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Cambridge Pre-U Certificate

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SPANISH (PRINCIPAL)

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Paper 4 Topics and Texts

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 60

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set topics and texts.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **31** printed pages and **1** blank page.



Part I: Topics (30 marks)

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

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

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it 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 first-hand 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 an answer. This applies to answers about 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 weaknesses described in any one mark-band. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

Part I: Topics – Marking grid for 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> | 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> | 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> | 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 on the other. |
| 5–8 | <i>Weak</i> | 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 – Marking grid for 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. |

Part I Topics: Indicative content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

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. [30]**

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 the acceptance of the situation by the parish priest, Mosén Millán. 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. Paco'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.

OR

- B “Los personajes de estas obras siempre actúan de acuerdo con su conciencia política.”
¿Estás de acuerdo con esta afirmación? Razona tu respuesta haciendo referencia al
menos a un personaje de cada una de las dos obras que has estudiado. [30]**

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. His experience 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*

Film: Salvador (Manuel Huerga)

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. [30]**

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 (to 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. Huerga 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.

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. [30]**

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 her 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

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. [30]

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.

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. [30]**

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. In 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*

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. [30]**

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.

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. [30]**

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 a 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)

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. [30]

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.

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. [30]

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 attitude 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. Chenchá could also be part of the discussion. More importantly, perhaps, fruitful comparisons could be established between Tita, Rosaura and revolutionary Gertrudis.

Part II: Texts (30 marks)

Candidates answer **one** question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

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

- Content: 25 marks (10 marks: AO3, 15 marks: AO4)
- Structure: 5 marks: 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 an answer.

Texts and notes may not be taken into the examination.

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

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

Part II: Texts – Marking grid for 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> | 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> | 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> | Mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points but these are not always linked and/or developed. |
| 6–10 | <i>Weak</i> | 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 – Marking grid for structure

| | | |
|---|---------------------|---|
| 5 | <i>Very good</i> | 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> | 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. |

Part II Texts: Indicative content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

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

EITHER

- A Write a commentary on the following extract. You should explain its context and say how it affects your understanding of the title of the play as well as the actions of the main characters. [30]**

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.

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? [30]**

There will be a variety of opinions about this statement. 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. Yet, 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.'

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. [30]

It is impossible to predict answers for this question, as they are likely to be highly personal and original. The important point is 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 relevant to twenty-first century audiences, these might range from providing a timeless setting which would render the moral message of the drama more universal, to stressing its political implications, or highlighting Rosaura's androgynous nature and the gender issues this character raises.

7 Benito Pérez Galdós, *Doña Perfecta*

EITHER

- A Write a commentary on the following passage. You should comment on its content and style, explain its context and discuss the significance of religion in Orbajosa. To what extent does it become a source of conflict in the novel? [30]**

This passage 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 note 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.

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? [30]**

Candidates could note that Pepe's physical death is caused by the reactionary forces dominating Orbajosa and the ultimate 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.

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. [30]

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 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. In fact, he might be right in his attempt but he is as inflexible as Don Inocencio. This is a peculiarity of his character which is clear from the beginning and provokes his unavoidable death at the end. This 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*

EITHER

- A Write a commentary on the following poem. You should comment on its content, form and style, explain its meaning and discuss the characteristics of the woman described, as well as the nature of her relationship with the poet. [30]**

In relation to 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 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 'enrístecese 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', 'enrístecese') and instability ('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. [30]**

The answer to this question will 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 must provide relevant quotations for their interpretation.

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. [30]**

The answer to this question will 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, and 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*

EITHER

- A Write a commentary on the following passage. You should comment on its content and style, explain its context and discuss the relevance of Barcelona in the novel. Is the city more of a protagonist than Andrea herself? [30]**

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.

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. [30]**

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.

OR

C Analyse the relevance of class and/or gender in the social interaction of the characters in Laforet's novel. [30]

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*

EITHER

- A Write a commentary on the following extract. You should give its context and discuss what it says about Castel's moral stance in relation to the main events in the novel.** [30]

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. In 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

- B Analyse Castel's relationship with María Iribarne. Does love bring the possibility of personal redemption?** [30]

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 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 who might have tried to understand him.

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? [30]

According to Sábato, fiction can only be of two kinds: there can be novels of entertainment (thrillers) and those written in order to explore the 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*

EITHER

- A Write a commentary on the following passage. You should comment on its content and style, explain its context and discuss 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? [30]**

The passage 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.

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? [30]**

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.'

OR

- C Discuss the effects of colonialism as portrayed in *Cimarrón: historia de un esclavo*, making reference to particular characters and episodes. [30]**

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*

EITHER

- A Write a commentary on the following extract. You should comment on its style and content, explain its context and relate it to the changing nature of the relationship between Ángela Vicario and Bayardo San Román. [30]**

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.

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. [30]**

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 of whether violence is gratuitous or not will 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.

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? [30]

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 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.' 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*

EITHER

- A Write a commentary on the following passage. You should comment on its style and content, refer it to its context, and discuss whether Eva manages to win her own personal war against patriarchy. [30]**

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.

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? [30]**

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.' Candidates should attempt 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.

OR

- C Is *Eva Luna* a profoundly optimistic novel? Discuss this in relation to particular characters and episodes in the novel. [30]**

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.

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