

SPANISH LITERATURE AND CULTURE
SECTION II

Time — 1 hour and 40 minutes

4 Questions

YOU MAY USE THE PAGES THE QUESTIONS ARE PRINTED ON FOR TAKING NOTES AND PLANNING YOUR ANSWERS. NO CREDIT WILL BE GIVEN FOR ANYTHING WRITTEN IN THIS ORANGE BOOKLET. WRITE YOUR ANSWERS IN THE SEPARATE FREE RESPONSE BOOKLET.

Directions: Write a coherent and well-organized response IN SPANISH on the topic that appears below.

Instrucciones: Escribe una respuesta coherente y bien organizada EN ESPAÑOL sobre el siguiente tema.

Question 1

Text Explanation

Suggested Time — 15 minutes

Identifica al autor y la época de este fragmento. Luego, explica el desarrollo del tema de las divisiones socioeconómicas dentro de la obra a la que pertenece.

ACTORES 2 y 3: Debió volver a buscar trabajo.

ACTOR 1: Recorrió varias partes, hasta que en una...

ACTOR 3: Vea, este... No tenemos nada. Salvo
Línea que...

5 ACTOR 1: ¿Qué?

ACTOR 3: Anoche murió el perro del sereno.

ACTOR 2: Tenía treinta y cinco años, el pobre...

ACTORES 2 y 3: ¡El pobre!...

ACTOR 1: Y tuve que volver a aceptar.

10 ACTOR 2: Eso, sí, le pagábamos quince pesos por
día. (*Los Actores 2 y 3 dan vueltas.*) ¡Hmmm!...
¡Hmmm!...

ACTORES 2 y 3: ¡Aceptado! ¡Que sean quince!
(*Salen.*)

15 ACTRIZ: (*Entra.*) Claro que 450 pesos no nos
alcanza para pagar el alquiler...

ACTOR 1: Mirá, como yo tengo la casilla, mudate
vos a una pieza con cuatro o cinco muchachas
más, ¿eh?

20 ACTRIZ: No hay otra solución. Y como no nos
alcanza tampoco para comer...

ACTOR 1: Mirá, como yo me acostumbré al hueso,
te voy a traer la carne a vos, ¿eh?

ACTORES 2 y 3: (*Entrando.*) ¡El directorio accedió!

25 ACTOR 1 y ACTRIZ: El directorio accedió...
¡Loado sea! (*Salen los Actores 2 y 3.*)

GO ON TO THE NEXT PAGE.

ACTOR 1: Yo ya me había acostumbrado. La casilla
 me parecía más grande. Andar en cuatro patas no
 era muy diferente de andar en dos. Con María
 30 nos veíamos en la plaza... (*Va hacia ella.*)
 Porque vos no podés entrar en mi casilla; y
 como yo no puedo entrar en tu pieza... Hasta
 que una noche...

ACTRIZ: Paseábamos. Y de repente me sentí mal...

35 ACTOR 1: ¿Qué te pasa?

ACTRIZ: Tengo mareos.

ACTOR 1: ¿Por qué?

ACTRIZ: (*Llorando.*) Me parece... que voy a tener
 un hijo...

40 ACTOR 1: ¿Y por eso llorás?

ACTRIZ: ¡Tengo miedo... tengo miedo!

ACTOR 1: Pero ¿por qué?
 [...]

ACTRIZ: ¡Tengo miedo... que sea... (*Musita
 45 “perro”.* El Actor 1 la mira aterrado, y sale
 corriendo y ladrando. Cae al suelo. Ella se pone
 de pie.)

“El hombre que se convirtió en perro”
 Buenos Aires: Ediciones Colihue S.R.L.

**Begin your response to this question at the top of a new page in the separate Free Response booklet and
 fill in the appropriate circle at the top of each page to indicate the question number.**

GO ON TO THE NEXT PAGE.

Question 1: Short Answer—Text Explanation**6 points****General Scoring Note**

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

| Scoring Criteria: Content | | |
|---|---|--|
| 1 | 2 | 3 |
| <p>The response addresses the theme in relation to the text, but any evidence provided is irrelevant. The response may correctly identify the author or the period.</p> <ul style="list-style-type: none"> • Addresses the theme in relation to the text; includes minimal or no supporting evidence. • May correctly identify the period and/or the author. | <p>The response discusses the development of the theme in the text using evidence, although some evidence may be unclear. The response correctly identifies either the period or the author.</p> <ul style="list-style-type: none"> • Discusses the development of the theme in the text. Supports response with evidence from the text, but evidence may not always be clear or relevant. • Identifies either the period or the author correctly. | <p>The response explains how the theme is developed in the text using relevant evidence from the text to support the response. The response correctly identifies the period and may identify the author.</p> <ul style="list-style-type: none"> • Explains the development of the theme in the text. Supports response with relevant evidence. • Identifies the period correctly and may identify the author correctly. |

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimulus receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

| Scoring Criteria: Language | | |
|---|---|--|
| 1 | 2 | 3 |
| <p>Language usage is inappropriate to the task, inaccurate, or insufficient; the student’s use of language impedes the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • Vocabulary is insufficient or inappropriate to the topics or works being discussed; errors render comprehension difficult. • Control of grammatical and syntactic structures is inadequate; errors in verb tenses, mood, word order, or word formation are frequent and impede comprehensibility. • There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede comprehensibility. | <p>Language usage is appropriate to the task and sometimes accurate; although the student’s use of language is somewhat limited, it supports the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • Vocabulary is appropriate to the topics or works being discussed but may limit the student’s ability to present relevant ideas. • Control of grammatical and syntactic structures is adequate, but there are some errors, that may, at times, detract from overall comprehensibility (e.g., errors in the use of verb tenses, mood, word order, or word formation). • There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede overall comprehensibility. | <p>Language usage is appropriate to the task, generally accurate, and varied; the student’s use of language supports the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • Vocabulary is varied and appropriate to the topic or works being discussed. • Control of grammatical and syntactic structures is good with occasional errors; use of verb tenses, mood, word order, and word formation are generally accurate. • There are occasional errors in conventions of written language (e.g., spelling, accent marks, punctuation). |

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimulus receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

Question 1 included a fragment of *El hombre que se convirtió en perro* by Osvaldo Dragún, which is part of the required course reading list. Students were asked to write a short response in which they identify both the author and the period and explain the development of *las divisiones socioeconómicas*.

| Scoring Notes: Content | | |
|--|--|--|
| Below are some of the acceptable ways responses identify author and period and address the theme in the text. This list is not exhaustive. | | |
| Author: <ul style="list-style-type: none"> • Osvaldo Dragún • Dragún • O. Dragún | Period: <ul style="list-style-type: none"> • 1957 • Siglo XX • Segunda mitad del siglo XX • Mediados del siglo XX • Época del Teatro del absurdo • 1950-1960 (la década de los cincuenta) | Theme: <ul style="list-style-type: none"> • The lack of jobs for the working class places the man (Actor 1) in a desperate situation as he looks for work (“Debió volver a buscar trabajo”; “Recorrió varias partes”). This situation leaves the man with no other option but to accept the job of watchdog, even if this job is denigrating. • Those with economic power do not see a problem with offering somebody a job that dehumanizes them. The bosses show more empathy for the deceased dog than for the man, which underscores how economic and social inequality makes those in power deny the humanity of those with less economic power and in a lower social class. • The interactions of the man with those in charge show that he is powerless to overcome the economic limitations of his social class (“Y tuve que volver a aceptar.”). Even as he lowers himself by accepting a job that dehumanizes him, the salary is still not enough to make a decent living for him and his family. His wife (Actriz) remarks: “Claro que 450 pesos no nos alcanza para pagar el alquiler”. • The man’s wife witnesses his loss of dignity as he resigns himself to fulfill the duties of <i>perro del sereno</i> and starts to behave like a dog (“Mirá, como yo me acostumbré al hueso, te voy a traer la carne a vos, ¿eh?”; “Yo ya me había acostumbrado. La casilla me parecía más grande. Andar en cuatro patas no era muy diferente de andar en dos.”). Faced with the prospect of not being able to be a good husband and father, the man ends up leaving his family (he runs away on all fours, barking). This shows how the constraints placed on workers by dreary living conditions and denigrating jobs affect the family structure and have a negative effect on society. • The fragment and the play as a whole present a bleak picture of the socioeconomic reality in Argentina in the second half of the 20th century. Dragún is deeply critical of an economic model that has failed to create opportunities for the poor to escape poverty. • Acceptance of the job of <i>perro del sereno</i> perpetuates socioeconomic divisions for future generations that may inherit their parents’ condition of servitude. This is evidenced when the wife says: “¡Tengo miedo... que sea... (Musita “perro.” El ACTOR 1 la mira aterrado, y sale corriendo y ladrando. Cae al suelo. Ella se pone de pie.)”. • Dragún uses the <i>teatro del absurdo</i> to awaken people to socioeconomic injustices by showing the physical and psychological transformation of the man as he internalizes his role as <i>perro del sereno</i>. • The lack of proper names suggests dehumanization, while the use of the wife’s first name points to gender divisions within the socioeconomic system. |

AP® Spanish Literature and Culture 2025 Scoring Guidelines

| | | |
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| <ul style="list-style-type: none">Development of a central theme throughout the novel. | <p>figure of the priest at its center. In the novel, Don Manuel is not only the spiritual leader, but he also participates in all the activities associated with daily life in these rural communities: <i>"Trabajaba también manualmente, ayudando con sus brazos a ciertas labores del pueblo."</i></p> <ul style="list-style-type: none">The novel creates a contrast between the official Catholic doctrine of the time and Don Manuel's activities away from the pulpit and the walls of his church ("Su vida era activa y no contemplativa"). His refusal to speak against anybody who thinks differently demonstrates his spirit of tolerance ("Jamás en sus sermones se ponía a declamar contra impíos, masones, liberales o herejes."). | |
|--|--|--|