



# Cambridge Pre-U

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**SPANISH (PRINCIPAL)**

**9781/04**

Paper 4 Topics and Texts

**May/June 2023**

MARK SCHEME

Maximum Mark: 60

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**Published**

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**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks
1	<p><b>EL CINE MEXICANO CONTEMPORÁNEO</b></p> <p>Film: <i>Roma</i> (Alfonso Cuarón)            Film: <i>La zona</i> (Rodrigo Plá)            Film: <i>Abel</i> (Diego Luna)</p>	
1(a)	<p><b>Analiza el retrato de los niños y los jóvenes en las películas que has estudiado.</b></p> <p>In general, Cuarón does not attempt to differentiate the four children in <i>Roma</i>. When he does, it is usually to add comedy, e.g. when Sofía tells Cleo not to serve a particular food to Sofi <i>porque engorda</i>, or whimsy, e.g. Pepe's occasional surreal utterances. Perhaps the children's most striking characteristic is their affection for Cleo as a second mother: indeed, it is Cleo rather than Sofía who is with them at their most intimate moments of bedtime and awakening. Their innocent, unconditional love extends to their father when he comes home. Their sorrow at the news of his departure contrasts with the insincerity of his professed desire to see them. Cleo's admission that <i>no quería</i> her baby is not explored, but might be interpreted as evidence of her alienation from Fermín and preference for her pseudo-family in Roma. The children's enjoyment of violent play-acting is an uncomfortable reminder of Mexico's slide into violence in the years after the 1970/1 setting of the film: they hear stories of atrocities by the security forces and witness adults at the hacienda irresponsibly playing with guns.</p> <p>In <i>La zona</i> Alejandro grows up as one of a coterie of privileged youths in a wealthy environment. Inspired by the vigilante committee formed by their parents, they mount their own bloodthirsty hunt for the missing intruder. However, when Alejandro actually comes face to face with him, he drops out of this dystopian mindset, treats him with decency and recoils from the barbarity of those around him. He goes on to shelter Miguel, facilitate his escape attempt, video his confession, rescue his body, give it a decent burial, phone his home and reject his father's vigilante values. He therefore represents the hope that <i>La zona</i> does not represent Mexico's future. Miguel is portrayed as immature and easily led by the older <i>ladrones</i>: he and Alejandro come to respect each other's common humanity before Miguel is abandoned by the police to the feral mob. The other young person who earns respect in the film is Miguel's girlfriend Carolina, who comes forward to report his disappearance. Her beating by the police at the end of the film is as savage an indictment of the justice system as the financial corruption perpetrated by De La Garza.</p>	

Question	Answer	Marks
1(a)	<p><i>Abel's</i> eponymous child protagonist is alienated from his family through the trauma of his father's disappearance (and, by implication, the father's prior drinking and quarrelling). At the start of the film the camera angle gives us Abel's perspective on his mother and the psychoanalyst discussing him in the third person in his presence as they work out his medication. Although initially silent on his return home, the scenes he sees played out on television inspire him suddenly to adopt the stereotypical conduct of a domineering father figure. By contrast, the adults at times conduct themselves in more infantile fashion. Abel's struggle to establish his identity veers into occasional self-harm: the film seems ambivalent over whether his father's confrontation with him and his return to residential care may be a better outcome than continued indulgence of his occasionally disturbing paternal fantasy at home. His younger brother Paul provides comic relief, such as when, to his delight, Abel adds scary features to his drawings. Selene initially struggles to come to terms with Abel's return, but eventually bonds with their mother in the common cause of helping him to remain in the family home environment.</p>	

Question	Answer	Marks
1(b)	<p><b>Evalúa las características y el significado de la casa y/o la zona donde viven los protagonistas en las películas que has estudiado.</b></p> <p>Cuarón's camera discreetly takes up residence in the Roma household, giving wide-angle, long-take access to the characters as they go about their everyday life. The effect is to make the viewer feel at one with the family by participating at a comfortable distance in Cleo's morning and bedtime rituals with the children or Sofía grieving over her abandonment. There are also signs of dysfunction: the tiled driveway is too narrow for Sofía's parking skills and its dog excrement becomes a source of strife between the parents. (By contrast, Sofía parks with ease at the hacienda, where the unconfined dogs do not need to relieve themselves indoors.) By the end of the film the house has suffered the depredations of the departing husband: at first sight it looks <i>horrible</i> - though Sofía insists that adjusting to it is simply another <i>aventura</i>. The Roma neighbourhood is portrayed as though through an affectionate child's-eye recollection: bustling, functional, unpolluted, safe and untouched by drugs and violence, with a reassuring soundscape of hawkers' whistles, radio music and barking dogs. The film ends with Cleo retiring to her quarters, a visual reminder that she lives with but not among the family.</p> <p><i>La zona</i> derives its dramatic tension from the juxtaposition of the gated community with the poor area around it - a contrast seen most starkly in the shots of the golf course against the grim concrete backdrop. This physical delineation reflects the legal one, whereby <i>zona</i> residents have bought the right to administer their own law enforcement. This sense of entitlement ultimately drags many of them into vigilanteism and murder, and sets them at odds with broader society as represented by the <i>policía de justicia</i>. The irony is that the walls, barbed wire, cameras and security gate do not leave the community immune: the storm breaches their defences, their electricity supply is unreliable, the police obtain a warrant and Daniel can no longer even bring himself to trust his family's maid. Community cohesion is also breached, as not all the residents collude with the <i>comité's</i> deceitfulness. Ultimately, Daniel's self-assurance also collapses as he loses the respect of his wife and son and breaks down before the videotape of Miguel. The houses themselves are not greatly individualised, with Alejandro's cellar the most significant interior - symbolising, perhaps, that a humane relationship with Miguel can only take place underground.</p> <p><i>Abel's</i> director Diego Luna has said that he regards the house as a character in the film, and that its characteristics convey to the viewer an illustration of the state of the family that lives there. This includes the absence of a father and the struggle of the mother to sustain it. As she says, <i>la casa se está cayendo a pedazos</i>: piles of unsorted possessions reflect the disrupted state of the family relationships, bathroom appliances break and flood the room, and the two television sets either have picture or sound but not both.</p>	

Question	Answer	Marks
1(b)	<p>The house also reinforces the horror genre aspect of <i>Abel</i> by resembling the archetypal house of ghost films or mystery stories, with lights that flicker to augment the tension around the dinner table, troubling pictures of frowning clowns hung along the passage and broken glass embedded into its exterior walls to keep out an unstated threat. Its setting in a <i>fraccionamiento abandonado</i> adds to a sense of hopelessness about the family's life ever being fully restored. Their isolation, lack of communication and emotional instability are a counterpoint to Abel's apparent autism. By comparison his hospital-home is an oasis of calm, albeit lacking the warmth provided by his mother and brother.</p>	

Question	Answer	Marks
2	<p><b>REPRESENTACIONES DE LA MUJER HISPANA DEL SIGLO 20</b></p> <p>Federico García Lorca, <i>La zapatera prodigiosa</i>            Laura Esquivel, <i>Como agua para chocolate</i>            Film: <i>Todo sobre mi madre</i> (Pedro Almodóvar)</p>	
2(a)	<p><b>‘Las protagonistas de estas obras consiguen superar sus conflictos personales’. Discute, dando ejemplos concretos.</b></p> <p>In <i>La zapatera prodigiosa</i>, the Shoemaker married his wife for material reasons and then abandoned her due to the social pressure exerted on him by the gossiping neighbours. The Shoemaker’s Wife struggles with reality, arguing with her husband and quarrelling with those that question her loyalty to him. Her frustrations stem from their age gap, since he is unable to comprehend her actions and behaviours. Following the husband’s departure, the Shoemaker’s Wife only finds consolation in the company of the perceptive El Niño, who is the first one to recognise the disguised Shoemaker. The latter’s absence leaves the Shoemaker’s Wife vulnerable to her numerous suitors. The Shoemaker’s return to his wife is triggered by the same force that drove him away, ie a concern for material wealth. Despite their differences, the Shoemaker accepts that she is spirited and wild, and their once broken relationship is now healed.</p> <p>In <i>Como agua para chocolate</i>, Tita’s personal conflicts are largely caused by Mamá Elena enforcing the family tradition whereby the youngest daughter is not permitted to marry and must take care of the matriarch. Her inability to marry Pedro creates a personal conflict as he marries Rosaura, with the isolated Tita taking refuge in cooking. Tita’s only option to improve her personal circumstances is through subverting the family tradition, but her mother’s grip on her continues even in ghostly form after her death. Tita’s only personal fulfilment arrives when she and Pedro become lovers in breach of societal norms. Gertrudis follows her instincts and leaves the oppressive De la Garza ranch to become a free woman. She succeeds in climbing the ranks in the Mexican revolution, eventually becomes a wife and mother. Mamá Elena rules the ranch and those that live within it with an iron fist as she appears to feed off her need to control her daughters, which she partially achieves. Tita’s affair with Pedro and Gertrudis’ abrupt departure undermine her authority.</p> <p>The women in <i>Todo sobre mi madre</i> succeed in overcoming their personal difficulties as they learn to come to terms with their past. Manuela’s trip to Barcelona following Esteban’s death has the purpose of indirectly fulfilling her promise to him, but also becomes a healing process through which she learns to come to terms with her past. Manuela overcomes her differences with Lola, who also achieves a degree of self-realisation when she learns she had a son with Manuela. Lola’s <i>siempre he querido ser madre</i> is briefly fulfilled when Manuela brings her Rosa’s son. The adoption of the third Esteban restores Manuela’s maternity. Huma’s <i>Humo es todo lo que ha habido en mi vida</i> highlights her complex personal life. She ultimately finds personal stability as her tense relationship with Nina comes to an end and she develops her friendship with Agrado and Manuela. Agrado leaves behind her calamitous past after restoring her friendship with Manuela and becomes an integral part of the <i>familia de mujeres</i> in Barcelona.</p>	

Question	Answer	Marks
2(b)	<p><b>Discute la importancia de la comunicación entre los personajes de estas obras, dando ejemplos concretos.</b></p> <p>In <i>La zapatera prodigiosa</i>, the Shoemaker's departure from the household is caused by the couple's lack of communication, reflecting their generational gap. The husband gives credit to the gossiping neighbours, ignoring his wife, and temporarily leaves the household. When the Shoemaker abandons his wife, their neighbours decide that <i>El niño</i> is the only one who could tell the victim the reason for his departure. The Shoemaker's Wife fights with everyone who comes into contact with her, from her husband to the mayor and the neighbours: her communication with others is abrupt and confrontational. It is only with <i>El niño</i> that the Shoemaker's Wife can have any form of constructive communication. Their fluid relationship can be explained by the fact that their communication happens in the realm of an imaginary reality in which she seeks refuge from a hostile community. With the Shoemaker's return to his wife their communication is restored, and they find reconciliation.</p> <p>In <i>Como agua para chocolate</i>, Tita's communication with her oppressors, Mamá Elena and Rosaura, is far from successful. Mamá Elena imposes her will on Tita through intimidation and violence, resulting in Tita's gradual detachment from her mother. Rosaura's communication with Tita is abrupt as she treats the youngest De la Gaza as an inferior. Their relationship is further worsened by Pedro's desire to be with Tita. Tita and Nacha's communication is essential for the young De la Garza's mental health. Nacha is portrayed as Tita's spiritual and culinary guide, and she becomes an emotional mother figure. After Nacha's passing early in the novel, she is transformed into a guardian angel for Tita, visiting her and providing down-to-earth advice on several occasions. Tita uses her culinary skills to communicate her feelings and emotions through her recipes. Gertrudis' sudden departure suggests her communication with the rest of the family is far from ideal as she never returns to the ranch. Tita's communication with open-minded Dr Brown is fluid and successful, and it is only Tita's love for Pedro that hinders their relationship.</p> <p>In <i>Todo sobre mi madre</i>, communication drives the film's plot forward and improves the characters' complex relationships. Despite Manuela's close maternal bond with Esteban, his <i>a mi vida le falta la misma mitad</i> exposes an emotional gap in his life and drives his quest to discover his father's identity. Esteban's death impedes Manuela's fulfilment of her promise to reveal the secret and triggers Manuela's trip to Barcelona. Manuela's restored relationship with Agrado highlights the relevance communication has in human interactions and transforms Agrado from being a prostitute to working with Huma in the theatre. Manuela's relationship with Rosa becomes an ideal mother-daughter bond as they share their emotional burdens, reaching a point of trust that causes Rosa to bequeath to Manuela her son. Rosa's <i>prométeme que no le ocultarás nada al niño</i> reminds Manuela of her past mistakes with her own Esteban. Manuela's conversation with Lola in the cemetery is one of the most emotional scenes in the film as Manuela breaks the news of the existence of their common son to her devastated former spouse. Manuela's insertion of herself into the lives of Huma and Nina reaches a point when they demand <i>una explicación</i>. Manuela's emotional account opens a new dimension in their relationship, causing her to form a close bond with Huma.</p>	

Question	Answer	Marks
3	<p><b>LA CORRUPCIÓN MORAL Y POLÍTICA</b></p> <p>Carlos Fuentes, <i>La muerte de Artemio Cruz</i>            Film: <i>La historia oficial</i> (Luis Puenzo)            Film: <i>El reino</i> (Rodrigo Sorogoyen)</p>	
3(a)	<p><b>‘La corrupción requiere la colaboración de la clase política’. Discute, dando ejemplos concretos.</b></p> <p>In <i>La muerte de Artemio Cruz</i>, corruption features across the social spectrum. However, corrupt practices are only viable with the collaboration of the political class. Fuentes places Artemio Cruz in Acapulco, whose construction during Aleman’s presidency epitomises the corruption that ran rife in Mexico during the period of industrialisation. Furthermore, Cruz reminisces about his close relationship with the <i>presidente</i>, both of whom profit corruptly from Acapulco’s development. The North American ability to purchase Mexico’s natural resources from corrupt landowners is facilitated by President Aleman’s government. Although Mexican law stipulates that mining concessions should be awarded to Mexican applicants, Artemio serves as a frontman for a pair of US miners and charges them \$2,000 to bypass the regulations. After Artemio amasses his business empire, he engages in the high-level corruption that was endemic in the late 1950s, in which policymakers and the ruling class are widely involved.</p> <p>In <i>La historia oficial</i> the corruption of the junta that has full political control over Argentina triggers the conflicts presented in the film. As the title of the film suggests, the dictatorship makes every attempt to cover up its human rights abuses, such as disappearances and murders of its opponents and the stolen babies’ scandal. The demonstrations by the Madres de la Plaza de Mayo blame the military junta for the forced disappearances and killings of their sons and daughter. One of Alicia’s history students, Horacio, points out that the victors write history, implying that he is aware of the horrors of the Argentine dictatorship. The film depicts the weakening of military rule, which allows characters such as Alicia to discover the regime’s atrocities, including the killing of Gaby’s biological mother. During her investigation Alicia finds out that stealing babies from victims of the dictatorship was a widespread practice promoted by the ruling military class, with the connivance of medics and the church. Likewise, financial corruption was used by the junta to enrich those politically loyal to them like Roberto and his group of cronies, whose wealthy life-style enjoys political protection until the dictatorship starts to come to unravel and they suddenly find themselves answerable for their actions.</p> <p>In <i>El reino</i> political corruption is central to the first scene of the film, in which senior members of the political party in control of the local government feast and brag about their illicit dealings at the expense of the taxpayer. These politicians’ aspirations to climb the party’s ladder appears to be motivated by greed and corruption since the higher ranks have access to higher-level corruption, greater profit, and more protection.</p>	

Question	Answer	Marks
3(a)	<p>La Ceballos, the Madrid-based leader responsible for disciplining Manuel, the on-the-rise regional vice-president, is fully involved in the circle of corruption. Manuel, who has already set his eyes on national politics, is caught on tape, and immediately shunned by Frias, his political godfather. Businessmen like Cabrera are heavily involved in financial irregularities that are instigated and facilitated by those in charge of the <i>ayuntamientos</i> and <i>comunidades autónomas</i>, without whom the corrupt network would collapse. Even the new arrival to the political party, high-flying former judge Alvarado, is implicated in the corrupt attitudes he is supposedly to purge.</p>	

Question	Answer	Marks
3(b)	<p><b>‘Analiza la degradación personal de los protagonistas de estas obras’. Discute esta afirmación, dando ejemplos concretos.</b></p> <p>In <i>La muerte de Artemio Cruz</i>, Artemio’s moral values gradually degrade throughout the novel. Having joined the Mexican revolution with the intention of fighting against the <i>latifundistas</i> and to defend the rights of the lower classes, he compromises his moral values and betrays his comrades. The more Artemio prospers, the lower he sinks morally. As a businessman and newspaper owner in Mexico City, he has dealings with the corrupt government, and he lobbies on behalf of North American interests in Mexico. The degradation and subjugation of women is ever-present in the novel since Teresa, Regina, Catalina and even Isabel Cruz are presented as victims of a system of male superiority. Catalina’s marriage to Artemio is perceived by both as a property transfer from father to husband to which no one seems to object. Female characters are generally portrayed as sources of pleasure and procreation. By contrast, Artemio thrives in Mexico’s misogynistic society.</p> <p>In <i>La historia oficial</i> the characters’ moral degradation becomes increasing apparent as the truth about the dictatorship and the stolen baby scandal surfaces. Alicia’s life as a fulfilled, wealthy, middle-class teacher and mother starts to crumble when her students open her eyes to the subversive work of Mariano Moreno, supposedly assassinated by the ruling authorities of his time. Her friend Ana’s testimony about torture and stolen babies leads Alicia to question whether her own adopted daughter was stolen from her biological family. Alicia’s personal life is finally shattered by the discovery that she was, involuntarily, part of the atrocious and corrupt system. Roberto tries to block her enquiries (<i>deja de pensar</i>). Her full understanding of his degradation arrives at the end of the film, when he uses a torture technique to punish and injure her. Roberto’s corrupt financial dealings show that he is fully integrated into the apparatus of the dictatorship. He is condemned by his father and brother for the way he has exploited his position. As military rule starts to collapse, so does his life. Shunned by his family, he ends the film at last facing accountability for his crimes.</p> <p>In <i>El reino</i> the corrupt, manipulative and impulsive Manuel is eager to enter national politics in Madrid where opportunities for corrupt dealings are more profitable. As his misdeeds become public, he is expelled from the party, degrading his public image. His dismissal is an attempt to cleanse the party’s image, but his decision to betray his collaborators in crime brings additional consequences. Both his daughter and wife are urged to leave the country, as he expects retaliation if he manages to expose the full extent of the party’s corruption. After having lost his job, his family, and nearly his life, he decides he has nothing to lose and aims at publicising the party’s doctored accounts. Amaia, the journalist interviewing Manuel, drops her moral standards on air as she tries to turn Manuel into a scapegoat to avoid incriminating politicians and businessmen. La Ceballos has no scruples over hiding her corrupt operations or subjecting Manuel to press scrutiny. As a former judge, Alvarado is expected to have high moral values, but his desire to punish La Ceballos suggests otherwise.</p>	

Question	Answer	Marks
4	<p><b>DICTADURA Y EL INDIVIDUO</b></p> <p>Ariel Dorfman, <i>La muerte y la doncella</i>            Film: <i>El silencio de otros</i> (Almudena Carracedo, Robert Bahar)            Film: <i>Rojo</i> (Benjamín Naishtat)</p>	
4(a)	<p><b>¿Crees que el uso de historias personales es un modo adecuado de ilustrar la herencia de la dictadura?</b></p> <p>Dorfman uses the characters in <i>La muerte y la doncella</i> to probe the workings of a post-dictatorship society and examine its impact at the individual level. Subtle associations are drawn between Gerardo, a member of the new Comisión Investigadora, and the former torturer Miranda: in Act One they are casually described as <i>almas gemelas</i>, both (ironically) said to be <i>amparando doncellas</i>. Both are machista: Paulina's regret over her abduction (<i>siempre fui demasiado obediente toda mi vida</i>) could equally be a reflection on her married life. She suffers <i>cierta histeria subterránea</i> in response to Gerardo's naive faith in the <i>tribunales de justicia</i>, but shows greater resolve than him in responding to Miranda. The domestic setting brings out the way that the weighty issues examined in the play affect everyday life: Miranda taunts Gerardo that he seems <i>incapaz de poner orden en [su] propio hogar</i>, while Gerardo accuses Paulina of wanting to <i>satisfacer tu propia obsesión</i>. She retorts by suggesting his image of her is that <i>antes era loca porque no podía hablar y ahora es loca porque puede hablar</i>, capturing the dilemma felt by victims of amnestied state oppressors. The couple's opportunity to make good on their longstanding pledge to <i>juzgar a estos hijos de puta</i> puts into their hands a responsibility usually exercised by the state, creating a dilemma to challenge both their moral values and those of the audience.</p> <p><i>El silencio de otros</i> focuses on specific victims of the Franco dictatorship and their campaign for justice. The personal stories make the narrative relatable and moving, giving it a universal appeal as well as bringing home how the legacy of <i>el franquismo</i> still overshadows modern Spain. The film opens with the elderly María Martín: although barely able to speak or walk, she nonetheless conveys the passion and dignity of her campaign to recover her mother's remains from a mass grave. Her subsequent death without achieving this goal illustrates the pathos of the <i>olvidados</i>. Asunción is more fortunate: such is her relief at the order to exhume her father that she exclaims <i>Ya me voy a morir a gusto</i>. The mothers' shared stories of baby abduction under the banner <i>Nos humilla la impunidad...</i> bring home the scale and impact of state abuse. Chato is the film's most relatable campaigner: the audience witnesses his commitment to the cause, his support for others, the gradual, measured revelation of what he endured - and the <i>rabia</i> with which he defied his captors. The struggle of these long-suffering, ordinary people takes on a heroic quality as they challenge an indifferent, uncooperative and morally compromised state.</p>	

Question	Answer	Marks
4(a)	<p><i>Rojo</i> illustrates how middle-class quiescence, corruption and a shared desire to avoid trouble provided fertile ground for dictatorship in mid-1970s Argentina. It does so by focussing on a small circle of characters in a provincial town. Claudio and his wife live a comfortable middle-class life, only vaguely aware that some of their neighbours <b>have started to disappear</b>. However, their indifference soon starts to look like complicity. Claudio's off-the-books property transaction and the genteel looting of the abandoned house are emblematic of corruption at a national scale and an inclination to exploit the misfortune of others. The arrival of Detective Sinclair prompts a self-serving response from the morally compromised Claudio. In parallel, the proto-fascist Santiago 'disappears' a fellow student in a manner that will become all too common under the dictatorship. Sinclair likewise prefigures what is to come by first declining to help the mother of the missing youth before then turning a blind eye to Claudio's culpability. In summary, Naishtat uses these personal stories to illustrate the pervasive moral decay that preceded the establishment of the dictatorship.</p>	

Question	Answer	Marks
4(b)	<p><b>Evalúa cómo se trata el tema de la memoria y el olvido en las obras que has estudiado.</b></p> <p>In <i>La muerte y la doncella</i> Paulina uses memory as a way to achieve justice. She traps Miranda into activating the memories that he has denied, thereby confirming in his confession that he was indeed her torturer. Gerardo accepts her <i>necesidad de poner en palabras lo que nos pasó</i>, accepting that it is <i>una necesidad que tiene el país entero</i>. He even describes Miranda as her <i>terapia</i>. Ironically, in Act 2, she speaks to her captive as though he were a <i>confesor</i>, revisiting memories of her abuse that she cannot share with others. Gerardo is hopeful that his Comisión will chart a course between memory and <i>el olvido</i> to uncover the truth, but the capture of Miranda tests his resolve. Paulina accuses Gerardo of a <i>borrón y cuenta nueva</i> approach to the past, while he warns that <i>nos vamos a morir de tanto pasado</i>. She demands to know whether <i>me estás pidiendo que olvide</i>, and forces a moral response from him by having him recall out-loud the torture and rape she suffered. She also uses their oath from fifteen years earlier - <i>algún día vamos a juzgar a todos estos hijos de puta</i> - to secure his cooperation. Paulina's actions are therefore an antidote to <i>el olvido</i>, and a mobilisation of memory to secure a degree of justice.</p> <p><i>El silencio de otros</i> portrays the modern Spanish state as founded on the principle of <i>olvido</i>. Archive footage shows Transition politicians telling parliament that <i>el olvido</i> was <i>la única manera de poder darnos la mano sin rencor</i>. Modern-day citizens' testimony demonstrates that <i>franquista</i> crimes are not taught in Spanish schools, and that some Spaniards favour <i>olvidar todo y salir adelante</i>. Torture victim Felisa Echevoyen concedes that even anti-Franco activists like her colluded in <i>el silencio</i> in order to <i>borrar de nuestra cabeza toda aquella represión</i>. However, <i>las personas no olvidan fácilmente</i>, a point reiterated by the UN rapporteur. The film itself becomes an important repository for the surviving victims' memories. One of them, Chato, draws comfort from seeing how victims of the Argentine dictatorship are commemorated in Buenos Aires and wonders when the site of his torture in Madrid will open to the public. Judge Servini notes that Latin American equivalents of the <i>pacto del olvido</i> have largely proved unsustainable. The Spanish campaigners celebrate local authorities changing place names that commemorate the dictatorship. El Mirador de la Memoria in Cáceres is an evocative symbol that recurs throughout the film, sometimes accompanied by recordings of victims' testimonies on the soundtrack.</p> <p>Critic Alci Rengifo has remarked that 'the cinema of Latin America is still carrying the beacon of refusing to forget, with its insistence on remembering the nightmares of yesterday'. <i>Rojo</i> stands in that tradition: the empowered characters wilfully forget the crimes that contribute to maintaining their social status, drawing on what one critic has called 'malevolent apathy' as an anaesthetic for their conscience.</p>	

Question	Answer	Marks
4(b)	<p>In <i>Rojo</i> it becomes part of the strategy they use to protect themselves from the impending conflict. In focusing on secrets and lives suddenly interrupted by violence, the film examines how a short-term moral eclipse, born of perceived necessity, becomes a permanent moral shutdown. Claudio and his wife suppress the death of the stranger, but the film illustrates that memory has a way of fighting back: detective Sinclair forces Claudio into a process of recollection, thereby compromising his self-image as a figure of moral standing. He seeks refuge in denial, in much the way that Argentine society will respond to the dictatorship. Sinclair's remark that <i>la gente tiene muy mala memoria</i> seems like an invitation to collude in an officially sanctioned act of forgetting.</p>	

Question	Answer	Marks
5	<p><b>CANTANTES ICÓNICOS DEL MUNDO HISPANO</b></p> <p>Film: <i>Violeta se fue a los cielos</i> (Andrés Wood)            Film: <i>Chavela</i> (Catherine Gund, Daresha Kyi)            Film: <i>Camarón</i> (Alexis Morante)</p>	
5(a)	<p><b>Evalúa el impacto de la vida personal de los/las cantantes que has estudiado en sus respectivas obras. Contesta dando ejemplos concretos.</b></p> <p>Violeta's tragedy hangs over <i>Violeta Parra se fue a los cielos</i> from early in the film. The ominous close-up of the eye and the flash forwards to the <i>carpa</i> create the impression of inescapable, life-long suffering. Her distrust of authority, going back to her schoolteacher father, complicates her life and colours her lyrics (<i>Qué pena tiene el alma</i> plays over the scene of his drunken violence). She relates more closely to <i>la gente</i>, and turns to popular tradition as the basis for her own distinctive style of song. This may partly reflect her own part-<i>indígena</i> ancestry, and a push-back against the prejudice that encounters. Ironically, she is more widely appreciated outside Chile than at home, (<i>quedarme en Chile habria sido enterrarme en vida</i>). Her negative self-image jostles with her confidence in her own talent, fuelling her mood swings and manic depressive tendencies and generating songs that one critic has called 'emotionally resonant wails of romantic pain and social injustice'. Her enthusiasm for the <i>universidad del folklore</i> project and her composition of <i>Gracias a la vida</i> contrast with her alienation (eg when performing in the French club or the Chilean congress) and devastation at Gilbert's departure, prompting the <i>cuánto será mi dolor</i> refrain of <i>Maldigo del alto cielo</i>. The <i>carpa</i>, initially the focus of her idealism, becomes a symbol for the disillusionment of a soul that cannot find peace.</p> <p>In <i>Chavela</i> the emotional intensity that characterises the singer's work is attributed to the suffering she endured in her personal life. She felt unloved in childhood, rejected by her family because she did not conform to the feminine stereotype: this made it <i>difícil quererse a una misma</i> and was a factor in her urge to leave her native Costa Rica. <i>Hasta el final le dolió</i>, says Laura García Lorca, who goes on to describe how, as a performer, Chavela channelled these feelings of loneliness and abandonment and transformed them into an expression of catharsis and joy. She carved out a niche in the Mexican art scene, but found herself defending what Bosé calls her <i>libertades desde música a sexualmente</i>. At the end of the film she remarks that <i>con tu verdad sales adelante: cuesta mucho, sufres mucho, pero sales adelante</i>. She also refers to having much emotional baggage to unpack when she performs on stage. The main afflictions of her adult life were alcoholism and <i>soledad</i>: she called the former <i>una enfermedad del abandono</i>, and the latter her <i>compañera más fiel</i>. Nina (Alicia Pérez Duarte) is credited with giving Chavela a sense of belonging and enabling her to overcome her alcoholism, thus enabling her to resume her artistic career and reach new heights of success.</p>	

Question	Answer	Marks
5(a)	<p>In <i>Camarón</i> both narrator and protagonist emphasise the importance of the latter's roots in the <i>gitano</i> community of southern Spain. This is initially associated with economic hardship: Camarón was born <i>en la otra isla - la de la miseria</i> (in contrast to the stylish neighbouring area). The hardship of <i>la fragua</i> was a factor in his father's early death, as reflected in <i>Otra galaxia</i>. Socially, the environment was one of communal sharing and support, with his mother's flamenco singing drawing many visitors to their home. The film describes flamenco in the 1950s as <i>lo subterráneo, lo popular</i>. Poverty and the flamenco tradition led Camarón to start singing in bars while still a child. His talent eventually led him to Antonio Mairena, Paco de la Lucía, Ricardo Pachón and others: from these encounters emerged the styles associated with Camarón, principally <i>canastera</i> and <i>nuevo flamenco</i>. The film associates terms such as <i>pureza, duende</i> and <i>sacrificio</i> with the gypsy tradition, all of which are shown as significant influences on Camarón's aesthetic. Madrid (<i>la bohemia de Camarón</i>) and <i>los estupefacientes</i> both lure him away from his origins and vocation, but his roots are strong: he re-establishes a home base in the south, baptises his children in the church where he was baptised, and records <i>Soy gitano</i>, the <i>himno</i> of his community.</p>	

Question	Answer	Marks
5(b)	<p><b>En tu opinión, ¿de qué manera enriquecieron los/las cantantes que has estudiado la cultura de su sociedad? Contesta dando ejemplos concretos.</b></p> <p>In <i>Violeta Parra se fue a los cielos</i> the protagonist is portrayed adapting ancient musical traditions into a <i>nueva canción</i> format. She thus establishes a new autochthonous tradition that influenced Latin American folk singers both during and after her lifetime. Her commitment to popular culture is illustrated firstly through her laborious journeys to isolated communities to record their song traditions, and later her foundation of the Peña, which she ironically dubs <i>la universidad del folklore</i>. The relative failure of Santiago residents to respond to the Peña was a contributory factor to her disillusionment and suicide. Another irony is that her songs drew greater appreciation outside Chile than in her home country, whose response is represented by a sceptical and at times hostile television interviewer. Parra's lyrics such as <i>El sacristán</i> and <i>Miren cómo sonríen</i> offered Chileans a satirical and subversive perspective on figures of authority, while <i>Arriba quemando el sol</i> reaches out in solidarity to a working-class audience. Songs like <i>Gracias a La Vida</i> or <i>Volver a los diecisiete</i> are celebrations of life with a universal appeal.</p> <p>Chavela added emotional depth and commitment to the established Mexican song tradition. She became known as the best interpreter of the songs of the prolific <i>ranchera</i> composer José Alfredo Jiménez, drawing the audience into a new appreciation of the lyrics through what Almodóvar calls <i>una comunicación muy profunda</i>. Her <i>ranchera</i> act was distinctive not least because she dressed in the typical style of male performers. She was a popular cabaret attraction, but was not booked for the top concert halls until her late-career resurgence, at a time when social attitudes had become less homophobic and more inclusive - a change attributed to Chavela by former senator Jiménez. She demonstrated to a <i>sociedad profundamente hipócrita</i> that <i>las libertades desde música hasta sexualmente</i> could be upheld while still respecting shared social values. More broadly, she dedicated her work to the advancement of women, and demonstrated that afflictions such as emotional instability and alcoholism could be overcome.</p> <p>Camarón started out performing in flamenco bars frequented by well-off locals in Seville and Madrid, thereby contributing to the vitality of the flamenco tradition in the 1960s and 70s. However, his contribution reached a new level when he began performing and recording with Paco de Lucía. The latter described Camarón as <i>revolucionario - el símbolo del flamenco joven: no podía imaginar que se cantara así</i>. Their partnership generated many successful recordings, but there came a point where, according to promoter Juan Peña, flamenco needed to be reimagined in order to reach <i>la masa grande</i>. Hence Camarón's partnership with Ricardo Pachón on <i>La leyenda del tiempo</i>, an album seen as <i>referente del nuevo flamenco</i> - its fusion with rock/blues indicated by the use of instruments such as electric guitar, bass and drums. Camarón took flamenco even deeper into new territory by incorporating elements of Lorca, tango and orchestral music into his recordings, and by performing and recording in France and the UK, earning the description <i>renovador y polémico</i> in the Spanish press. Nonetheless, as he states towards the end of the film, he remains conscious that <i>los gitanos han visto en mi un modelo</i>, and he leaves them with <i>Soy gitano</i>, the biggest selling flamenco record ever and <i>el himno de un pueblo</i>.</p>	

Question	Answer	Marks
<b>TEXTS</b>		
6	<b>Sor Juana Inés de la Cruz, <i>Los empeños de una casa</i></b>	
6(a)	<p><b>Comment on the following extract, explaining its context and how it reflects the main themes in the play. Add any other comments on content or style you consider of interest.</b></p> <p>This extract comes from the first <i>jornada</i> when Don Juan, in Don Pedro's house, addresses a person whom he believes to be Doña Ana. Doña Leonor's <i>me juzgáis otra</i> is her attempt to convince him otherwise, but his excessive <i>pasión</i> clouds his mind. Furthermore, his dominant attitude and anger is exacerbated as his conversation with Doña Leonor progresses and he is not able to see her face. As his frustration increases, he suspects Doña Ana is going to betray him and he resorts to calling her a <i>tirana</i>. His verbal threats turn physical as he <i>cógela de un brazo</i> to violently assert his control over the person he still believes to be Doña Ana. The extract exposes Don Juan's <i>machista</i> attitude and, by extension, the harassment Doña Ana and Doña Leonor suffer in the play's patriarchal environment. The comical tone in the scene serves the purpose of ridiculing Don Juan as he is outwitted by Doña Leonor.</p>	
6(b)	<p><b>“<i>Los empeños de una casa</i> criticises women's place in society.” Discuss with reference to characters and themes in the play.</b></p> <p>Sor Juana's characterisation of Doña Leonor and Doña Ana flies in the face of conventional perceptions of femininity, and can be considered her critique of domineering men. Both are strong women whose actions determine the men's decisions. Doña Leonor describes herself as beautiful and given to intellectual pursuits from a young age. Her biggest 'sin' in the play is to compromise her honour by fleeing with the man whom she has herself chosen to marry. As an unmarried woman outside her father's household, she challenges conventional ideas of family honour. Moreover, Doña Leonor's background renders her practically unmarriageable since she has noble blood but no economic power. Doña Ana's portrayal places her closer to a stereotypical male figure in this literary context since she resorts to manipulation to achieve her goals and thus subvert patriarchal domination. Castaño, the cross-dressed comic figure, also overturns gender stereotypes, thereby also undermining convention.</p>	

Question	Answer	Marks
6(c)	<p><b>What do you consider to be the genre of <i>Los empeños de una casa</i>? Make reference to characters and themes in your answer.</b></p> <p><i>Los empeños de una casa</i> has the features of a <i>comedia de enredos</i>, of which it parodies certain aspects. It also has features of moral drama where Sor Juana uses gender conflict to criticise patriarchal traditions. The principal love triangle in the play involving Don Carlos, Doña Leonor and Don Pedro sets the scene for the <i>enredo</i> that is concluded when each one of the characters finds love. Exceptionally, Don Pedro is unsuccessful, and he is left paired up with Castaño dressed as a woman. Sor Juana satirises courtly love with devices like cross-dressing, comedic dislocations and by switching traditional gender roles.</p> <p>As a moral drama, the play contains a series of parallel and complimentary conflicts between gender groups on one side and social classes on the other. The two female protagonists, Doña Ana and Doña Leonor, are separated by honesty rather than beauty. Interconnections and transgressions are aimed at dramatically persuading the audience to question courtly values, as well as the patriarchal notions that sustain them.</p>	

Question	Answer	Marks
7	<b>César Vallejo, <i>Selected Poems</i></b>	
7(a)	<p><b>Analyse this passage, giving its context and discussing its significance in the collection. Include any comments on content or style that you consider significant.</b></p> <p>This poem (<i>Trilce LVIII</i>) is one of several in the collection that explore imprisonment and the poet's connection with his mother through time. Its most striking features are perhaps the prison setting, graphically established in the first line (<i>la celda, lo sólido</i>), and its fluid time shifts between past and present. The cell may be solid, but its recesses <i>se acurrucan, ...se doblan</i>, outside the normal constraints of reality. In the third and fourth stanzas both time and space expand: the cell becomes <i>lo líquido</i>, allowing the poet to conjure a childhood scene of riding and <i>horizontes</i>. The fifth stanza merges eating scenes from past and present, the two connected through a <i>cuando</i> that extends beyond its conventional meaning. The free associations of the next two stanzas also seem to cover different time periods. Temporal fluidity extends into the two stanzas after that, where past events are recalled as though from an imminent future (the poet incarcerated as an adult feels remorse for childhood misbehaviour which he undertakes not to repeat). By the final stanza the cell has transformed further, being no longer solid nor liquid, but gas. It could be argued that the poet's memories have undergone a similar change of state in the way they have reworked time in this poem.</p>	

Question	Answer	Marks
7(b)	<p><b>‘Vallejo sees salvation as achievable through family bonds.’ Discuss this claim, giving examples from the poems in this collection.</b></p> <p>It is questionable whether in this collection Vallejo sees salvation as achievable. However, some poems about family bonds offer a degree of hope. <i>El buen sentido</i> is a reflection on the lifelong process of leaving and then returning to the mother, whether as a baby leaving the womb or an adult heading out into the world, knowing he will return to her in the next life when he too dies - a salvation of sorts. In <i>Trilce LXV</i> he returns home to a building that has come to represent through its very architecture his <i>muerta inmortal</i> mother: she has become eternal, and her love a cure for all the world’s ills. In <i>Trilce XXIII</i> the mother’s bread is associated with <i>hostias</i> (part of the eucharist through which salvation is achieved). <i>Enereida</i> celebrates the long life enjoyed by the poet’s father as eternity waits to receive him. Nonetheless, family associations are not always comforting. <i>A mi hermano Miguel</i> recalls happy times playing together, but the dominant theme is the poet’s anguish at Miguel’s early death. In <i>Trilce III</i> the poet suffers the trauma of abandonment by his mother and siblings, and in <i>Trilce XXVIII</i> and <i>LXI</i> the family home has become a mournful place following the death of his parents.</p>	
7(c)	<p><b>‘Not all is doom and gloom in Vallejo’s work.’ Is this true of the poems you have studied?</b></p> <p>Editor Stephen Hart describes the ‘two overarching themes’ of Vallejo’s ‘poetic vision’ as ‘existential suffering and the solidarity of the family unit’. The former predominates in the <i>Los heraldos negros</i> section, where the opening poem of the same name offers a remorseless catalogue of pain, frustration and anguish. This is followed by <i>La de a mil</i>, with its depiction of an uncaring and arbitrary God (a theme reiterated in similar terms in <i>Los dados eternos</i>). <i>El pan nuestro</i> is a guilt-ridden reflection on being alive, and voices a fear of death that also predominates in <i>La cena miserable</i>. Even in <i>Voy a hablar de la esperanza</i> the poet describes the dominant and inescapable feature of his life as suffering - not hope. Nonetheless, there are exceptions to the gloom. <i>Enereida</i> celebrates the the poet’s father reaching old age: although he is now <i>desconocido, frágil</i>, he walks in the <i>mañana apacible</i> of a <i>día eterno</i>, with a <i>futuro... de inmortales rosas</i>. References to <i>gracia, amor, caridad</i> suggest a confluence of positive religious and family themes. <i>Enereida</i> is not unique: there are other upbeat moments in <i>Trilce LXV</i>, where the poet portrays his mother’s love as a cure for all ills, and <i>El buen sentido</i>, where he finds comfort in his eventual return to his mother in death. One could also argue that Vallejo’s expressive and vibrant language adds positive energy to the collection.</p>	

Question	Answer	Marks
8	<b>Juan Rulfo, <i>Pedro Páramo</i></b>	
8(a)	<p><b>Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</b></p> <p>This extract is located at the end of the novel shortly after Abundio stabs Pedro Páramo to death and reveals his awareness of retribution for his actions. The villagers' hatred for the <i>cacique</i> is represented by Abundio's fatal stabbing. Pedro's denial to give Abundio, another one of his illegitimate sons, money for Refugio's funeral appears to be the motivation for the attack. The patriarch's determination to bring misery to Comala following Susana San Juan's death culminates ironically in his own death. However, despite being <i>acostumbrado a ver morir cada día alguno de sus pedazos</i> the rich imagery generates a vivid description of Pedro's final moments and his unfulfilled feelings for Susana. Pedro's body perishing as his <i>mano izquierda caía muerta</i> and, contrary to his beloved Susana, he <i>tenía miedo de las noches</i>, illustrates the beginning of his dramatic and ambiguous death. The writer's use of the imperfect tense in <i>su corazón se detenía</i>, contributes to making the boundaries between life and death unclear. Rulfo's characterisation of Pedro as remorseful and full of guilt in his deathbed suggests that the power and intimidation Pedro once cherished has lost its meaning. He joins the purgatory of Comala, to be haunted by the <i>fantasmas</i> he fears.</p>	
8(b)	<p><b>'Susana San Juan embodies female resistance in Comala's patriarchal society.' Discuss with reference to characters and themes.</b></p> <p>The character of Susana San Juan challenges the traditional perception of the docile and submissive wife expected to marry a <i>cacique</i> like Pedro Páramo. Susana's behaviour, rejection of Pedro and violation of social norms undermine Pedro's reputation and personal happiness. Unable to interact with Susana, Pedro is alone, despite her presence in the Media Luna ranch. Her passion for Florencio transcends death and constitutes an affront to Pedro's <i>machismo</i>. Susana's triumph is prefigured in the novel when, as a child, Bartolomé, her gold-hungry father, made her descend into graves only to find a skull, a representation of death. Bartolomé's attempts to control Susana are futile and he grows increasingly angry as she calls him by his first name. Padre Rentería is the third patriarchal figure to whom Susana stands up. When the priest comes to announce Florencio's death, she refuses to see him. Unlike most of Comala's residents, Susana deals with her grief by refusing to feel shame, challenging the expectations and moral code of the patriarchal society and refusing to justify her decisions.</p>	

Question	Answer	Marks
8(c)	<p><b>Why do you think Rulfo includes multiple narrators in the novel, and what effect does this achieve?</b></p> <p><i>Pedro Páramo</i> has several narrative voices that contribute to the structural complexity of the novel. The first half is solely narrated by Juan Preciado, as he recounts his journey from Sayula until the moment when the reader discovers that he has died, and he is able to hear the voices of the spirits that haunt Comala. In the second half of the novel, the narrative centres mainly on the stories of Pedro Páramo and Susana San Juan, who both narrate particular passages. An omniscient third person narrates other parts of the text, while Rulfo also incorporates direct speech to give control of the narrative to other characters. The multiplicity of narrators elevates the novel's complexity and challenges the trustworthiness of the narrators' accounts, enlisting the reader's participation in piecing the narrative together. The variety of narrative voices broadens the interpretation of the story that unfolds thematically rather than chronologically, leading itself to recurrent changes in perspective.</p>	

Question	Answer	Marks
9	<p><b>Laura Restrepo, <i>Dulce compañía</i></b></p>	
9(a)	<p><b>Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</b></p> <p>This extract is from the last part of the novel, immediately after the narrator describes the disappointment of the inhabitants of Galilea following the birth of Mona's baby girl. The locals' <i>decepción</i> with the unfulfilled prophecy brings the journalist some relief as the Bella Ofelia is accepted in the community without the stigma of being the son of the Ángel. Mona reveals that the Ángel was named Manuel, although it remains unclear whether he was ever baptised or whether the Muñís chose the name because of its biblical meaning: "God is with us". At this point, the novel highlights the women's success in overriding the patriarchal tradition by taking control of the local customs, since the naming of Manuel follows a female line from the Muñís to Mona and from her to Bella Ofelia. Furthermore, the narrator makes recurrent references to Bella Ofelia's <i>clarividencia</i> or her ability to <i>alumbrar</i>, but having been born a girl rules out any divine qualities in the eyes of the <i>machista</i> community of Galilea. Other than the Ángel, Orlando appears to be the only male figure in the <i>mundo femenino</i> surrounding Mona.</p>	

Question	Answer	Marks
9(b)	<p><b>‘The Angel becomes the anti-hero in the novel.’ Discuss with reference to characters and themes.</b></p> <p>The Ángel of Galilea becomes an iconic hero for the majority of the slum’s inhabitants. With the exception of the MAFA (<i>Muerte al falso ángel</i>) and Padre Benito, the locals perceive the Ángel as a god-like figure bringing them the kind of hope that neither the Church nor state are able to provide. Furthermore, the Galileans have to suffer repression by a gendered regime shaped by Catholic constructions of social difference in an apocalyptic and militarised environment. The Ángel’s mere presence consoles them and gives them a sense of pride despite his lack of interaction with the Galileans. The Ángel has found refuge in Bogota’s poorest slum, whose inhabitants feel abandoned by the authorities, and where hope and charity have long ago disappeared. His silence reflects the community of Galilea’s lack of voice in the unequal Colombian society. As the plot evolves and social tensions mount, the Ángel ends up <i>derrotado y caído</i>, exhausted by the emotional demands but without losing his divine aura (<i>seguía siendo un dios</i>) and thus becoming a true but unexpected hero for the low social classes in Galilea.</p>	
9(c)	<p><b>‘The Angel brings redemption to the women in Galilea.’ Discuss with reference to characters and themes.</b></p> <p>Mona’s journalistic investigation of the mysterious Angel of Galilea brings her to one of the city’s poorest quarters where she will see her life transformed physically and emotionally. In her incursion into Bogota’s <i>barrio marginado</i>, lacking basic resources and even physically isolated, she is moved by the humanity she encounters and the hospitality of the local community of which she will eventually become a part. As Mona struggles to deal with her emotional involvement with the Angel she turns for psychological support to her friend Ofelia. The search to find an explanation for the supernatural events in Galilea turns into a journey of self-discovery for the reporter. Mona feels that her mystical connection with the Angel makes her existence meaningful, as does their daughter’s birth. The reporter’s emotional involvement with the Angel, and by extension with the local community in Galilea, makes her take sides, as she did in the past with the Sandinistas. She chooses to stand by the poor, thereby abandoning her professional neutrality. Ara, the Angel’s presumed biological mother, finds redemption in becoming the scribe of a son that was taken away from her at birth. The Muñis sisters rejoice at the increasingly superstitious community the Angel has inadvertently contributed to creating.</p>	

Question	Answer	Marks
10	<b>Gabriel García Márquez, <i>Del amor y otros demonios</i></b>	
10(a)	<p><b>Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</b></p> <p>This extract is from chapter 2, months after Sierva María's (SM's) dog bite, with the risk of contagion now low. References to <i>el mundo</i>, <i>la Flota</i>, the <i>feria</i> and Seville evoke the setting and period of the novel. SM's father tries <i>enmendar el pasado y conquistar el corazón de la hija</i>. This entails ridding her of the culture of the slave quarters (the <i>felicidad</i> of line 1 is hitherto a quality associated only with the slave community, described as SM's <i>verdadera familia</i>). Although his efforts find <i>una resonancia inesperada</i>, the more profound <i>cambio de naturaleza</i> affects the Marquis rather than SM, and his actions suggest that he is at last starting to love her. Her openness to learning about European culture arguably justifies Delaura's later conclusion that she only acquired <i>costumbres de los negros</i> because of her earlier <i>abandono</i> by her parents. The <i>canciones de antaño</i> prompt her question about whether <i>el amor lo podía todo</i>, which prefigures the courtly love theme later in the narrative, as does her father's equivocating reply. The closing line of the extract is a typically striking magical realist image, revealing the superstition of the time concerning the power of rabies over its victims and dashing the <i>buenos presagios</i> mentioned earlier in the passage.</p>	
10(b)	<p><b>Discuss the development of Cayetano Delaura during the novel.</b></p> <p>Delaura's development illustrates the gulf between dogmatic Catholicism and love. Although ostensibly a zealous servant of the Inquisition, his encounter with Sierva María (SM) undermines his ecclesiastical vocation. Having mysteriously dreamt of her even before they meet, he feels a <i>temblor</i> on entering her cell, and responds with humanity rather than dogma to her plight. He later realises that SM represents <i>algo inmenso e irreparable en su vida</i>. He experiences love as a <i>materia turbia que le impedía vivir</i>: in quoting Garcilaso he expresses the notion of courtly love – the struggle for an unattainable woman. To calm his desires he writes fevered verse, flagellates, and confesses to the Bishop. His secret trysts with SM lead him to reflect ruefully on <i>los yermos de la pureza</i> that he has known, in contrast to the <i>amor libre</i> she witnessed among the slaves. This insight marks his rejection of Catholic orthodoxy: asserting his belief that the Holy Spirit <i>toma más en cuenta el amor que la fe</i>, he resolves <i>huir lo más lejos posible de la opresión del mundo cristiano</i>. However, he is ineffectual in rescuing SM: living out his life at the leper hospital seems both a punishment and a penance for him as both victim and agent of Catholic oppression.</p>	

Question	Answer	Marks
10(c)	<p><b>Examine the portrayal of demonic possession in <i>Del amor y otros demonios</i>.</b></p> <p>The narrative voice in <i>Del amor y otros demonios</i> frequently merges with the characters' superstitious outlook on demonic possession, adding potency to the narrative and challenging readers to suspend disbelief. The text both credits and dismisses claims of Sierva María's (SM's) possession: thus the narrator says that SM told Martina Laborde <i>la verdad</i> after declaring <i>tengo adentro un diablo</i>, but when she later indulges Martina's notion of <i>negociar con demonios</i> he calls it <i>picardía</i>. For the nuns, <i>nunca como entonces era tan agitada y libre la vida del convento: una niña endemoniada tenía la fascinación de una aventura novedosa</i>. Ironically, this could also be said of the novel's title and subject matter, and when the narrator says of the <i>abadesa</i> that <i>todo lo cotidiano tenía para ella algo de sobrenatural</i>, it is a phrase that aptly describes García Márquez's magical realist style. When the Bishop refers to SM's <i>convulsiones obscenas</i> and <i>jerga de idólatras</i>, he is condemning Yoruban culture in a child of European descent. Demonic possession is what he calls this breach of the race/caste system on which colonial privilege depends. Abrenuncio, ostracised as a Jew and a man of reason, sees through the Catholic conflation of rabies, possession and madness. Delaura, a product of the Inquisition, is unable to view his passion for SM as anything other than demonic.</p>	

Question	Answer	Marks
11	<b>César Aira, <i>La villa</i></b>	
11(a)	<p><b>Analyse this passage, giving its context and discussing its significance in the novel. Include any comments on content or style that you consider significant.</b></p> <p>The extract is from chapter XI, after Cabezas discovers that Dr Plaza and the television reporters have transposed his identity on to that of Cynthia Cabezas' father. This is the <i>malentendido</i> to which the second sentence refers. The text at this point has become free indirect speech, with the short opening sentences expressing Cabezas' resignation at the misrepresentation. In thoughts mediated by the author, Cabezas tells himself that such things sort themselves out <i>en una especie de misterio</i> - the narrator typically finding an explanation for events in mystery, magic and ambiguity. The fifth sentence (<i>sentía...</i>) reverts to third-person narrative, alluding to Cabezas' <i>desaliento</i> and the almost biblical-scale deluge. The narrative returns to Cabezas' thoughts as he contemplates his fate in terms reminiscent of Shakespearian tragedy: the world as <i>el mar del error</i>, the accumulated television reports like <i>un sueño</i>, the pathos of his fate as an <i>eterno fugitivo</i>. The narrator ends the paragraph describing how Cabezas feels alienated from humanity: <i>lo humano tenía remedio</i>, but he is <i>irremediable</i>. The second paragraph depicts the judge renewing her pursuit in spectacular style for the cameras. The phrase <i>nunca se equivocaba porque era la acción misma</i> is a satirical reference to television, but could equally be applied to the judge. Spectacle matters more than truth or justice: she becomes an archetypal screen action figure, complete with her samurai attendants.</p>	

Question	Answer	Marks
11(b)	<p><b>Examine the significance and portrayal of the shantytown in <i>La villa</i>.</b></p> <p>The novel's title suggests that the shantytown is Aira's main inspiration for writing this text. It is a source of fascination for both the main protagonists and the narrator, and becomes a springboard for the narrator's idiosyncratic reflections on human agency, purpose and perception. From the outset Aira depicts the <i>villa</i> as a <i>lugar mágico, extrañamente iluminado</i> at the end of an avenue that <i>no tenía otra salida</i>. This <i>impresión fantástica</i> is sustained throughout the novel. The <i>villa</i> becomes a place of dreams with its own laws of geometry: all streets lead away from the centre, water only flows towards the periphery, and it can revolve on its axis. Its construction reflects new kinds of ingenuity, e.g. the inhabitants' creative use of electricity, a force which <i>los burgueses</i> fear. In plot terms, the shantytown draws Maxi into exploring an unfamiliar reality, mediated to the reader through him and the narrator. It provides a setting for sub-plots, whose endings are variously happy (Adelita/Alfredo) or violent (Cabezas). Indeed, the shantytown itself helps to frustrate Cabezas' plan to murder Maxi, thereby repaying his kindness to the <i>cartoneros</i>. Beyond that, Aira uses it to extend the <i>realismo mágico</i> tradition of Latin American literature to a setting of urban poverty in a way that emphasises the decency, needs and ingenuity of the people there without patronising them.</p>	
11(c)	<p><b>Analyse Aira's portrayal of the main characters in <i>La villa</i>, giving examples from the text.</b></p> <p>Maxi is strongly depicted from the outset of the novel, with the author/narrator keen to establish that his motivation for helping the <i>cartoneros</i> is neither self-sacrifice nor altruism. Likewise, Aira avoids portraying Cabezas as a stereotypical fallen angel by alluding to the adverse social and family circumstances that left him no option but to turn to the bad. In a typically intellectual digression, the narrator also points out that Cabezas and Maxi are at opposite philosophical poles, with Maxi pursuing an <i>empresa lineal</i> in contrast to Cabezas' misguided reliance on <i>una razón trascendente</i>. Aira gives us a less esoteric and even touching portrayal of Adela and Alfredo, both paragons of humility and authenticity in a harsh world: their love is saved by Maxi's altruistic goodness, which will allow them to escape the <i>espejo...hacia la realidad</i>. The portrayal of Judge Plazas is a spectacular addition to the closing chapters: her populist, action-orientated command of the <i>reino de las imágenes</i> prefigures 21st century reality. However, there is no conventional hero in the world of <i>La villa</i>: the irony is that Maxi, the closest that the novel comes to a hero, sleeps throughout the denouement.</p>	

Question	Answer	Marks
12	<b>Joaquín Sabina, <i>Nos sobran los motivos</i></b>	
12(a)	<p><b>Analyse this lyric, with reference to any stylistic features that you consider of interest. Include any comparisons or contrasts with other lyrics in this collection that you consider significant.</b></p> <p><i>Calle melancolía</i> is a work of Sabina's early song-writing career. The vivid images and language depict the poet's alienation from the urban environment around him, with terms like <i>niegan/esconden</i>, <i>vómito de humo</i>, <i>desolado</i> conveying his disillusion, as do images such as the <i>yegua sombría</i>, <i>barco enloquecido</i>, <i>cuesta del olvido</i> and others. Several of the lines feature strikingly beautiful language (eg <i>Busco acaso...</i>, <i>Ya el campo...</i>, <i>Como quien viaja...</i>, <i>Trepo por...</i>) that bear comparison with his best work. There is a clear structure which begins with the aimless walk through the impersonal <i>barrio</i>, where even the brief glimpse of spring in the countryside is blocked by the <i>tren interminable</i>. Line 20 suddenly introduces <i>te</i> as the object of the narrator's search - as distinct from the plural <i>no preguntéis</i> of line 2 (a self-conscious nod to his audience). This <i>te</i> is further defined in lines 24 and 25 as an intimate partner who is now only a memory. At the same time, the narrator emerges as angry, lonely, confused and self-loathing (<i>Soy / Esa absurda epidemia...</i>). The refrain is arguably out of character with the verses, in that it swings the spotlight away from the setting and on to the narrator, portraying him with a degree of romanticised self-pity, unable to forge his own destiny for unexplained reasons. Overall, however, the lyric is a skilful expression of the torment of lost love.</p>	
12(b)	<p><b>With reference to this collection of lyrics, what do you consider to be the key qualities of Sabina's writing?</b></p> <p>Sabina's variety of subject matter, genre and tone has given his repertoire a lasting allure. The literary quality of his writing stands out, influenced by poets and lyricists from a variety of periods and settings. This in turn reflects his playful sensitivity to the culture of the Spanish-speaking world, to which many of the lyrics refer. In addition, he has cultivated a strong and often self-deprecating authorial identity as an unconventional and <i>risqué</i> commentator on contemporary life. Thus, he refers to a variety of nocturnal excesses in his lyrics, idealises the life-style of <i>el pirata cojo</i>, or, in <i>Una canción para la Magdalena</i>, urges his listeners to respond with compassion to prostitutes (<i>Las malas compañías son las mejores</i>). Such lyrics are permeated by a sense of lived experience, which makes all the more vivid the agonies of love related in <i>Así estoy yo sin ti</i> or <i>Que se llama soledad</i>. Lyrics such as <i>Ruido</i> or <i>Y sin embargo</i> leave a mark through their perceptive and unflinching portrayal of crises of the heart. Crucially, Sabina lightens the load with ironic and comedic pieces (<i>Pacto entre caballeros</i>, <i>19 Días y 500 noches</i>). His ability to observe the finer details of life (<i>Noche de boda</i>) and enjoy good times (<i>Y nos dieron las diez</i>) further universalises his appeal.</p>	

Question	Answer	Marks
12(c)	<p><b>Examine Sabina’s portrayal of women in these lyrics.</b></p> <p>The female protagonists of these lyrics are a diverse group, though in most cases their sexuality is an important feature of their portrayal. The most interesting female character in this collection is perhaps La Magdalena, <i>la más señora de todas las putas, ...dueña de un corazón tan cinco estrellas</i>. Both her physical appearance and personal - even spiritual - qualities are brought out in the lyric, which pays homage to prostitutes and, through the archetype of Mary Magdalene, to women in general. Barbi Superestar is perhaps the most fully drawn female character. Her story is narrated with a degree of cynicism bordering on disapproval as she uses her sexuality to advance herself. Other strong females include the protagonist of <i>Medias negras</i>: although initially defined by her provocative dress, she becomes an assertive force in the story, combining ruthlessness and charm. In some lyrics (eg <i>Y sin embargo, 19 días...</i>) female protagonists are crucial to the narrative but only sketched in terms of the narrator’s response to them. The eponymous Princesa receives unsympathetic, arguably machista treatment, despite being a victim of the ill-intentioned <i>gurú</i>. However, in <i>Y nos dieron las diez</i> the female protagonist arguably controls the male: she <i>reinaba</i> in the bar where they met, and she takes the initiative. Her subsequent disappearance could be read as an assertion of will over her frustrated, subordinate admirer. In <i>Rosa de Lima</i> Jimena (Sabina’s wife) is portrayed as friend, lover and equal - perhaps explaining why their relationship has endured.</p>	

Question	Answer	Marks
13	<b>Javier Cercas, <i>Soldados de Salamina</i></b>	
13(a)	<p><b>Comment on the following extract, explaining its context and how it reflects the main themes in the novel. Add any other comments on content or style you consider of interest.</b></p> <p>This extract is from <i>Cita en Stockton</i>, the last part of the novel, when Javier Cercas, the journalist, approaches the final stages of his investigation into the failed execution of Sánchez Mazas. Cercas’ interview with Miralles, the soldier that spared Mazas’ life, turns out to be a revelation for the journalist. The failed shooting appears to have been an anecdote used by the Francoist propaganda <i>triunfalmente</i> to vindicate Sánchez Mazas. As Miralles remembers the events that preceded the <i>fusilamientos</i>, he confesses to not having recognised the famous <i>falangista</i>, hence explaining Mazas’ failed shooting as fortuitous. The narrative’s focus shifts to the unsung hero Miralles, who spared the life of a stranger, thereby bringing a new and humane dimension to the text. In this way Cercas, the author, gives a voice to the forgotten protagonists of the conflict, suggesting that the <i>pacto de silencio</i> has turned into a state of collective amnesia.</p>	

Question	Answer	Marks
13(b)	<p><b>‘Cercas’ documentary style makes the novel a <i>relato real</i>.’ Discuss this view, making reference to specific characters and episodes.</b></p> <p>The novel is laid out as a journalistic investigation, implying that its content has a historical and real dimension. The idea of the <i>relato real</i> is recurrent in <i>Soldados de Salamina</i>, where historical and fictitious narratives are intertwined, creating an apparent contradiction. This emphasis is significant since, firstly, the narrator and journalist claims that the events described are historical and true and, secondly, the reader is constantly reminded that the account they are reading is a story where history and fiction coexist. Most of the characters are real protagonists of the Spanish Civil War, including Sánchez Mazas, Andrés Trapiello and Pere Figueras, that coexist with fictional ones such as Antoni Miralles. In addition, Cercas, the author, introduces real contemporary figures like Rafael Sánchez Ferlosio or Roberto Bolaño to add credibility to the narrator’s investigation. However, the distinction between historical and fictional characters and events is only a relevant one in the context of the novel’s genre.</p>	
13(c)	<p><b>Discuss the role of Sánchez Mazas’ character in the novel.</b></p> <p>The novel sets out as an investigation into the life of Sánchez Mazas after the narrator hears the anecdote of his escape from a firing squad. Rather than describing Sánchez Mazas as a politician, the journalist/narrator focuses the investigation on his personal characteristics, describing him as an intelligent and enlightened man with an ability to write novels and poetry. Aside from attempting to understand <i>falangismo</i>, the narrator appears to want to give a fair hearing to Sánchez Mazas’ politics as a defender of Francoism. Although Sánchez Mazas is the focal point of the novel in the first two chapters, and could therefore be perceived as the protagonist, there is a gradual shift away from the prominent <i>falangista</i> to giving a voice to the people who took part in the Civil War but whose participation was forgotten. In the writer’s own words, “Sánchez Mazas’ anecdote acts as a simple bait whose function is to take us to Miralles.”</p>	