish	recoger basura	coleccionar basura
or work as cleaners.	o trabajar en la limpieza.	o trabajar como limpiadores.
As a result,	Como consecuencia,	Como un resultado,
the vast majority of	la inmensa mayoría de	la mayoría de
these jobs	esos trabajos	aquellos trabajos
are undertaken	son cubiertos	están cubierto
by immigrants,	por inmigrantes,	para inmigrantes,
some of whom	algunos de los cuales	unos de quienes
are illegal.	son irregulares.	son ilegal.
Unfortunately,	Desgraciadamente,	Desfortunadamente,
this situation	esta situación	aquella situation
has resulted in	ha provocado	ha resultado en
an increase in the number	un incremento del número	un incremento en el número
of people with with racist attitudes	de personas con actitudes racistas	de personas con actitudes racistos
who want	que quieren	quienes quieran
the government	que el gobierno	el gobierno
to put an end to	ponga fin a	acabar con
immigration.	la inmigración.	inmigración.
This feeling	Este sentimiento	Esto sentido

will not change	no cambiará	no cambie
overnight,	de la noche a la mañana,	por la noche
but I hope	pero espero	pero atiendo
politicians	que los políticos	los hombres políticos
manage	consigan	conseguir
to find a solution	encontrar una solución	buscar una solución
soon.	pronto.	temprano.

Conversion table:

Number of ticks	Mark
28–30	10
25–27	9
22–24	8
19–21	7
16–18	6
13–15	5
10–12	4
7–9	3
4–6	2
3	1
0–2	0

For text 1 and text 2, full sentences are not required.

Texto auditivo 1

Accept		Reject
14 No, Gael actuaba sólo para divertirse.	[1]	No, era una especie de juego para mí.
15 A veces se arrepiente de serlo porque querría haber estudiado filosofía.	[1] [1] [2]	Sí, me habría gustado estudiar filosofía.
16 Londres es una ciudad muy cara, así que Gael trabajaba sólo para subsistir.	[1] [1] [2]	Quería conseguir dinero para viajar.
17 Le gusta porque su trabajo le satisface, pero prefiere no aparecer mucho en público.	[1] [1] [2]	Hay que manejar la fama.
18 Porque significaría tener que tener protección personal/ir en limusina.	[1]	Porque no quiere meterse en rollos.
19 TWO OF: Estudiò las hazañas del Che en la escuela Sus padres eran de izquierdas El Che fue una persona coherente mientras que muchos políticos de hoy no lo son. [Max 2 marks]	[1] [1] [1] [1]	Mis padres eran de izquierdas.

[Total: 10 marks]
[AO1]

Texto auditivo 2

Accept	Reject
20 You are influenced by fashion if you stop in front of a shop window from time to time/if you leaf through magazines with the latest clothes from Milan. [1]	If you stop in front of a shop.
21 It is more and more creative/well established, having become a real alternative to European fashion. [1] [1] [2]	It is more solid.
22 It means that your clothes don't reveal who you are. However, in the passage it is argued that they do. [1] [1] [2]	The habit doesn't make the man.
23 Rather than fashion, there were long-term trends which only changed according to the prevailing taste of the aristocracy. [1] [1] [2]	It was more than fashion.
24 Fashion started being used to establish clear boundaries between social classes. [1]	It became more relevant.
25 The ruling classes could afford high fashion whereas most people had to make do with mass-produced clothing. [1] [1] [2]	The general population had to 'conform to' mass production.

[Total: 10 marks]
[AO1]

Texto auditivo 3

26

Accept		Reject
There are graffiti everywhere	[1]	'Every day' it is more difficult to find walls which are not painted.
and governments are spending thousands of dollars to clean them up.	[1]	The activity is costing thousands of dollars.
Buses are graffiti artists' favourite targets	[1]	White surfaces.
as these move around and give a reputation throughout the city.	[1]	No reference to city-wide recognition.
'Taggers' seek fame by painting their tags	[1]	No reference to individual tags.
in a variety of places which are as difficult to get to as possible.	[1]	No reference to inaccessibility.
On the other hand, Latino gangs use graffiti to mark their territory.	[1]	Lack of inference that graffiti are used to mark a gang's territory.
They provoke rival gangs by defacing their graffiti OR by placing their own plaques in enemy areas. Maximum 1 mark	[1] [1]	Lack of reference to provocation.
Unfortunately, this problem will not be solved (by the police)	[1]	This problem can never ever be solved.
until the authorities have enough social support.	[1]	Misunderstanding of 'la complicidad y el apoyo.'

[Total: 10 marks]
[AO1]

Transcripts

Texto auditivo 1

Entrevista a Gabriel García Bernal

ENTREVISTADORA: ¿Siempre quisiste ser actor?

Gabriel García Bernal: No. Antes, actuar era una especie de juego para mí, no una profesión con la que ganarme la vida. Pero las cosas no salieron así.

ENTREVISTADORA: ¿Te arrepientes?

Gabriel García Bernal: En algunas ocasiones, sí. Cuando me enganché con un libro, pienso que me habría gustado estudiar filosofía.

ENTREVISTADORA: ¿Y cómo te fue en Londres?

Gabriel García Bernal: Pensé que allí podría conseguir algo de dinero para luego viajar. Pero, como es una ciudad en la que el coste de la vida es tan alto, básicamente trabajaba, pagaba el alquiler, trabajaba y pagaba el alquiler.

ENTREVISTADORA: ¿Y cómo llevas la fama?

Gabriel García Bernal: Sólo hay que aprender a manejarla y a disfrutarla. Tiene una parte muy bonita. Es fruto de un trabajo con el que te sientes a gusto e identificado.

ENTREVISTADORA: Pero no es fácil estar expuesto a la mirada ajena...

Gabriel García Bernal: Así es. Por eso no me muestro demasiado en público. Cuando me preguntan si me mudaría a Estados Unidos, digo que no. Viviré siempre en México. Y es que no quiero meterme en rollos de guardaespaldas, limusinas y cuestiones así.

ENTREVISTADORA: En tus películas interpretas personajes en situaciones muy intensas: drogas, sexo, relaciones difíciles...

Gabriel García Bernal: Sí, no sé por qué. Puede ser algo inconsciente. Quizá sean temas que me afectan profundamente sin darme cuenta, aunque no me pase la vida pensando en ellos.

ENTREVISTADORA: Para acabar, en Diarios de motocicleta interpretas el papel del Che Guevara. ¿Te sientes identificado con él?

Gabriel García Bernal: Sí, nací después de la revolución cubana, aprendí las hazañas del Che en el colegio, y mis padres eran de izquierdas. No es que comparta todos sus ideales, pero estoy conectado a lo que él buscaba. Fue un hombre coherente, algo que falta en muchos políticos actuales.

Texto auditivo 2

La moda en España

¿Se para de vez en cuando enfrente de un escaparate? ¿Hojea las revistas que informan de las últimas prendas de Milán? Si contesta afirmativamente, usted está (en mayor o menor grado) influido por la moda.

Con la población más joven de Europa después de Irlanda, España promociona dentro y fuera de sus fronteras una moda cada vez más sólida y creativa que constituye una alternativa a la oferta europea. A pesar del refrán que dice que “el hábito no hace al monje”, una parte importante de la imagen personal la proporciona el modo de vestir. Vestir con garbo indica un cierto estatus y, a la vez, es una forma de sentirse a gusto con uno mismo.

La moda surgió a partir de la Revolución Industrial. Antes, más que moda había ciertas tendencias que duraban períodos de tiempo muy largos, y que sólo cambiaban de acuerdo con el gusto de los aristócratas. Cuando la burguesía adquirió mayor relevancia, desapareció esta imposición en la moda pero entonces las diferencias se utilizaron como demarcación de la clase social a la que se pertenecía.

En nuestra época los cambios han sucedido velozmente. Bajo Franco había tiendas de alta costura sólo al alcance de las clases dirigentes. La población general se tenía que conformar con ropa de producción masificada, que no tenía ningún interés en cuanto al diseño. Pero hoy en día la moda se ha convertido en una obligación social a la que sólo algunos se resisten ya que influye en nosotros a pesar nuestro.

Texto auditivo 3

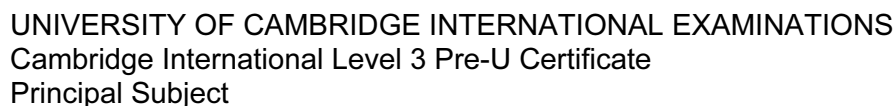
Graffiti en Los Ángeles

Cada día es más difícil encontrar superficies de paredes, señales de autopistas, bancos y propiedades privadas que no estén pintadas. Esta actividad, incrementada en proporciones alarmantes en los últimos años, está costando miles de dólares a los diversos gobiernos a causa de la limpieza de las pintadas que afean la propiedad pública. Los autobuses constituyen el blanco favorito de estos llamados “artistas” porque con ellos se puede obtener mayor reconocimiento por toda la zona urbana.

Los responsables de estos daños a la propiedad son de dos tipos: los taggers o “marcadores” en solitario, y las pandillas latinas. Los marcadores son jóvenes individuales que buscan la fama a través de marcas, iniciales o un diseño propio pintados en cualquier superficie visible. Mientras más inaccesible sea el lugar, mayor es el reconocimiento de sus compañeros. Por ejemplo, las señales de tráfico en las autopistas son un medio preferido porque todo el mundo las ve.

Las obras de las pandillas latinas, que pintan “placas”, son más complejas ya que están llenas de símbolos y significados que datan de más de medio siglo. Poner una placa en territorio enemigo constituye una provocación al otro grupo. Si un grupo daña o estropea una placa rival, la otra pandilla ataca y se produce una batalla a gran escala. Estos retos están asociados al machismo y a la defensa del territorio.

El *sheriff* de Los Ángeles reconoce que la solución no depende exclusivamente del uso de la fuerza policial y que el problema no puede ser solucionado a no ser que se busque la complicidad y el apoyo de todos los ciudadanos.



--

--	--	--	--	--

--	--	--	--

9781/03

For Examination from 2010

2 hours 15 minutes

READ THESE INSTRUCTIONS FIRST

Do not use staples, paper clips, highlighters, glue or correction fluid.

The number of marks is given in brackets [] at the end of each question or part question.

Part I: Writing

You should write between 350 and 450 words.

A maximum of 40 marks are available, of which 24 are for accuracy and linguistic range, and 16 are for development and organisation of ideas.

Part II: Usage

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions above each item on the question paper.

At the end of the examination, fasten all your work securely together.

This document consists of **9** printed pages and **1** blank page.



UNIVERSITY of CAMBRIDGE
International Examinations

Part I: Discursive Essay (40 marks)

*For
Examiner's
Use*

- 1** Responde **en español** a **UNA** de las siguientes preguntas. La redacción debe tener entre 350 y 450 palabras.

Incluye ejemplos relevantes, ya sean del mundo hispano o no.

- (a)** ¿Crees que en algunos casos el uso de la violencia y/o la guerra está justificado?
- (b)** “Los desastres ecológicos son consecuencia directa de la acción del hombre.” Da tu opinión considerando ejemplos particulares.
- (c)** “En una sociedad democrática los periodistas tienen derecho a invadir la vida privada de los ciudadanos.” Discute esta afirmación.
- (d)** ¿Opinas que los deportistas de élite ganan demasiado dinero? Justifica tu respuesta.
- (e)** “La diversidad religiosa enriquece la sociedad.” ¿Qué piensas tú de este tema?

[illegible]

[illegible]

[illegible]

[illegible]

Part II: Use of Spanish (20 marks)

For
Examiner's
Use

EJERCICIO 1

Conjuga los verbos entre paréntesis en la persona, tiempo y modo adecuados.

Ejemplo: La semana pasada yo (ir) *fui* a una corrida de toros.

2 Estoy seguro de que tú (tener) éxito en el futuro. [1]

3 Mucha gente (morir) durante la guerra civil. [1]

4 Es sorprendente que ella no lo (saber) [1]

5 Habría ido a la playa si (hacer) sol, pero no fue así. [1]

6 Cuando vivía en el campo, Julián (dar) un paseo todos los días. [1]

[5]

EJERCICIO 2

Completa las frases manteniendo el significado original.

Ejemplo: Isabel y Fernando han confesado el crimen.

Fernando *e Isabel han confesado el crimen*

7 A pesar de sus problemas, Juan no pierde la confianza en el futuro. [1]

Aunque , Juan no pierde la confianza en el futuro.

8 El terremoto causó daños importantísimos. [1]

Daños importantísimos por el terremoto.

9 Como llovía, no fuimos a Málaga. [1]

A causa de , no fuimos a Málaga.

10 –¡Responde a nuestra pregunta! –me dijeron los policías. [2]

Los policías me dijeron que pregunta.

[5]

EJERCICIO 3

Lee este texto y las preguntas de la página siguiente.

For
Examiner's
Use

La gran noticia

Manuel había pedido a Patricia que llegara antes del (11) porque le sería más difícil encontrar el camino en la oscuridad. Además, continuaba (12), (13) que la carretera era peligrosa. Él (14) había advertido que, si no salía de casa por lo menos una hora antes, llegaría tarde. (15) (16) enfadado; y es que ella no había seguido su consejo. Después de un rato, se impacientó y, a pesar del mal tiempo, decidió (17) y bajar hasta el cruce (18) ver si atisbaba las luces del coche de Patricia más allá del parque. Pero, justo en el momento (19) abrió la puerta delantera, oyó el (20) de un motor. Esperó allí, escuchando cómo se acercaba cada vez más hasta que el coche aparcó (21) de su casa.

—¡Menos mal! —dijo Manuel, al ver el vehículo rojo (22) dueña le era (23) conocida.

—Siento llegar tarde —respondió ella—, pero es que había mucho tráfico y (24) mapa que me diste era muy difícil de entender. Tardé mucho más (25) me habías dicho. Pero, bueno, aquí estoy.

Más tarde, después de (26), se pusieron a charlar.

—¿Cómo está tu madre? —dijo él, hablando pausadamente.

—¡Ni se te ocurra preguntármelo! —exclamó Patricia, (27) mal de repente.

—Pero, ¿qué dijo cuando le diste la gran noticia? —insistió él.

—Dijo: “me imagino que debería alegrarme, ¿no?”

Estaba claro que su madre no se había alegrado. Su hermana (28) tampoco. (29) eran graves problemas que algún día tendrían que afrontar. De hecho, (30) persona en su lugar haría tiempo que habría actuado en consecuencia, lo cual evidenciaba que la extraña pareja era (31) idealista y que todavía se negaba a aceptar la cruda realidad.

Ahora, para cada número, subraya la(s) palabra(s) que mejor corresponda(n) al significado y al contexto gramatical.

For
Examiner's
Use

Ejemplo 11	noche	atardecer	<u>anochecer</u>	madrugada
12	a nevar	para nevar	de nevar	nevando
13	así	a pesar de	a condición de	asimismo
14	le	la	se	ella
15	Sin embargo	A causa de	Por cuanto	Por eso
16	estuvo	era	estaba	fue
17	de salir	salir	a salir	para salir
18	para	para que	por	con tal de que
19	en lo cual	en el que	en la que	al que
20	sonido	ladrido	ruido	grito
21	ante	delante	tras	encima
22	cuyo	quien	cual	cuya
23	tanta	tanto	tan	así
24	el	la	un	esta
25	del que	que	que no	de lo que
26	cenar	cenando	cena	cenaron
27	sentándose	sentando	sintiendo	sintiéndose
28	más grande	más vieja	mayor	más joven
29	Estas	Estés	Estos	Estás
30	cualquier	alguna	cualquiera	ninguna
31	demasiada	demasiado	demasiados	demasiadas

[20 ÷ 2 = 10]

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

SPANISH

9781/03

3. Writing and Usage

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours 15 minutes

MAXIMUM MARK: 60

This document consists of **5** printed pages and **1** blank page.



Part I: Discursive Essay (40 marks)

- **Accuracy and linguistic range (24 marks) [AO2]**
- **Development and organisation of ideas (16 marks) [AO3]**

Accuracy and linguistic range

22-24	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
18-21	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
14-17	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
10-13	<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.
6-9	<i>Weak</i>	Persistent errors may impede communication. Simple and repetitive sentence patterns. Limited vocabulary.
1-5	<i>Poor</i>	Little evidence of grammatical awareness. Inaccuracy often impedes communication. Very limited vocabulary.
0		No relevant material presented.

Development and organisation of ideas

15-16	<i>Excellent</i>	Implications of question fully grasped. Ideas and arguments very effectively organised, illustrated with relevant examples. Wholly convincing.
12-14	<i>Very good</i>	Most implications of question explored. Ideas and arguments well organised, illustrated with relevant examples. Coherent argument.
9-11	<i>Good</i>	Main implications of question explored. Organisation generally clear but lacking coherence in places. Some relevant examples. Some ability to develop argument.
6-8	<i>Satisfactory</i>	Some implications of question explored. Patchy or unambitious organisation, but with some attempt at illustration. Some irrelevant material.
3-5	<i>Weak</i>	Limited understanding of question. A few relevant points made. Rambling and/or repetitive. Ideas and arguments poorly developed.
1-2	<i>Poor</i>	Minimal response. Implications of question only vaguely grasped. Very limited relevant content. Disorganised, unsubstantiated and undeveloped.
0		No relevant material presented.

Discursive Essay Indicative Content

Candidates are free to interpret the question in any way they wish. 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 the question. They are by no means exhaustive.

1 (a) ¿Crees que en algunos casos el uso de la violencia y/o la guerra está justificado?

This is a very open-ended question which candidates could answer in a variety of ways. In the case of violence, they could write about issues such as bullying or gender violence ('violencia doméstica'), and they might wish to provide examples from the English or Spanish press. Alternatively, they could discuss whether war is ever justified from a moral point of view and/or by referring to particular historical examples which could range from the Spanish Civil War to the two World Wars, the Falklands or Iraq. Conclusion.

(b) “Los desastres ecológicos son consecuencia directa de la acción del hombre.” Da tu opinión considerando ejemplos particulares.

This essay centres on ecological issues and their causes. Some candidates might argue that carbon emissions are the cause of natural disasters, while others could say that climate change is inevitable and we can do very little to stop it. They should provide particular examples which could be taken from the local community, the UK (floods in the South West), Europe (forest fires in Spain, Portugal, Greece), Latin America (destruction of rainforests, landslides) or the rest of the world (tidal waves). Some candidates might wish to mention An Inconvenient Truth, the documentary on Al Gore's campaign against global warming. Conclusion.

(c) “En una sociedad democrática los periodistas tienen derecho a invadir la vida privada de los ciudadanos.” Discute esta afirmación.

Candidates might take different views on this question, which ultimately centres on the conflict between freedom of the press and the individual's right to privacy. They could argue in favour or against journalists' prerogative to report on the personal life of figures such as actors/actresses, politicians, the royal family, other well-known figures or ordinary members of the public. The role of the tabloid press could also be assessed. Candidates might wish to show their awareness of differences in these areas between the UK and Spain. Conclusion.

(d) ¿Opinas que los deportistas de élite ganan demasiado dinero? Justifica tu respuesta.

This question could be approached from a number of angles but, basically, answers should explore whether professional sport has become too money-centred. Candidates could look at individual cases such as Beckham, Ronaldinho or Alonso, and explain how they feel about the extraordinary salaries of these sportsmen. They could perhaps analyse the effects that large amounts of money can have on talented young sportsmen or women, or even discuss whether the wages of different professions should depend directly on their social relevance. Conclusion.

(e) “La diversidad religiosa enriquece la sociedad.” ¿Qué piensas tú de este tema?

Candidates should discuss whether they agree that religious diversity is positive for society, and justify their opinions. They could find interesting examples from their own schools and communities, or perhaps look at Islamic immigration in Spain or syncretic religions in Latin America. Controversial issues such as veils in classrooms could also be mentioned. The perceived threat of international terrorism might be another relevant point. Conclusion.

Part II: Use of Spanish (20 marks)

Ejercicio 1

Accept		Reject
2	tendrás [1]	tengas
3	murió [1]	murieron
4	sepa [1]	sabe
5	hubiera hecho [1]	habría hecho
6	daba [1]	dio

[Total: 5 marks]
[AO2]

Ejercicio 2 (Tolerate minor copying errors)

Accept		Reject
7	(Aunque) tiene/tenga problemas, Juan no pierde la confianza en el futuro. [1]	Aunque haya problemas, Juan no pierde la confianza en el futuro.
8	(Daños importantísimos) fueron causados por el terremoto. [1]	Daños importantísimos son causados por el terremoto.
9	(A causa de) la lluvia/de que llovía, no fuimos a Málaga. [1]	A causa de llovía, no fuimos a Málaga.
10	(Los policías me dijeron que) respondiera a su pregunta. [2]	Los policías me dijeron que responda a nuestra pregunta.

[Total: 5 marks]
[AO2]

Ejercicio 3 (One tick for each, then see conversion table) [AO2]**11** anochecer – **ejemplo****12** nevando**13** así**14** le**15** Por eso**16** estaba**17** salir**18** para**19** en el que**20** ruido**21** delante**22** cuya**23** tan**24** el**25** de lo que**26** cenar**27** sintiéndose**28** mayor**29** Estos**30** cualquier**31** demasiado

Number of ticks	Mark
19–20	10
17–18	9
15–16	8
13–14	7
11–12	6
9–10	5
7–8	4
5–6	3
3–4	2
1–2	1
0	0

BLANK PAGE



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

SPANISH

9781/04

4. Cultural Topics and Texts

For Examination from 2010

SPECIMEN PAPER

2 hours 30 minutes

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

You may **not** take set texts into the examination.

Answer **one** question from Part I: Topics **AND one** question from Part II: Texts.

Part I: Topics

Answer **one** question in **Spanish**. Choose **EITHER** question A **OR** question B from **one** topic. You should write between 350 and 500 words.

A maximum of 30 marks are available, of which 20 are for content and 10 are for language.

Part II: Texts

Answer **one** question in **English**. Choose **EITHER** question A **OR** question B **OR** question C on **one** of the literary texts. You should write between 450 and 600 words.

A maximum of 30 marks are available, of which 25 are for content and 5 are for structure.

At the end of the examination, fasten all your work securely together.

This document consists of **11** printed pages and **1** blank page.



Part I: Cultural Topics (30 marks)

Choose **EITHER** question A **OR** question B from **ONE** of the topics and answer it in **Spanish**.

Recommended word length: 350 – 500 words.

You should bear in mind that you will be assessed on both **content** and **language**.

In your essay in Part I you must refer to **TWO** works from the prescribed list. You may also refer to other sources.

1 REPÚBLICA ESPAÑOLA Y GUERRA CIVIL

Mercè Rodoreda, *La plaza del Diamante*

Film: *¡Ay, Carmela!* (Carlos Saura)

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

EITHER

- A Describe la relación entre ricos y pobres en las dos obras que has estudiado. ¿Con quiénes crees que simpatiza más el autor o director? Justifica tu respuesta.

OR

- B “Los personajes de estas obras siempre actúan de acuerdo con su conciencia política.” ¿Estás de acuerdo con esta afirmación? Razona tus opiniones haciendo referencia al menos a un personaje de cada una de las dos obras que has estudiado.

2 EL FRANQUISMO

Josefina Aldecoa, *Mujeres de negro*

Film: *Salvador* (Manuel Huerfano)

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

EITHER

- A ¿Hasta qué punto crees que las dos obras que has estudiado son antifranquistas? Justifica tu respuesta con ejemplos concretos.

OR

- B “En estas obras lo importante no son los temas políticos sino el conflicto humano.” Discute esta afirmación con referencia a las dos obras que has estudiado.

3 EL CINE DE PEDRO ALMODÓVAR

Mujeres al borde de un ataque de nervios
Todo sobre mi madre
Volver

EITHER

- A Analiza la visión de la vida urbana española en las dos películas que has visto. ¿Crees que Almodóvar describe la ciudad con amor o con odio? Razona tu respuesta.

OR

- B ¿Qué papel desempeña la solidaridad femenina en el cine de Almodóvar? Justifica tu respuesta con referencia a las dos películas que has visto.

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*
 Film: *El Norte* (Gregory Nava)

EITHER

- A Describe la relación entre la comunidad indígena y los descendientes de los europeos en las dos obras que has estudiado. ¿Es esta relación siempre negativa? Razona tu respuesta.

OR

- B “El indio tiene la capacidad de convertir su sufrimiento en deseo de lucha por la supervivencia.” Discute esta afirmación en relación con las dos obras que has estudiado.

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)

EITHER

- A “El machismo es inherente a las sociedades hispanas.” Discute si estás de acuerdo o no con esta afirmación en relación con las dos obras que has estudiado.

OR

- B ¿De qué modo se rebelan las mujeres contra la tradición? Analiza el comportamiento de los principales personajes femeninos de las dos obras estudiadas.

Part II: Literary Texts (30 marks)

Choose **EITHER** question A **OR** question B **OR** question C on **ONE** of the literary texts and answer it in **English**.

Recommended word length: 450 – 600 words.

You should bear in mind that you will be assessed on both **content** and **structure**.

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

EITHER

- A Comment on the following extract, explaining its context and saying how it affects your understanding of the title of the play as well as the actions of the main characters. Add any other comments on content or style you consider of interest.

SEGISMUNDO:

Sueña el rey que es rey, y vive con este engaño mandando, disponiendo y gobernando; y este aplauso, que recibe prestado, en el viento escribe, y en cenizas le convierte	5
la muerte (¡desdicha fuerte!); ¡que hay quien intente reinar, viendo que ha de despertar en el sueño de la muerte!	10
Sueña el rico en su riqueza que más cuidados le ofrece; sueña el pobre que padece su miseria y su pobreza; sueña el que a medrar empieza,	15
sueña el que afana y pretende, sueña el que agravia y ofende; y en el mundo, en conclusión, todos sueñan lo que son, aunque ninguno lo entiende.	20
Yo sueño que estoy aquí destas prisiones cargado, y soñé que en otro estado más lisonjero me vi.	25
¿Qué es la vida? Un frenesí. ¿Qué es la vida? Una ilusión, una sombra, una ficción, y el mayor bien es pequeño; que toda la vida es sueño, y los sueños, sueños son.	30

OR

- B 'Rosaura is simply not a credible character and her adventures are too contrived and far-fetched.' To what extent do you agree with this critical statement?

OR

- C Imagine you are a theatre director thinking of putting on a production of *La vida es sueño*. Consider what are, in your opinion, its main strengths and weaknesses, and explain how you would make it relevant to twenty-first century audiences.

7 Benito Pérez Galdós, *Doña perfecta*

EITHER

- A Comment on the following passage, explaining its context and discussing the significance of religion in Orbajosa. To what extent does it become a source of conflict in the novel? Add any other comments on content or style that seem to you of significance.

«—No puedo resistir —añadió Pepe— aquellas imágenes charoladas y bermellonadas, tan semejantes, perdóneme Dios la comparación, a las muñecas con que juegan las niñas grandecitas. ¿Qué puedo decir de los vestidos de teatro con que las cubren? Vi un San José con manto, cuya facha no quiero calificar por respeto al Santo Patriarca y a la Iglesia que le adora. En los altares se acumulan las imágenes del más deplorable gusto artístico, y la multitud de coronas, ramos, estrellas, lunas y demás adornos de metal o papel dorado forman un aspecto de quincallería que ofende el sentimiento religioso y hace desmayar nuestro espíritu. Lejos de elevarse a la contemplación religiosa, se abate, y la idea de lo cómico le perturba. Las grandes obras del arte, dando formas sensibles a las ideas, a los dogmas, a la fe, a la exaltación mística, realizan una misión muy noble. Los mamarrachos y las aberraciones del gusto, las obras grotescas con que una piedad mal entendida llena las iglesias, también cumplen su objeto; pero éste es bastante triste: fomentan la superstición, enfrían el entusiasmo, obligan a los ojos del creyente a apartarse de los altares, y con los ojos se apartan las almas que no tienen fe muy profunda ni muy segura.

»—La doctrina de los iconoclastas —dijo Jacintito— también parece que está muy extendida en Alemania.

»—Yo no soy iconoclasta, aunque prefiero la destrucción de todas las imágenes a estas chocarrerías de que me ocupo —continuó el joven.»

OR

- B One critic has stated that 'Pepe's physical death is the ultimate logical consequence of his earlier moral death.' What is this referring to? Would you agree with the statement?

OR

- C 'The plot of *Doña Perfecta* is so melodramatic that its intended message is undermined as it fails to be convincing.' Do you share this view? Answer this question with reference to particular characters and episodes.

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

- A Comment on the following poem, explaining its meaning and discussing the characteristics of the woman described as well as the nature of her relationship with the poet. Add any other comments on content, form or style which you think might be relevant.

Para mi corazón basta tu pecho,
para tu libertad bastan mis alas.
Desde mi boca llegará hasta el cielo
lo que estaba dormido sobre tu alma.

Es en ti la ilusión de cada día. 5
Llegas como el rocío a las corolas.
Socavas el horizonte con tu ausencia.
Eternamente en fuga como la ola.

He dicho que cantabas en el viento 10
como los pinos y como los mástiles.
Como ellos eres alta y taciturna.
Y entristeces de pronto, como un viaje.

Acogedora como un viejo camino. 15
Te pueblan ecos y voces nostálgicas.
Yo desperté y a veces emigran y huyen
Pájaros que dormían en tu alma.

OR

- B Is *Veinte poemas de amor y una canción desesperada* a celebratory collection of poems on the redeeming power of sensuality or, conversely, a work imbued with desperation? Discuss this point providing relevant examples.

OR

- C Analyse the prevailing imagery or imageries in *Veinte poemas de amor y una canción desesperada*, making detailed reference to at least two poems.

9 Carmen Laforet, *Nada***EITHER**

- A Comment on the following passage, explaining its context and discussing the relevance of Barcelona in the novel. Is the city more of a protagonist than Andrea herself? Add any other comments on content or style that seem relevant to you.

«Me viene ahora el recuerdo de las noches en la calle de Aribau. Aquellas noches que corrían como un río negro, bajo los puentes de los días, y en las que los olores estancados despedían un vaho de fantasmas.

»Me acuerdo de las primeras noches otoñales y de mis primeras inquietudes en la casa, avivadas con ellas. De las noches de invierno con sus húmedas melancolías: el crujido de una silla rompiendo el sueño y el escalofrío de los nervios al encontrar dos pequeños ojos luminosos –los ojos del gato– clavados en los míos. En aquellas heladas horas hubo algunos momentos en que la vida rompió delante de mis ojos todos sus pudores y apareció desnuda, gritando intimidades tristes, que para mí eran sólo espantosas. Intimidades que la mañana se encargaba de borrar, como si nunca hubieran existido... Más tarde vinieron las noches de verano. Dulces y espesas noches mediterráneas sobre Barcelona, con su dorado zumo de luna, con su húmedo olor de nereidas que peinasen cabellos de agua sobre las blancas espaldas, sobre la escamosa cola de oro... En alguna de esas noches calurosas, el hambre, la tristeza y la fuerza de mi juventud me llevaron a un deliquio de sentimiento, a una necesidad física de ternura, ávida y polvorienta como la tierra quemada presintiendo la tempestad.

»Silencio absoluto. En la calle, de cuando en cuando, los pasos del vigilante. Mucho más arriba de los balcones, de los tejados y las azoteas, el brillo de los astros.»

OR

- B Carmen Laforet's *Nada* has been described as 'a novel of female development.' Discuss this statement making reference to particular characters and episodes in the narrative.

OR

- C Analyse the relevance of class and/or gender in the social interaction of the characters in Laforet's novel.

10 Ernesto Sábato, *El túnel*

EITHER

- A Comment on the following extract, giving its context and discussing what it says about Castel's moral stance in relation to the main events in the novel. Add any other comments on style or content which might be relevant.

«La frase “todo tiempo pasado fue mejor” no indica que antes sucedieran menos cosas malas, sino que –felizmente– la gente las echa en el olvido. Desde luego, semejante frase no tiene validez universal; yo, por ejemplo, me caracterizo por recordar preferentemente los hechos malos y, así, casi podría decir que “todo tiempo pasado fue peor”, si no fuera porque el presente me parece tan horrible 5 como el pasado; recuerdo tantas calamidades, tantos rostros cínicos y crueles, tantas malas acciones, que la memoria es para mí como la temerosa luz que alumbra un sórdido museo de la vergüenza. ¡Cuántas veces he quedado aplastado durante horas, en un rincón oscuro del taller, después de leer una noticia en la sección policial! Pero la verdad es que no siempre lo más vergonzoso de la raza 10 humana aparece allí; hasta cierto punto, los criminales son gente más limpia, más inofensiva; esta afirmación no la hago porque yo mismo haya matado a un ser humano: es una honesta y profunda convicción. ¿Un individuo es pernicioso? Pues se lo liquida y se acabó. Eso es lo que yo llamo una *buena acción*. Piensen cuánto peor es para la sociedad que ese individuo siga destilando su veneno y que en vez 15 de eliminarlo se quiera contrarrestar su acción recurriendo a anónimos, maledicencia y otras bajezas semejantes. En lo que a mí se refiere, debo confesar que ahora lamento no haber aprovechado mejor el tiempo de mi libertad, liquidando a seis o siete tipos que conozco.

»Que el mundo es horrible, es una verdad que no necesita demostración. 20 Bastaría un hecho para probarlo, en todo caso: en un campo de concentración un ex pianista se quejó de hambre y entonces lo obligaron a comerse una rata, *pero viva.*»

OR

- B Analyse Castel's relationship with María Iribarne. Does love bring the possibility of personal redemption?

OR

- C A critic once described Sábato's *El túnel* as a 'metaphysical novel.' What do you think is meant by this? Would you agree with the statement?

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

- A Comment on the following passage, explaining its context and discussing what it anticipates in terms of the main character's attitude towards his natural environment and racial background throughout the novel. To what extent is he realistic in his description? Add any other comments on content or style that seem to you of significance.

«Otro día se formó un eclipse de sol. Empezó a las cuatro de la tarde y fue en toda la isla. La luna parecía que estaba peleando con el sol. Yo me fui dando cuenta que todo marchaba al revés. Fue oscureciendo y oscureciendo y después fue aclarando y aclarando. Las gallinas se encaramaron en los palos. La gente no hablaba del susto. Hubo quien se murió del corazón y quien se quedó mudo. 5

»Eso mismo yo lo vide otras veces, pero en otros sitios. Y por nada del mundo preguntaba por qué ocurría. Total, yo sé que todo eso depende de la Naturaleza. La Naturaleza es todo. Hasta lo que no se ve. Y los hombres no podemos hacer esas cosas porque estamos sujetos a un Dios: Jesucristo, que es del que más se habla. Jesucristo no nació en África, ese vino de la misma Naturaleza porque la virgen 10
María era señorita.

»Los dioses más fuertes son los de África. Yo digo que es positivo que volaban. Y hacían lo que les daba la gana con las hechicerías. No sé cómo permitieron la esclavitud. La verdad es que yo me pongo a pensar y no doy pie con bola. Para mí que todo empezó cuando los pañuelos punzó. El día que cruzaron la muralla. La 15
muralla era vieja en África. Pero el punzó los hundió a todos. Y los reyes y todos los demás se entregaron facilito. Cuando los reyes veían que los blancos, yo creo que los portugueses fueron los primeros, sacaban los pañuelos punzó como saludando, les decían a los negros: "anda, ve a buscar pañuelo punzó, anda." Y los negros embullados con el punzó corrían como ovejitas para los barcos y ahí mismo los 20
cogían. Al negro siempre le ha gustado mucho el punzó. Por culpa de ese color les pusieron las cadenas y los mandaron para Cuba. Y después no pudieron volver a su tierra. Esa es la razón de la esclavitud en Cuba.»

OR

- B In his own prologue Miguel Barnet describes the real-life character on whom Esteban Montejo is based as having an admirable revolutionary spirit: «su tradición de revolucionario se vivifica en nuestros días en su identificación con la Revolución Cubana». In the light of this, could *Cimarrón: historia de un esclavo* as a whole be interpreted as a piece of political propaganda in support of Castro's regime?

OR

- C Discuss the effects of colonialism as portrayed in *Cimarrón: historia de un esclavo*, making reference to particular characters and episodes.

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

EITHER

- A Comment on the following extract, explaining its context and relating it to the changing nature of the relationship between Ángela Vicario and Bayardo San Román. Add any other comments on style or content which you think might be important.

«Escribió una carta semanal durante media vida. “A veces no se me ocurría qué decir –me dijo muerta de risa–, pero me bastaba con saber que él las estaba recibiendo.” Al principio fueron esquelas de compromiso, después fueron papelitos de amante furtiva, billetes perfumados de novia fugaz, memoriales de negocios, documentos de amor, y por último fueron las cartas indignas de una esposa abandonada que se inventaba enfermedades crueles para obligarlo a volver. Una noche de buen humor se le derramó el tintero sobre la carta terminada, y en vez de romperla le agregó una posdata: “En prueba de mi amor te envío mis lágrimas.” En ocasiones, cansada de llorar, se burlaba de su propia locura. Seis veces cambiaron la empleada del correo, y seis veces consiguió su complicidad. Lo único que no se le ocurrió fue renunciar. Sin embargo, él parecía insensible a su delirio: era como escribirle a nadie.

»Una madrugada de vientos, por el año décimo, la despertó la certidumbre de que él estaba desnudo en su cama. Le escribió entonces una carta febril de veinte pliegos en la que soltó sin pudor las verdades amargas que llevaba podridas en el corazón desde su noche funesta. Le habló de las lacras eternas que él había dejado en su cuerpo, de la sal de su lengua, de la trilla de fuego de su verga africana. Se la entregó a la empleada del correo, que iba los viernes en la tarde a bordar con ella para llevarse las cartas, y se quedó convencida de que aquel desahogo terminal sería el último de su agonía.»

OR

- B It has been said that the use of gory violence in *Crónica de una muerte anunciada* is totally gratuitous. Would you agree with this view? Discuss this point in relation to particular characters and episodes in the novel.

OR

- C A critic has suggested that Bayardo's 'ebullient capitalism can be read as a symbol of the North-American invasion of Latin America, specifically in relation to the impoverished Vicario family.' Do you share this opinion? Is *Crónica de una muerte anunciada* a political novel?

13 Isabel Allende, *Eva Luna***EITHER**

- A Refer the following passage to its context, and discuss whether Eva manages to win her own personal war against patriarchy. Add any other relevant comments on style or content.

«—Llévame contigo.
 »—No puedo, Eva.
 »—¿No hay mujeres en la montaña?
 »—No. Esta lucha es muy dura, pero vendrán tiempos mejores y podremos amarnos de otra manera. 5
 »—No puedes sacrificar tu vida y la mía.
 »—No es un sacrificio. Estamos construyendo una sociedad diferente, un día todos seremos iguales y libres...
 »Recordé la tarde lejana cuando nos conocimos, dos niños perdidos en una plaza. Ya entonces él se consideraba un macho bien plantado, capaz de dirigir su destino, en cambio sostenía que yo estaba en desventaja por haber nacido mujer y debía aceptar diversas tutelas y limitaciones. A sus ojos yo siempre sería una criatura dependiente. Huberto pensaba así desde que tuvo uso de razón, era improbable que la revolución cambiara esos sentimientos. Comprendí que nuestros problemas no tenían relación con las vicisitudes de la guerrilla; aunque él lograra sacar adelante su sueño, la igualdad no alcanzaría para mí. Para Naranjo y otros como él, el pueblo parecía compuesto sólo de hombres; nosotras debíamos contribuir a la lucha, pero estábamos excluidas de las decisiones y del poder. Su revolución no cambiaría en esencia mi suerte, en cualquier circunstancia yo tendría que seguir abriéndome paso por mí misma hasta el último de mis días. Tal vez en ese momento me di cuenta de que la mía es una guerra cuyo final no se vislumbra, así es que más vale darla con alegría, para que no se me vaya la vida esperando una posible victoria para empezar a sentirme bien. Concluí que Elvira tenía razón, hay que ser bien brava, hay que pelear siempre. 10
 »Ese día nos separamos indignados, pero Huberto Naranjo regresó dos semanas después y yo le estaba aguardando, como siempre.» 15 20 25

OR

- B It has been said that *Eva Luna* is 'no more and no less than the story of Latin America.' Is this a fair statement, in your view?

OR

- C Is *Eva Luna* a profoundly optimistic novel? Discuss this in relation to particular characters and episodes in the novel.

BLANK PAGE

Copyright Acknowledgements:

Question 8	© Pablo Neruda; <i>Veinte poemas de amor y una canción desesperada</i> .
Question 9	© Carmen Laforet; <i>Nada</i> .
Question 10	© Ernesto Sábato; <i>El túnel</i> .
Question 11	© Miguel Barnet; <i>Cimarrón: historia de un esclavo</i> .
Question 12	© Gabriel García Márquez; <i>Crónica de una muerte anunciada</i> .
Question 13	© Isabel Allende; <i>Eva Luna</i> .

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

SPANISH

9781/04

4. Cultural Topics and Texts

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 60

This document consists of **23** printed pages and **1** blank page.



Part I: Topics

Candidates are to attempt **one** question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in 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.

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.

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.

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 Describe la relación entre ricos y pobres en las dos obras que has estudiado. ¿Con quiénes crees que simpatiza más el autor o director? Justifica tu respuesta.

A range of episodes could be chosen to illustrate the point with reference to *La plaza del Diamante*. Natalia's relationship with the *señores* for whom she works as a cleaner would provide several relevant examples, including her meeting with the 'gentleman in the smock' in which her salary is discussed or, more importantly, her unfair dismissal when the war breaks out. The sections devoted to the revolution on the streets of Barcelona and Franco's final victory are particularly rich in episodes of this sort. The author seems to side with the poor but the novel is rich enough to evoke a complex picture which goes far beyond a black-and-white interpretation.

Carlos Saura's film portrays the social turmoil during the Civil War through the eyes of a troupe of comedians who accidentally stray into rebel territory. While the conflict is seen in the wider context of the international fight between Fascism and Socialism, the comedians' spell in prison shows the dark social nature of the war when the communist mayor of the town is publicly scorned by a Francoist landowner who then has him shot. The director's leanings towards the poor and helpless is made clear most particularly through the film's main character, Carmela, who becomes increasingly uneasy about her own role.

In terms of Sender's novel, the relationship between the poor and the rich is probably best described through the figure of Paco el del Molino. As a child, he witnesses the extreme poverty of a dying man and Mosén Millán's acceptance of the situation. There is a marked social divide in the village between the 'campesinos' and the likes of don Valeriano and don Gumersindo, which comes to a head when Paco (now a councillor) refuses to pay for the right to use the duke's grazing lands. The young man's execution by order of the rich landowners shows the tragedy of such a social divide, and points to Sender's sympathy for the plight of the poor.

- B “Los personajes de estas obras siempre actúan de acuerdo con su conciencia política.” ¿Estás de acuerdo con esta afirmación? Razona tus opiniones haciendo referencia al menos a un personaje de cada una de las dos obras que has estudiado.**

In *La plaza del Diamante*, Natalia is an example of a character who does not have an overt political conscience. This makes her particularly interesting as a narrator, given that she describes the injustices of war with a moving detachment from politics and we witness her unendurable suffering as a mother who has to see her two children go hungry during the air raids and beyond. Alternatively, candidates might wish to concentrate on figures with a clearer political agenda such as Natalia's husband Quimet and the militiamen, or perhaps the *señores* for whom she works, respectively the losers and winners of the Civil War. The novel itself was written in exile and in a language (Catalan) which was banned by the regime.

Saura's film offers a moving contrast between Paulino and his wife Carmela. They are both staunch supporters of the Republic but, given the difficult circumstances arising from their imprisonment, Paulino seems prepared to compromise as a means to an end: personal survival. This makes him accept the Italian lieutenant's proposal to participate in a show aimed at Francoist generals and soldiers. On the other hand, Carmela's growing uneasiness drives her to a heroic act at the end of the film which provokes her untimely death on stage. Killed by a follower of Franco's principles, she becomes a symbol of the Spanish Republic.

Sender's character Paco el del Molino always acts in accordance with his political conscience. As seen above in 1A, his experiences of poverty as a child awaken feelings in him which pave the way for his brief political career and final execution at the hands of Francoist landowners. Consequently, he pays a high price for sticking to his principles: his own life. Alternatively, candidates might wish to analyse the figure of Mosén Millán, who finds it impossible to reconcile his Christian beliefs with the social demands of the time, and ends up betraying Paco, causing his death.

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 las dos obras que has estudiado son antifranquistas? Justifica tu respuesta con ejemplos concretos.

Josefina Aldecoa's novel is the second in an autobiographical trilogy which starts with *Historia de una maestra* and finishes with *La fuerza del destino*. Candidates could analyse a number of episodes from *Mujeres de negro* which are anti-Francoist in that they reflect the plight of Republicans during and after the Civil War. The titles of the first two sections in the novel, 'Los vencidos' and 'El destierro,' clearly point to the fact that Aldecoa's account centres on the suffering of those who lost the war and ended up having to go into exile (Mexico, in this case). After Juana's return to Spain in the 1950s, the country is portrayed as a prison in itself.

Salvador tells the story of a real-life anti-Francoist activist, Puig Antich, who joins an anarchist group and, in a shoot-out with the police, ends up killing a young officer by mistake. As the whole of the second part centres on Puig Antich's flawed military trial and the long wait until his execution by 'garrote vil' is carried out, the film becomes a damning indictment of a regime that was capable of using the death penalty for political reasons as late as the mid 1970s. Hueriga shows Franco's political isolation in the international context as a result of Puig Antich's execution.

La colmena is much more ambiguous in its message, given that it presents a whole host of characters living (or surviving) in post-war Madrid without any one story dominating the narrative structure. Candidates could discuss particular episodes suggesting the degradation of the lower-middle classes and the bleakness of daily life in the early years of Francoism (poverty, sordidness, hunger, fear, hatred, prudishness), but they could also note that the narrator's detached attitude does not suggest that the novel should be read as a piece of anti-Francoist literature.

**B “En estas obras lo importante no son los temas políticos sino el conflicto humano.”
Discute esta afirmación con referencia a las dos obras que has estudiado.**

There is an obvious political message against Franco’s dictatorship in Aldecoa’s novel but the narrative centres on the plight of particular people and thus on human (rather than social) conflict. Candidates could mention episodes in which personal suffering is emphasised, as when Juana’s mother, whose husband was killed because of his Republicanism, starts losing even her private pupils because of her political ideas. Juana’s evolution on her return from exile and her final rejection of the “mujeres de negro” could be discussed as evidence that Aldecoa’s novel stresses human conflict.

Huerga’s film also stresses human conflict. There are political issues from beginning to end (police torture, absence of civil liberties and human rights) but characters are far more than simple political symbols. Candidates could analyse Salvador’s relationship with his father, who had also had to face the death penalty in his youth even if he was finally given a reprieve. Similarly, human conflict could be discussed with reference to the protagonist’s dealings with his sisters and the defence lawyer. Most importantly, the prison officer’s personal evolution as a result of his friendship with Salvador shows that the film has personal interests at heart that go beyond the purely political.

Cela’s novel indeed centres on human conflict. Given the narrator’s apparent objectivity, the story does not seem to have a clear-cut political message. Instead, it is human relationships which are at its heart, as the work presents a panoramic view of over a hundred characters through a series of interlocking episodes. Candidates could analyse the plights of Martín Marco or discuss other personal conflicts affecting doña Rosa’s customers and/or their friends and family (gender issues in the case of señor Suárez, Victoria’s ways of getting money in order to buy medicine for his tubercular boyfriend, doña Jesusa’s brothel, Ventura and Julita’s adventures).

3 EL CINE DE PEDRO ALMODÓVAR

Mujeres al borde de un ataque de nervios
Todo sobre mi madre
Volver

- A Analiza la visión de la vida urbana española en las dos películas que has visto. ¿Crees que Almodóvar describe la ciudad con amor o con odio? Razona tu respuesta.**

Mujeres al borde de un ataque de nervios is set in Madrid, a city which is depicted in all its vibrancy. This relatively early comedy (1988) was Almodóvar's first international success and it broke away from earlier clichés of Spain as a traditional, profoundly Catholic, rural country. Here is a city of dubbing actors, jealous wives, feminist lawyers, gullible policemen, cheating husbands, Telefónica employees, international terrorists and kitsch taxi drivers. The panoramic view the director gives us from Pepa's penthouse brings to the fore the centrality of a city, 'el Madrid de la movida', which has finally cast off the greyness of the Francoist period.

In *Todo sobre mi madre*, Barcelona is central to the story. Manuela, an Argentinian exile in Madrid, loses her seventeen-year-old son and decides to go back to the capital of Catalonia so that she can hopefully find the boy's father and tell him about his death. Barcelona is seen as a harsh milieu (AIDS, prostitutes, violence, difficult family relationships) but, at the same time, its streets and squares are lovingly shot by a director who wants the film to be his personal homage to the city. The trip from Madrid to Barcelona represents an emotional journey on the part of Manuela in order to come to terms with her own past.

Volver is a story of survival and it switches between an urban and a rural background. Raimunda's Madrid is a working-class environment where her own ghosts from the past haunt her again when she learns that her husband has been killed by their teenage daughter as he tried to abuse her. In a sense, the film pays homage to Almodóvar's native La Mancha, as much of it centres on characters living in a village in the area. La Mancha is indeed beautifully portrayed, but it is also the setting against which a terrible murder happened in the past. So perhaps rural life is not so different from its urban counterpart.

B ¿Qué papel desempeña la solidaridad femenina en el cine de Almodóvar? Justifica tu respuesta con referencia a las dos películas que has visto.

Almodóvar's films often centre on female characters. *Mujeres al borde de un ataque de nervios* is a comedy and, therefore, solidarity in the face of adversity is not necessarily an important theme. As a matter of fact, the main point in the plot is the relationship between a man and a woman (Pepa ends up saving Iván's life), and some of the female characters in the story are actually defined by hatred or even madness (the feminist lawyer and Lucía). Having said that, candidates could also analyse female solidarity in the relationship between Pepa and characters such as Candela (whom she hides in her own apartment) or Carlos's fiancée (whom she helps to wake up to sexuality).

Todo sobre mi madre shows female solidarity much more clearly. One of the main themes in the film is motherhood (Manuela and her dead son, Hermana Rosa and her middle-class mother, Hermana Rosa's pregnancy), and the complex network of female characters provides a source of support for the women involved. Manuela, for example, finds some comfort in the theatrical world of Huma Rojo, whom she helps with her lover Nina Cruz. She also becomes a second mother to Hermana Rosa in the face of AIDS and her unexpected pregnancy. Without each other's support, these women would find it much more difficult to cope with the pain of motherhood and relationships.

Volver also centres almost exclusively on female characters who show solidarity towards each other. Candidates could discuss the central conflict in the film, which is Raimunda's frantic attempt to save her daughter from the police after the teenage girl has killed her father as he was trying to abuse her. The story mirrors another killing in the village many years ago involving Raimunda's mother. There are many other tales of female solidarity in the film, so candidates could analyse characters such as Sole, Agustina, Paulina or the Latin American prostitute. They all seem to help and defend each other in one way or another against a world apparently dominated by men.

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 la relación entre la comunidad indígena y los descendientes de los europeos en las dos obras que has estudiado. ¿Es esta relación siempre negativa? Razona tu respuesta.**

Los ríos profundos reflects the ‘dualidad trágica de lo indio y lo español,’ that is to say, the struggle between two different ideas of reality: the mythical view of the native Indians and the Catholic stance of the landowning classes (descendants of European settlers dominating social, economic and political structures in Peru). Candidates could discuss the extent to which Ernesto’s attempt to reconcile the two worlds is successful through his personal journey from his village to Cuzco, the Catholic school in Abancay and finally back to a clearer appreciation of the natural order. Essays could analyse the meaning of the title in this context, as well as characters such as Padre Linares and Ernesto’s old school friend Antero.

In the case of *Me llamo Rigoberta Menchú y así me nació la conciencia*, there is also a rift between the indigenous people of Guatemala and the descendants of Europeans. Menchú’s tragic story points to the difficulty of reaching an understanding. Candidates might wish to discuss episodes such as the death of one of Rigoberta’s friends in the hacienda as a result of crop-spraying, her brother’s torture and murder, her mother’s disappearance, the rape of friends by soldiers, her father’s death or her own exile. The fact that she learnt Spanish so that she could tell the world about the tragedy of her people could be seen as an attempt to build a bridge between the two cultures.

In Gregory Nava’s film, the beginning of the story makes the lack of understanding between the two communities crystal clear. Enrique and Rosa, the young Indian protagonists, live in the remote mountain jungles of Guatemala. When their mother is taken away and their father is killed by government forces after attending a meeting to protest against working conditions, they feel that their only choice is to escape to the US. Once there, a new divide between Americans and non-Americans continues to make their life difficult and forces Enrique in the end to reassert his Indian identity. Candidates could also discuss instances of betrayal not only between but also within communities.

- B “El indio tiene la capacidad de convertir su sufrimiento en deseo de lucha por la supervivencia.” Discute esta afirmación en relación con las dos obras que has estudiado.**

In *Los ríos profundos* the Inca walls in Cuzco, with Spanish colonial houses built on top of them, symbolise the survival of pre-Hispanic cultures throughout the ages. Candidates could look at the different Indian communities depicted in the novel to assess the validity of the statement. If the ‘comuneros’ Ernesto had lived with as a child introduced him to their ancient world-view, the ‘colonos’ at the Abancay hacienda seem to have lost their identity. However, their reaction to the plague makes Ernesto recover his faith in the Indian world. The dominant pattern is thus one of fight for survival, and the recurrent metaphor of deep, flowing rivers should be analysed in this context.

Rigoberta Menchú’s personal story is in itself living proof that she is capable of turning her suffering (and that of her family) into positive action in order to ensure the survival of her people. The book contains endless examples of suffering, starting with the terrible working conditions of the Indians, their hunger, and the treatment they receive at the hands of landowners and the army. Prison and/or death await several members of her family. This is precisely what drives Menchú into politics so that she can fight for the rights of Indians. The very fact that she was awarded the Nobel Peace Prize in 1992 shows that she managed to turn her suffering into successful action.

El norte also shows Indians who are prepared to risk their lives in order to fight for the rights of their community. When all is lost in Guatemala, Enrique and Rosa find the physical and emotional strength to leave their village and embark on a long trek through Mexico (where they are treated with disdain) to the US border. A ‘coyote’ shows them the best way into the mythical North: a disused drainage tunnel which is full of rats. When they finally reach Los Angeles, they realise that, as undocumented workers, their life in the US will not be easy. Rosa, as a matter of fact, will pay for it with her own life. However, the underlying message is one of resilience on the part of Indians.

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 “El machismo es inherente a las sociedades hispanas.” Discute si estás de acuerdo o no con esta afirmación en relación con las dos obras que has estudiado.**

Lorca's *La casa de Bernarda Alba* only includes female characters and, somehow, sexism is present from beginning to end. The play's central conflict portrays Adela's constant fight for freedom, and Bernarda is shown to be the agent of sexist forces which are forever present in the Andalusian village in which the action is set. From the long mourning she imposes on her daughters to her views on female sexuality, it all goes to show that Bernarda's uncontested authority will ensure the preservation of the traditional roles assigned to men and women, no matter what price has to be paid.

María Luisa Bombal's *La amortajada* presents the life of a dead woman through her own flashbacks as she lies in her deathbed. An impossible situation but one which allows the protagonist, Ana María, to review her life and realise that it has always been defined by masculine figures: '¿por qué la naturaleza de la mujer ha de ser tal que tenga que ser siempre un hombre el eje de su vida? Los hombres logran poner su pasión en otras cosas. Pero el destino de las mujeres es remover una pena de amor en una casa ordenada.' Candidates could focus on one or two important men in Ana María's life to assess the truth of the statement.

Sexism is also at the heart of *Como agua para chocolate*, a story which is reminiscent of Lorca's play in its depiction of rural society (though set in Mexico, in this case). Like Bernarda, Mamá Elena tyrannises her daughters as a result of her traditional views on femininity, which stem from her own sense of frustration as she could not marry the love of her life when she was young. Her inflexibility will not allow her youngest daughter to marry Pedro. Candidates could analyse to what extent Mamá Elena's sexism is at the root of Tita's unhappiness, temporary madness and final death.

B ¿De qué modo se rebelan las mujeres contra la tradición? Analiza el comportamiento de los principales personajes femeninos de las dos obras estudiadas.

In the case of Lorca's play, candidates could analyse Bernarda herself as a bastion of tradition, or they could look at other women such as Paca la Roseta or la hija de la Librada to discuss to what extent their actions go against tradition. More importantly, perhaps, they could focus on the rebellion of two major characters, María Josefa and Adela, who are ultimately unsuccessful in their attempt as Bernarda's mother is demented and her daughter is driven to suicide. Bernarda's assertion that Adela 'ha muerto virgen' reasserts her sexist authority over the household at the end of the play.

Ana María's rebellion in *La amortajada* is perhaps less clear than that of Adela in Lorca's play but candidates could discuss to what extent she is successful in her attempt to find her own Paradise, 'la búsqueda ansiosa de ese jardín ya irremisiblemente vedado al hombre por el querubín de la espada de fuego.' Essays could analyse Ana María's attitudes towards important men in her life such as her father, her husband and early loves like Ricardo. Her rather irreverent attitude to religion and her behaviour in the Catholic school could also be part of the discussion as to whether she rebels against tradition or not.

In *Como agua para chocolate*, a number of female characters could be analysed to assess their attitude towards tradition, the most important one being Tita as her life is marked from the beginning to its tragic end by her mother's decision not to allow her to marry Pedro. She is Mamá Elena's youngest daughter and thus, according to family tradition, she has to look after her until her death. Nacha offers an important contrast to Tita's mother. Chenchu could also be part of the discussion. More importantly, perhaps, fruitful comparisons could be established between Tita, Rosaura and revolutionary Gertrudis.

Part II: Texts

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

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

- 25 for content [AO3: 10 marks, AO4: 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.

Part II: Texts – Content

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

Part II: Texts – Structure

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

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.

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

- A Comment on the following extract, explaining its context and saying how it affects your understanding of the title of the play as well as the actions of the main characters. Add any other comments on content or style you consider of interest.**

This extract comes from the end of Act II, when Segismundo has been sent back to the tower and is led to believe that the episode in which he was Prince of Poland (showing himself to be a despotic ruler) was only a dream. The monologue is related to the 'vanitas vanitatum' tradition, according to which all riches are meaningless as earthly life is transient. Death is the great leveller of all men and women, whether they are kings, potentates or paupers. Our physical existence is a dream in that real life, if it actually exists, only starts after death. We all dream that we are who we are ('todos sueñan lo que son'), even if we are not conscious of it. Therefore, Segismundo's personal circumstances lead him to reflect on human transience as, from his disenchanted point of view, life is no more than an illusion, an ephemeral dream. This passage explains the meaning of the title of Calderón's philosophical drama, which could be interpreted in strict Catholic terms. Candidates might wish to mention Segismundo's return to power and the restoration of order in Poland in Act III as evidence that redemption is indeed possible. They could also analyse the rhythm of these three 'décimas,' their repetitions and their solemn, peremptory tone.

- B 'Rosaura is simply not a credible character and her adventures are too contrived and far-fetched.' To what extent do you agree with this critical statement?**

There would surely be a variety of opinions in terms of this question. Admittedly, at times Rosaura can be a rather implausible character whose adventures in pursuit of personal revenge sound contrived and far-fetched. Candidates could explain one or two turns of plot involving her in order to provide evidence for this view. On the other hand, Rosaura is not alone in this possible criticism, as Segismundo's changes and many other elements in the story could also be seen as unrealistic. At the end of the day, a lack of verisimilitude is not necessarily negative in a philosophical drama dealing with themes such as free will, providence and fate. As opposed to this critical view of Rosaura, candidates might wish to analyse her as a female character counterbalancing Segismundo and as an interesting example of the literary tradition of the 'mujer en hábito de hombre.'

- C Imagine you are a theatre director thinking of putting on a production of *La vida es sueño*. Consider what are, in your opinion, its main strengths and weaknesses, and explain how you would make it relevant to twenty-first century audiences.**

It is impossible to predict answers for this question, as they would probably be highly personal and original. The important point would be that candidates should substantiate their points fully and build them into a cogent argument. Strengths may include the play's dramatic unity even within a multiple plot, the importance of action, the suspense created through a complex plot, and the power of the language used. Lack of verisimilitude, the way in which Clarín's death is dealt with and/or Rosaura's lengthy speech in Act III could be seen as drawbacks for a modern production. Many suggestions could be made as to how to make the play more relevant to twenty-first century audiences, which might range from providing a timeless setting which would render the moral message of the drama more universal to stressing its political implications or Rosaura's androgynous nature and the gender issues this character raises.

7 Benito Pérez Galdós, *Doña Perfecta*

- A Comment on the following passage explaining its context and discussing the significance of religion in Orbajosa. To what extent does it become a source of conflict in the novel? Add any other comments on content or style that seem to you of significance.**

The extract comes relatively early in the novel and it marks the point of no return in terms of Pepe Rey's relationship with the religious and social Establishment in Orbajosa. He is an engineer from Madrid, partly educated in England and Germany, for whom Spain should leave behind its provincial attitudes and embrace new, modern ways as represented by 'krausistas.' Pepe's words in the passage do not represent so much an attack on faith as on obscurantism, but the way he attacks the theatricality and bad taste of the religious statues in the cathedral ('muñecas,' 'quincallería,' 'aberraciones del gusto') enables Jacintito to accuse him of being an atheistic iconoclast. Candidates could notice Pepe's confrontational tone in a hypocritical town where religion means everything, and explore the development of the young man's conflict with don Inocencio throughout the novel. The key role of this antagonism could also be analysed in relation to the dénouement of the plot.

- B One critic has stated that 'Pepe's physical death is the ultimate logical consequence of his earlier moral death.' What is this referring to? Would you agree with the statement?**

Candidates could note that Pepe's physical death is caused by the reactionary forces dominating Orbajosa and the ultimately blame should thus lie with them. This is a provincial town that is happy to live in a state of obscure backwardness and refuses to join new European trends of rational thought. However, essays could also analyse the questionable ways in which the young engineer sets about encouraging change. In a moment of personal enlightenment, he himself recognises in a letter to his father that he is 'un miserable' who has had 'la debilidad de abandonarme a una ira loca, poniéndome al bajo nivel de mis detractores.' 'Lo que más amarga mi vida,' he continues, 'es haber empleado la ficción, el engaño y bajos disimulos.' Thus, it could indeed be argued that his own faults provoke a moral death which precedes his physical death. Orbajosa seems to have managed to make him stoop to the ways of his enemies, doña Perfecta and don Inocencio, which facilitates Caballuco's murderous intentions.

- C 'The plot of *Doña Perfecta* is so melodramatic that its intended message is undermined as it fails to be convincing.' Do you share this view? Answer this question with reference to particular characters and episodes.**

Doña Perfecta could indeed be seen to be melodramatic, which could be explained as a result of nineteenth-century literary tastes and also by the fact that the novel first appeared in the form of regular instalments in the magazine *Revista de España*. Candidates could thus analyse several twists of plot as examples of sensationalist melodrama. On the other hand, they could also take a different view and argue that, even if the novel takes sides with Pepe, it does not portray a wholly black-and-white society with good and evil characters. Of course, 'orbajonenses' such as doña Perfecta and don Inocencio are easily dismissed as backward hypocrites intent on preserving the status quo, but other inhabitants of the town like don Cayetano and 'las Troyas' are more ambiguous. Pepe himself has a serious fault, and that is his arrogance. He feels so confident he is right that he fails to realise that he should be more sensitive to the customs and beliefs of the townspeople in order to ensure success. As a matter of fact, he might be right in his attempt but he is as inflexible as don Inocencio. This is a foible in the character which is clear from the beginning and provokes his unavoidable death at the end, which could make candidates conclude that the structure of the novel is closer to tragedy than to melodrama.

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

- A Comment on the following poem, explaining its meaning and discussing the characteristics of the woman described as well as the nature of her relationship with the poet. Add any other comments on content, form or style which you think might be relevant.**

In terms of form, the fact that the poem is written in 'cuartetos' of eleven-syllable lines could be analysed in terms of how this affects its rhythm and content. Only line 7 breaks away from the pattern as it consists of twelve syllables. Candidates could notice the abundance of similes introduced by 'como.' There should be a detailed commentary on the meaning of the poem: the complementary nature of the lovers, woman's duality, her beauty and arrogance, and the poet's final reflection. Woman is here presented as a positive presence ('llegas como el rocío a las corolas') but also as a destabilising force when absent ('socavas el horizonte con tu ausencia') and lacking in constancy ('eternamente en fuga como la ola'). The comparison to phallic symbols such as 'pinos' and 'mástiles' gives the woman portrayed a rather haughty image that adds to her attraction. Candidates might wish to comment on the originality of the simile 'enstristesce de pronto, como un viaje.' The relationship between the two lovers seems double-edged: on the one hand, there is evidence that they complement each other ('para mi corazón basta tu pecho, para tu libertad bastan mis alas') and she is 'acogedora como un viejo camino,' but there is also a sense of uneasiness ('en fuga', 'taciturna,' 'enstristesce') and instability ('a veces emigran y huyen pájaros que dormían en tu alma').

- B Is *Veinte poemas de amor y una canción desesperada* a celebratory collection of poems on the redeeming power of sensuality or, conversely, a work imbued with desperation? Discuss this point providing relevant examples.**

The answer to this question would depend largely on the poems chosen to illustrate the point. It could be argued that sensuality is central to the collection and that the young poet celebrates physical union through the use of splendid language and overt imagery. In this sense, candidates could quote Poem 1 ('cuerpo de mujer, blancas colinas, muslos blancos...mi cuerpo de labriego salvaje te socava') or Poem 13 ('he ido marcando con cruces de fuego el atlas blanco de tu cuerpo'). However, the beloved is not always as material as some quotations might suggest, and negative elements often creep in: her gaze can show 'la costa del espanto' (Poem 8) and her waist is made of 'niebla' (Poem 3). In addition, the lover himself can take a number of contradictory attitudes: he can be passionate but he can also show anguish, nostalgia and doubt, elements which foreshadow his own description as a 'pálido buzo ciego, desventurado hondero, descubridor perdido, abandonado como los muelles en el alba' in 'La canción desesperada.' There is love and lack of it, presence and absence, passion and frustration. Candidates will have to provide relevant quotations for their interpretation.

- C Analyse the prevailing imagery or imageries in *Veinte poemas de amor y una canción desesperada*, making reference to at least two poems.**

Again, the answer to this question would obviously depend on the poems chosen. Many candidates are likely to discuss elements from Nature as the prime source of imagery. In this collection of poems, love does not happen in musty rooms or behind closed doors but by the sea, under the stars, in the presence of strong winds. As many as twelve poems include references to the sea (beaches, waves, ships, ports, fish, lighthouses, storms, anchors, shipwrecks), which is seen in 'La canción desesperada' as a voracious entity not dissimilar from the beloved: 'todo te lo tragaste, como la lejanía, como el mar, como el tiempo, todo en ti fue naufragio.' Other poems mention the starry sky, the moon, the mountains or the trees. The wind is at times described as an overpowering force ('el viento de la angustia aún las suele arrastrar, huracanes de sueños aún a veces las tumban'). All in all, Nature is the most important source of imagery and it often seems to act as an awesome, solitary backdrop against which the poet tries to reach the unattainable woman.

9 Carmen Laforet, *Nada*

- A Comment on the following passage, explaining its context and discussing the relevance of Barcelona in the novel. Is the city more of a protagonist than Andrea herself? Add any other comments on content or style that seem relevant to you.**

This passage comes at the end of Part II and it shows Andrea's love-hate relationship with Barcelona in descriptive, highly poetic language. In the extract, the protagonist associates her grandmother's apartment in Calle Aribau with negative feelings of danger, stagnation, sadness, even hunger: 'río negro,' 'olores estancados,' 'vaho de fantasmas,' 'húmedas melancolías,' 'hambre.' She also refers to unpleasant incidents, and to her need for intimacy and tenderness. Andrea is the main character in the story but she is rather passive so, at times, the city comes to the fore in all its glory or decadence. Candidates could discuss particular episodes involving recognisable places in Barcelona (Plaza Universidad, Barrio Gótico, the cathedral, Bonanova, Barrio Chino, Santa Maria del Mar, Tibidabo) and Andrea's feelings about them. In addition, they could explain and develop Gerardo's words: '¡Barcelona! Tan soberbia y tan rica y, sin embargo, ¡qué dura llega a ser la vida ahí!' Another fruitful area of comparison might be Calle Aribau (Andrea's family) as opposed to Via Laietana (Ena). The protagonist's arrival in Barcelona at the beginning of the novel and her departure for Madrid right at the end could also be analysed in personal (rather than purely geographical) terms.

- B Carmen Laforet's *Nada* has been described as 'a novel of female development.' Discuss this statement making reference to particular characters and episodes in the narrative.**

Nada has been interpreted as a *Bildungsroman* showing the protagonist's passage from adolescence to adulthood. Candidates could analyse Andrea's psychological progression from the night she arrives in the city of Barcelona to the morning she finally leaves for Madrid. In that year there has been an evolution from the stagnation represented by Calle Aribau to the freedom of escape. Andrea also seems to have found a third way forward (female friendship) which contrasts with Angustias' description of the only two routes available for women: marriage or the convent. Perhaps even the act of writing the novel means that there has been a transition to adulthood on the part of the narrator-protagonist. Other candidates might take the opposite view that *Nada* is not a *Bildungsroman* because Andrea is excessively passive as a character and there is little evidence of evolution during the year spent in Barcelona. In a sense, this is a story of non-fulfilment: the protagonist has no driving ambition, and in the end she leaves for Madrid only because Ena's family have found her a job. Her luck in the new city may be no better than in Barcelona.

- C Analyse the relevance of class and/or gender in the social interaction of the characters in Laforet's novel.**

Candidates could discuss Calle Aribau as opposed to Via Laietana, given that Andrea's family seem to represent the decadence of a certain section of Catalan society after Franco's victory in 1939 while Ena's relatives are part of the new entrepreneurial class that was flourishing at the time. A fruitful area of analysis might be Andrea's attitude to her own family in relation to her new university friends. Class seems to be important in many relationships she establishes (Pons, for example, and the episode of the old shoes symbolising her class inferiority at the ball). In terms of gender, a number of points come to mind: Angustias' inability to lead a normal emotional life thus having to join a convent, Ena as an uninhibited *femme fatale*, Román's dark attraction and final suicide, Antonia's displaced desire. In this sense, Andrea's evolution in the year spent in Barcelona might be seen as less radical than one might think. She has not managed to rid herself of a certain feeling of suspicion and guilt when it comes to sexuality, as a number of episodes involving Gerardo or Pons suggest. Instead, the novel ends with her escape to Ena's family's new home in Madrid, thus preferring the safety of female companionship to what she perceives to be the dangers of sexuality.

10 Ernesto Sábato, *El túnel*

- A Comment on the following extract, giving its context and discussing what it says about Castel's moral stance in relation to the main events in the novel. Add any other comments on style or content which might be relevant.**

The extract comes right at the beginning of *El túnel* and, in many ways, it sets the literary and moral tone of the novel. These are clearly the words of a demented first-person narrator who can introduce himself to the reader in such cold terms as: 'bastará decir que yo soy Juan Pablo Castel, el pintor que mató a María Iribarne.' The passage sets the narrator apart from the rest of the world, as he claims always to remember bad times because 'todo tiempo pasado fue peor.' He is imbued with evil memories from the past and assures us that murderers serve a good purpose: ridding society of pernicious elements. He wishes he had killed more people when he was a free man, and uses an example from the time of the Holocaust in order to prove that humanity is evil, 'una verdad que no necesita demostración.' The style is elegant, yet direct, and it disarms the reader through its undeniable logic. As a matter of fact, it is an extremely lucid piece for a madman and we find ourselves having to agree with some of Castel's opinions. Candidates should link the excerpt to the narrator's own murder: his motives and, more importantly, how he feels about having killed a woman he had met at one of his exhibitions (is there any sign of remorse or not?).

- B Analyse Castel's relationship with María Iribarne. Does love bring the possibility of personal redemption?**

Candidates should discuss a number of important episodes defining the relationship between Castel and María Iribarne, perhaps including their meeting at the Salón de Primavera where she observes his painting *Maternidad* with particular intensity, their 'chance' encounters, phone calls, exchange of messages, conversations by the sea, bouts of jealousy (Hunter, Allende). On the basis of these episodes, essays should discuss whether their relationship can provide personal redemption for the artist or whether a certain kind of anguish is destined to preside over their meetings. Alcohol indeed creeps in when things go wrong. Not only that, the lovers seem to be condemned to inhabit different worlds: 'era como si los dos hubiéramos estado viviendo en pasadizos o túneles paralelos... Los pasadizos seguían paralelos como antes, aunque ahora el muro que los separaba era como un muro de vidrio y yo pudiese verla a María como una figura silenciosa e intocable.' Love can make us think that the tunnels will converge in the end but they do not: they turn into glass and we can see our lover on the other side but union can never be attained. By killing María, Castel tragically puts an end to the life of the only person that might have tried to understand him.

- C A critic once described Sábato's *El túnel* as a 'metaphysical novel.' What do you think is meant by this? Would you agree with the statement?**

According to Sábato, fiction can only be of two kinds: there can be novels of entertainment (thrillers) and those written in order to explore human condition. *El túnel* is the story of a murder and some candidates might wish to emphasise that it works well at this level. However, the novel could be said to fall into Sábato's second category, and it is in this sense that it could be interpreted as a metaphysical novel. Western man has fallen into a profound spiritual crisis, and fiction needs to explore fundamental themes such as solitude, sexuality, lack of communication and pervasive evil. In order to provide evidence for the metaphysical nature of the novel, candidates might wish to look at the metaphor of the tunnel in chapter 36, which symbolises the impossibility to connect meaningfully with other human beings as we all live locked up in our own dark, solitary tunnels. A metaphysical novel, as Sábato understood it, does not need to be packed with action. What it needs to have is a series of events reflecting a chaotic, ephemeral world inhabited by irrational beings. Castel's psychiatric condition expresses the chaos of existence and, more particularly, humankind's spiritual alienation. Candidates could analyse the protagonist's murder in this context and the significance of his final words: 'los muros de este infierno serán, así, cada vez más herméticos.'

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

- A Comment on the following passage, explaining its context and discussing what it anticipates in terms of the main character's attitude towards his natural environment and racial background throughout the novel. To what extent is he realistic in his depiction? Add any other significant comments on content or style.**

The extract is taken from the beginning of the novel, when Esteban Montejo talks about his 'primeros recuerdos.' The African origin of this former slave colours one of his memories of childhood, that of an eclipse, and generally his concept of Nature, which has something magical about it. In his mind, the border between faiths is blurred, so he mentions a 'god' called Jesus Christ who was not born in Africa. Esteban then goes on to give what to us sounds like a mythological account of the origins of slavery. Descriptions in this passage are not realistic and they show the ethnic origin of the narrator. Candidates might wish to relate the extract to other sections in the novel dealing with Esteban's 'vida en el monte' as a runaway slave, because it is in the hills where he becomes one with Nature: 'en el monte me acostumbré a vivir con los árboles.' Other episodes to be mentioned might include those in which Esteban refers to African religions, syncretism or 'santería.' In terms of style, it should be noted that the vocabulary and syntax of the passage try to capture authentic speech.

- B In his own prologue Miguel Barnet describes the real-life character on whom Esteban Montejo is based as having an admirable revolutionary spirit. In the light of this, could *Cimarrón: historia de un esclavo* as a whole be interpreted as a piece of political propaganda in support of Castro's regime?**

Cimarrón: historia de un esclavo can simply be read as a 'novela de testimonio' depicting the life of a slave of African origin who ran away from the farm and ended up fighting in the war of independence against Spain. It certainly works at this level, and Esteban Montejo comes to represent the collective history of Cuba's former slave class. But Miguel Barnet's hidden agenda could also be discussed, as he himself is keen to draw parallels with the Cuban Revolution. The novel was indeed written at a time when ethnographers were focusing on indigenous cultures because they had been marginalised by European societies. Candidates could analyse episodes characterising Esteban as a freedom fighter and quote anti-American passages which, even if referring to an earlier period, could still have strong political relevance at the time of publication: 'los americanos se cogieron a Cuba con engatusamientos.' It has been argued that Barnet had clear political motives: 'the documentation of both the authentic folk culture of Cuba that the revolution sought to recover and the deplorable human conditions that justified the revolution and its subsequent programmes.'

- C Discuss the effects of colonialism as portrayed in *Cimarrón: historia de un esclavo*, making reference to particular characters and episodes.**

Candidates could focus on two sections: 'La esclavitud' and 'La guerra de independencia.' Many examples could be found of the inhuman living conditions of slaves in the plantations. Spanish priests are criticised for their connivance and hypocrisy: 'yo vide curas con mujeres muy coquetas.' Governor Polavieja is described as 'un criminal que hizo horrores' and Civil Guards also come under attack. Colonialism is indeed rejected as an inherently unfair system: 'no era justo que tantos puestos y tantos privilegios fueran a caer en manos de los españoles nada más... No se veía un negro abogado, porque decían que los negros nada más que servían para el monte. No se veía un maestro negro. Todo era para los blancos españoles.' Esteban's involvement in the war against Spain is thus quite logical: 'no había un solo cubano que no gritara: "Viva Cuba Libre".' The former slave's final words are also significant: 'Por eso digo que no quiero morirme, para echar todas las batallas que vengan... Con un machete me basta.' Indeed, *Cimarrón: historia de un esclavo* is a combative novel inciting Cuban nationalism against colonial powers, and its reading goes far beyond the strictures of the time when it is set (19th century) to become a denunciation of US hegemony in the Castro era.

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

- A Comment on the following extract, explaining its context and relating it to the changing nature of the relationship between Ángela Vicario and Bayardo San Román. Add any other comments on style or content which you think might be important.**

This extract is included towards the end of the novel and it vividly describes the evolution of Ángela's feelings for Bayardo. At the beginning, she dismisses him as an arrogant man who thinks he can buy her love with money. In the end, she agrees to marry him because her mother insists that 'también el amor se aprende' but, as we know, Bayardo returns her to her family on their wedding night when he discovers that she is no longer a virgin. Candidates might wish to comment on the irony of the fact that Ángela, despite having been spurned by him in such a blatant manner, ends up loving her absent husband and writing to him feverish letters of love which become more and more open from a sexual point of view. Not only does she love him now, she feels passionate about him. Seventeen years after their wedding, their relationship starts again. If Bayardo had not rejected Ángela, they might have been happy all that time. What surprises us is the high price which has had to be paid: not only their unhappiness but, more importantly, Santiago's life. The whole community has suffered tremendously as a consequence of Bayardo's sexist attitude and pride.

- B It has been said that the use of gory violence in *Crónica de una muerte anunciada* is totally gratuitous. Would you agree with this view? Discuss this point in relation to particular characters and episodes in the novel.**

Candidates should consider the episodes of gory violence in the novel. They could mention Santiago's ominous words to Victoria Guzmán when she is slaughtering a rabbit ('no seas bárbara, imagínate que fuera un ser humano') as a premonition of his death. They could also describe his fatal wounds, the dogs attacking his body, the 'autopsia inclemente' which the priest carries out with rusty tools, and the stench of the corpse. It would also be appropriate to mention the fact that the ritual killing happens on the main square, and that the reader acts in complicity with the people watching it as by the end of the novel we become as bloodthirsty as they are. The question whether violence is gratuitous or not would probably elicit different answers. Those not supporting this view might say that Márquez based his story on a real-life case, and that the history of Latin America is bloody enough (civil wars in Colombia, Pinochet's repression in Chile). In this sense, the author could be said to be gory in his description only because life in the region is cruel and intrinsically violent.

- C A critic has suggested that Bayardo's 'ebullient capitalism can be read as a symbol of the North-American invasion of Latin America, specifically in relation to the impoverished Vicario family.' Do you share this opinion? Is *Crónica de una muerte anunciada* a political novel?**

Candidates might argue that the character of Bayardo could indeed be read as a symbol of US involvement in Latin America. He is a rich man who comes from outside and thinks he can buy everything with money, from Ángela's love to the best house in town. He is indeed connected to the conservative regime (his father works for the government and is a 'hero' of the civil wars) and, therefore, to the ruling classes that the bishop seems to surround himself with. In this sense, Bayardo could be seen as an external element representing US-style capitalism wreaking havoc in the 'natural' order of the town. On the other hand, he probably goes beyond this narrow definition as he also upholds the local moral code of extreme sexism. Candidates wishing to establish the political nature of the novel would emphasise Bayardo's role and could also highlight the figure of Lázaro Aponte, the military lord mayor who 'había visto y causado tantas masacres de represión.' On the other hand, it could also be argued that the political element is only the background to what is essentially a story dealing with sexist issues and the Hispanic code of honour.

13 Isabel Allende, *Eva Luna*

- A Refer the following passage to its context, and discuss whether Eva manages to win her own personal war against patriarchy. Add any other relevant comments on style or content.**

This passage refers to Eva Luna's love affair with Huberto Naranjo, the revolutionary fighter. Huberto loves her but the extract emphasises that the revolution is more important than Eva, even if he is in some ways physically dependent on her. He claims that, if the war is won, 'todos seremos iguales y libres.' However, he has always behaved like a 'macho bien plantado' who sees women as adjuncts to men. At this point in the novel, Eva finally realises that 'su revolución no cambiaría en esencia mi suerte, en cualquier circunstancia yo tendría que seguir abriéndome paso por mí misma hasta el último de mis días.' The positive note is that, even if the feminist struggle is 'una guerra cuyo final no se vislumbra,' she will go on fighting 'con alegría.' Candidates might also wish to comment on Eva's dealings with Kamal and Riad to provide further instances of gender relations in the novel, and perhaps refer to Rolf Carlé's role in the final chapter. In addition, her personal story could be compared to that of other female characters such as Elvira or Zulema.

- B It has been said that *Eva Luna* is 'no more and no less than the story of Latin America.' Is this a fair statement, in your view?**

Eva Luna could be said to encapsulate the modern history of Latin America. The country of the story is not named but some of the episodes are fictionalised accounts of historical events. The author herself had to leave Chile after Salvador Allende was killed by Pinochet's followers. As she once said, 'en mis libros he querido contar la tragedia de este torturado continente.' Candidates could focus on Huberto Naranjo, the revolutionary fighter, and perhaps analyse the episode in which, when Eva says that two policemen have been murdered, he replies: 'Los ejecutaron. Los ejecutó el pueblo. Eso no es un asesinato, debes hablar con propiedad. Los asesinos son los policías.' From his point of view, 'la violencia la ejercía el gobierno: ¿no eran formas de violencia el desempleo, la pobreza, la corrupción, la injusticia social?' There are many passages with clear historical references: 'después de un breve período de libertades republicanas, teníamos otra vez un dictador.' Essays should try to link *Eva Luna* to the troubled history of Latin America (coups, dictatorships, torture, guerilla movements, social injustice) and discuss whether the prevalent element in the novel is political history or the tale of a woman coming to self-determination.

- C Is *Eva Luna* a profoundly optimistic novel? Discuss this in relation to particular characters and episodes.**

Candidates might wish to focus on the protagonist herself. 'Eva' means life and 'Luna' is Moon, so her name brings to mind two powerful symbols of feminine identity and matriarchal resistance. In her 'picaresque' story of growth into adulthood, Eva could be said to be optimistic as she advances in her quest to be man's equal. In a sense, she escapes oppression through her story telling, which symbolises the possibility of redemption through creative effort. It is indeed thanks to her creativity that she manages to survive in a hostile environment. Words are powerful weapons and, as Eva's mother said, one of them is enough 'para dar la vida o la muerte.' The ending of the novel, which describes Eva and Rolf's love affair, could also be commented on: 'el tiempo alcanzó para que Rolf Carlé conjurara sus pesadillas y volviera a cantar las canciones de su adolescencia y para que yo bailara la danza del vientre aprendida en la cocina de Riad Halabí y narrara, entre risas y sorbos de vino, muchos cuentos, incluyendo algunos con final feliz.' Alternatively, other characters could be chosen and discussed, including Zulema, Elvira and Huberto Naranjo, in order to find out whether the political and personal stories included in the novel are optimistic or not.

University of Cambridge International Examinations
1 Hills Road, Cambridge, CB1 2EU, United Kingdom
Tel: +44 1223 553554 Fax: +44 1223 553558
Email: international@cie.org.uk Website: www.cie.org.uk

© University of Cambridge International Examinations 2007