

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 la justicia dentro de la obra a la que pertenece.

Hechas, pues, estas prevenciones, no quiso aguardar más tiempo a poner en efeto su pensamiento, apretándole a ello la falta que él pensaba que hacía en el mundo su tardanza, según eran los agravios que pensaba deshacer, tuertos que enderezar, sinrazones que enmendar, y abusos que mejorar, y deudas que satisfacer. [...] Mas, apenas se vio en el campo, cuando le asaltó un pensamiento terrible, y tal, que por poco le hiciera dejar la comenzada empresa; y fue
5 que le vino a la memoria que no era armado caballero, y que, conforme a ley de caballería, no podía ni debía tomar armas con ningún caballero; y puesto que lo fuera, había de llevar armas blancas, como novel caballero, sin empresa en el escudo, hasta que por su esfuerzo la ganase.

El ingenioso hidalgo Don Quijote de la Mancha, Cap. 2
Barcelona: Editorial Juventud, S. A.

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.

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 2

Text and Art Comparison

Suggested Time — 15 minutes

Lee la siguiente selección y estudia la pintura. Luego compara la representación del individuo y la comunidad en las dos obras en relación con la España de finales del siglo XIX y principios del siglo XX.

Así fui llegando a mis veinticuatro años, que es cuando volvió de América, con un caudalillo ahorrado, mi hermano Lázaro. Llegó acá, a Valverde de Lucerna, con el propósito de llevarnos a mí y a nuestra madre a vivir a la ciudad, acaso a Madrid.

Línea —En la aldea —decía— se entontece, se embrutece y se empobrece uno.

5 Y añadía:

—Civilización es lo contrario de ruralización; ¡aldeanerías, no!, que no hice que fueras al Colegio para que te pudras luego aquí, entre estos zafios patanes.

Yo callaba, aún dispuesta a resistir la emigración; pero nuestra madre, que pasaba ya de la sesentena, se opuso desde un principio. “¡A mi edad, cambiar de aguas!”, dijo primero; mas luego dio a conocer claramente que ella no
10 podría vivir fuera de la vista de su lago, de su montaña, y sobre todo de su Don Manuel.

—¡Sois como las gatas, que os apegáis a la casa! —repetía mi hermano.

Cuando se percató de todo el imperio que sobre el pueblo todo y en especial sobre nosotras, sobre mi madre y sobre mí, ejercía el santo varón evangélico, se irritó contra éste. Le pareció un ejemplo de la oscura teocracia en que
15 él suponía hundida a España. Y empezó a barbotar sin descanso todos los viejos lugares comunes anticlericales y hasta antirreligiosos y progresistas que había traído renovados del Nuevo Mundo.

—En esta España de calzonazos —decía— los curas manejan a las mujeres y las mujeres a los hombres..., ¡y luego el campo!, ¡el campo!, este campo feudal...

Para él, “feudal” era un término pavoroso; “feudal” y “medieval” eran los dos calificativos que prodigaba cuando quería condenar algo.

Miguel de Unamuno
San Manuel Bueno, mártir
 Madrid: Espasa Calpe, S. A., 1995.
 (Originalmente se publicó en 1933).

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 incorrectly identifies the author and/or the period; response does not successfully explain the development of the theme in the text; description and narration outweigh explanation; irrelevant comments may predominate.</p> <ul style="list-style-type: none"> Does not correctly identify the author and/or the period. Attempts to explain the development of the theme in the text. Does not adequately support response with textual evidence. <p>Scoring note: A response that correctly identifies the author and/or the period but does not explain the development of the theme in the text cannot earn a score higher than 1.</p>	<p>The response correctly identifies either the author or the period and explains the development of the theme in the text; description and narration are present but do not outweigh explanation.</p> <ul style="list-style-type: none"> Identifies either the author or the period correctly. Explains the development of the theme in the text. Supports response with evidence from the text, but evidence may not be clear or relevant. <p>Scoring note: A response that fails to correctly identify both the author and the period must have a good explanation of the development of the theme in the text in order to earn a score of 2.</p>	<p>The response correctly identifies the author and the period and effectively explains the development of the theme in the text.</p> <ul style="list-style-type: none"> Identifies the author and the period correctly. Effectively explains the development of the theme in the text. Supports response with relevant evidence from the text.
<p>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.</p>		
<p>NR (No Response)—Page is blank. A response that receives a NR in content must also receive a NR in language.</p>		

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 comprehension. There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede communication. 	<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; occasional errors in the use of verb tenses, mood, word order, or word formation do not detract from overall understanding. There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede communication. 	<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 very good in spite of a few errors; use of verb tenses, mood, word order, and word formation are generally accurate. There are very few errors in conventions of written language (e.g., spelling, accent marks, punctuation).
<p>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.</p>		
<p>NR (No Response)—Page is blank. A response that receives a NR in content must also receive a NR in language.</p>		

Question 1 included a fragment of *El ingenioso hidalgo Don Quijote de la Mancha, Cap. 2* by Miguel de Cervantes Saavedra, 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 **the theme of *la justicia* in the text**.

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"> • Miguel de Cervantes Saavedra • Miguel de Cervantes • Cervantes 	Period: <ul style="list-style-type: none"> • 1605 y 1615 • Siglo XVII/Siglo 17 • Principios del siglo XVII/siglo 17 • Primera mitad del siglo XVII/siglo 17 • El Siglo de Oro • El Barroco • El Renacimiento • Época de Felipe III/3ro 	Theme: <ul style="list-style-type: none"> • Use of parody in the text criticizes social injustices of Spain during the 16th and 17th centuries. The text parodies the chivalric novel and reflects the social realities of a decadent economic situation. For example, Don Quijote recalls: <i>“le vino a la memoria que no era armado caballero.”</i> • The text parodies the epoch, the governing systems, the authorities, and values that were dominant in that society. • The image of the chivalrous knight (<i>hidalgo caballero</i>) and the humble villager (<i>humilde aldeano</i>) are contrasted through a baroque aesthetic. • Don Quijote fights against everything he considers unjust. The novel parodies the ridiculous fantasies associated with the chivalrous knight not rooted in human reality, but at the same time, Don Quijote’s search for virtue and justice embodies some of the ideals and heroism associated with knighthood. He does not trust the legal system to achieve justice. He must fight alone. For example, his strict moral code is reflected here: <i>“conforme a ley de caballería, no podía ni debía tomar armas con ningún caballero ... hasta que por su esfuerzo la ganase.”</i> • Don Quijote’s view of justice is part of the Renaissance’s humanist values. It is unjust for people not to earn things through their own effort: <i>“hasta que por su esfuerzo la ganase.”</i> Justice is worth the sacrifice and fighting for. • Don Quijote attempts to follow his notion of a code of ethics that he has observed amongst chivalrous knights and holds others to the same code of ethics. He fights for justice in a direct, practical manner that is on his terms in accordance with his idealized search for virtue and justice. This includes bravely confronting perpetrated abuses of the powerful, offering to console the afflicted, for example, his willingness to attempt to protect poor Andrés from his master’s abuses regardless of the success or failure of his actions. Meanwhile, Sancho maintains that it is fundamental to respect the law and not let yourself get carried away by impulses. • Personal justice vs. social justice. • Don Quijote wants to improve the world around him; for example, he says that there were <i>“sinrazones que enmendar.”</i> However, he feels the obligation to carry out his

		<p>mission in a fair manner, showing the connection between personal justice and social justice. He applies the same sense of justice to society as he does to himself.</p> <ul style="list-style-type: none">• As in the case of Andrés, if the hero's actions were not successful, it was not the hero's fault but rather that of a defective society or a world filled with men of poor morals who lied like Andrés's master.
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<ul style="list-style-type: none"> • Lexical revitalization, refinement of expression, elevated language, sophisticated vocabulary; rejection of colloquial language • Taste for cosmopolitan elements; tendency toward creative freedom and themes related to beauty and freedom • Self-reflection • Poetic language rich in sensorial images, symbols, allusions, and metaphor • Emergence of interest in sociopolitical themes of the time 	<p>Latin America was greatly criticized and feared. The people of each country should stand up and come together in order to be able to fight together. Martí was opposed to regional interests and notions of divisions (“<i>civilización y barbarie</i>”) that could put the unity of Latin American people in jeopardy.</p> <ul style="list-style-type: none"> • Martí criticizes the enlightened classes that were educated in Europe and, upon returning to Latin America, sought to impose foreign models that were contrary to or different from the reality of the new continent: “<i>A adivinar salen los jóvenes al mundo, con antiparras yanquis o francesas, y aspiran a dirigir un pueblo que no conocen.</i>” • Knowing the history and culture of the new continent was fundamental, and because of that education must also be based on that new reality: “<i>La universidad europea ha de ceder a la universidad americana. La historia de América, de los incas acá, ha de enseñarse al dedillo, aunque no se enseñe la de los arcontes de Grecia.</i>” • Martí represents Latin American positivism in this essay by remarking: “<i>Conocer es resolver. Conocer el país, y gobernarlo conforme al conocimiento es el único modo de librarlo de tiranías.</i>” • Decolonization: need to know one’s system(s) and traditions • Solidarity: need to unify to resist colonial powers 	<p>“leaves and branches” that remain secondary to the power of the tree’s trunk, which consists solely of “<i>nuestras repúblicas.</i>”</p> <ul style="list-style-type: none"> • Martí uses poetic prose, a political lexicon (lexicon with political terminology) symbols (“<i>antiparras yanquis o francesas</i>”; “<i>la oda</i>”; “<i>los libros</i>”) and antithesis to present his vision (“<i>cultos e incultos</i>”; “<i>derriba lo que se levanta</i>”; <i>universidad europea ... universidad americana</i>) as well as repetition (“<i>Conocer,</i>” “<i>resolver</i>”) to emphasize his positivism. • Other literary devices that Martí uses include anaphora (“<i>Conocer es resolver. Conocer el país</i>”), epithets, hypallage (interchange or inversion of words), metonymy, polyptoton (derivation), and historical allusion (“<i>Nuestra Grecia</i>”).
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Scoring Criteria: Language				
1	2	3	4	5
<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 text(s) being discussed; errors render comprehension difficult. • Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehension frequently. 	<p>Language usage is sometimes inappropriate to the task and generally inaccurate; the student's use of language requires the reader to make inferences to understand the response.</p> <ul style="list-style-type: none"> • Vocabulary may be inappropriate to the text(s) being discussed and forces the reader to supply inferences. • Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and serious enough to impede comprehension at times. 	<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 text(s) being discussed but may limit the student's ability to present some relevant ideas. • Control of grammatical and syntactic structures is adequate; errors in the use of verb tenses and moods may be frequent but do not detract from overall understanding; word order and formation are sometimes accurate. 	<p>Language usage is appropriate to the task and generally accurate; the student's use of language is clear in spite of occasional errors that do not affect the reader's understanding of the response.</p> <ul style="list-style-type: none"> • Vocabulary is appropriate to the text(s) being discussed and presents main ideas and some supporting details. • Control of grammatical and syntactic structures is good; occasional errors in the use of verb tenses and moods do not detract from understanding; word order and formation are generally accurate. 	<p>Language usage is appropriate to the task, mostly accurate, and varied; the student's use of language is clear and supports the reader's understanding of the response.</p> <ul style="list-style-type: none"> • Vocabulary is varied and appropriate to the text(s) being discussed, presents main ideas and supporting details, and communicates some nuances of meaning. • Control of grammatical and syntactic structures is very good; use of verb tenses and moods as well as word order and formation are mostly accurate; use of cohesive devices and transitional elements or both is appropriate to guide understanding.

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| • Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehension frequently; there may be little or no evidence of paragraphing. | • Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and serious enough to impede comprehension at times; paragraphing may not show grouping of ideas. | • Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding; paragraphing shows grouping of ideas. | • Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; occasional errors do not detract from understanding; paragraphing shows grouping and progression of ideas. | • Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate; paragraphing shows grouping and progression of ideas. |
|---|---|--|--|--|

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

An essay that merely restates part or all of the prompt and/or stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

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