

30 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 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?
[...]

45 ACTRIZ: ¡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.*)

“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.

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 de la dualidad del ser en las dos obras con relación al desdoblamiento.

Ya las gentes murmuran que yo soy tu enemiga
porque dicen que en verso doy al mundo tu yo.

Mienten, Julia de Burgos. Mienten, Julia de Burgos.
Verso La que se alza en mis versos no es tu voz: es mi voz;
5 porque tú eres ropaje y la esencia soy yo;
y el más profundo abismo se tiende entre las dos.

[...]

Tú eres dama casera, resignada, sumisa,
atada a los prejuicios de los hombres; yo no;
10 que yo soy Rocinante corriendo desbocado
olfateando horizontes de justicia de Dios.

Tú en ti misma no mandas; a ti todos te mandan;
en ti mandan tu esposo, tus padres, tus parientes,
el cura, la modista, el teatro, el casino,
15 el auto, las alhajas, el banquete, el champán,
el cielo y el infierno, y el qué dirán social.

[...]

Julia de Burgos
"A Julia de Burgos"
Poema en veinte surcos

Reflexiones: Introducción a la literatura hispánica, Rodney T.

Rodríguez

United States: Pearson Education, Inc., 2013.
(Originalmente se publicó en 1939).

GO ON TO THE NEXT PAGE.

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

Instrucciones: Escribe un ensayo coherente y bien organizado EN ESPAÑOL sobre el siguiente tema.

Question 3

Analysis of Single Text

Suggested Time — 35 minutes

Analiza cómo *San Manuel Bueno, mártir* representa las características de la novela y el contexto sociocultural de España a principios del siglo XX. En tu ensayo debes comentar los recursos literarios de la novela. Debes incluir ejemplos del texto que apoyen tus ideas.

Jamás en sus sermones se ponía a declamar contra impíos, masones, liberales o herejes. ¿Para qué, si no los había en la aldea? Ni menos contra la mala prensa. En cambio, uno de los más frecuentes temas de sus sermones era contra la mala lengua. Porque él lo disculpaba todo y a todos disculpaba. No quería creer en la mala intención de nadie.

Línea [...]

5 Su vida era activa y no contemplativa, huyendo cuanto podía de no tener nada que hacer. Cuando oía eso de que la ociosidad es la madre de todos los vicios, contestaba: “Y del peor de todos, que es el pensar ocioso”. Y como yo le preguntara una vez qué es lo que con eso quería decir, me contestó: “Pensar ocioso es pensar para no hacer nada o pensar demasiado en lo que se ha hecho y no en lo que hay que hacer [...]”. ¡Hacer!, ¡hacer! Bien comprendí yo ya desde entonces que Don Manuel huía de pensar ocioso y a solas, que algún pensamiento le perseguía.

10 Así es que estaba siempre ocupado, y no pocas veces en inventar ocupaciones. Escribía muy poco para sí, de tal modo que apenas nos ha dejado escritos o notas; mas, en cambio, hacía de memorialista para los demás, y a las madres, sobre todo, les redactaba las cartas para sus hijos ausentes.

Trabajaba también manualmente, ayudando con sus brazos a ciertas labores del pueblo. En la temporada de trilla íbase a la era a trillar y aventar, y en tanto, les aleccionaba o les distraía. Sustituía a las veces a algún enfermo en su
15 tarea. Un día del más crudo invierno se encontró con un niño, muertecito de frío, a quien su padre le enviaba a recoger una res a larga distancia, en el monte.

—Mira —le dijo al niño—, vuélvete a casa, a calentarte, y dile a tu padre que yo voy a hacer el encargo.

Y al volver con la res se encontró con el padre, todo confuso, que iba a su encuentro. En invierno partía leña para los pobres. Cuando se secó aquel magnífico nogal [...], pidió el tronco, se lo llevó a su casa y después de labrar en
20 él seis tablas, que guardaba al pie de su lecho, hizo del resto leña para calentar a los pobres. Solía hacer también las pelotas para que jugaran los mozos y no pocos juguetes para los niños.

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

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 essay IN SPANISH on the topic that appears below.

Instrucciones: Escribe un ensayo coherente y bien organizado EN ESPAÑOL sobre el siguiente tema.

Question 4

Text Comparison

Suggested Time — 35 minutes

Analiza el efecto de los recursos literarios que los autores emplean en los dos poemas para desarrollar el tema de la introspección. En tu ensayo, compara la presentación de este tema en los dos poemas. Debes incluir ejemplos de los textos que apoyen tus ideas.

Poema 1

[...]

¡Oscuridad universal!... ¡Su soplo
Levanta en torbellinos

Verso El polvo de los campos agitado...!

5 En las nubes retumba despeñado
El carro del Señor, y de sus ruedas
Brotó el rayo veloz, se precipita,
Hiere y aterra al suelo,
Y su lívida luz inunda el cielo.

10 ¿Qué rumor? ¿Es la lluvia...? Desatada
Cae a torrentes, oscurece el mundo,
Y todo es confusión, horror profundo.
Cielo, nubes, colinas, caro bosque,
¿Dó estáis...? Os busco en vano:

15 Desaparecisteis... La tormenta umbría
En los aires revuelve un océano
Que todo lo sepulta...
Al fin, mundo fatal, nos separamos:
El huracán y yo solos estamos.

20 ¡Sublime tempestad! ¡Cómo en tu seno,
De tu solemne inspiración henchido,
Al mundo vil y miserable olvido,
Y alzo la frente, de delicia lleno!
¿Dó está el alma cobarde

25 Que teme tu rugir...? Yo en ti me elevo
Al trono del Señor: oigo en las nubes
El eco de su voz; siento a la tierra
Escucharle y temblar. Ferviente lloro
Desciende por mis pálidas mejillas,
30 Y su alta majestad trémulo adoro.

José María Heredia
“En una tempestad”
Obra poética
La Habana: Letras Cubanas, 1993.
(El poema es de 1822).

GO ON TO THE NEXT PAGE.

Question 3: Essay—Analysis of Single Text

10 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.

Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content				
1	2	3	4	5
<p>The essay may attempt to address the text but does not address the specified topic or the given cultural context.</p> <ul style="list-style-type: none"> The essay may attempt to address the text, but there is no discussion of the specified period, movement, literary genre, or technique; or the given cultural context. The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task. 	<p>The essay identifies a characteristic of the specified topic or cultural context; summary or paraphrasing predominate.</p> <ul style="list-style-type: none"> The essay identifies at minimum one characteristic of the specified period, movement, literary genre, or technique; or the given cultural context. The essay may identify one or more literary devices, but they are not accurate or relevant. The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective. 	<p>The essay discusses the specified topic or the given cultural context; examples are descriptive and not always clear or relevant.</p> <ul style="list-style-type: none"> The essay discusses the specified period, movement, literary genre, or technique; or the given cultural context. However, the response consists largely of description. The essay may identify literary devices in the text without relating them to the specified period, movement, literary genre, or technique. The essay is not well-organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices. 	<p>The essay discusses the specified topic as well as the given cultural context; evidence is appropriate but uneven.</p> <ul style="list-style-type: none"> The essay discusses the specified period, movement, literary genre, or technique; and the given cultural context. However, the discussion of one of them may be weak. The essay discusses at minimum one literary device in the text related to the specified period, movement, literary genre, or technique. The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices. 	<p>The essay explains how the text represents the specified topic as well as the given cultural context using relevant evidence.</p> <ul style="list-style-type: none"> The essay explains how the text represents the specified period, movement, literary genre, or technique; and the given cultural context. The essay discusses literary devices (or multiple examples of a singular literary device) in the text related to the specified period, movement, literary genre, or technique. The essay is organized with a statement of purpose/ thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.
<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.</p> <p>An essay that merely restates part or all of the prompt and/or stimulus receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.</p> <p>NR (No Response)—Page is blank.</p> <p>An essay that receives a NR in content must also receive a NR in language.</p>				

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 tasks; 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 comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility. 	<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 tasks and impede comprehensibility. Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility. 	<p>Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.</p> <ul style="list-style-type: none"> Vocabulary is appropriate to the tasks but may limit the student's ability to present some relevant ideas. Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding. 	<p>Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.</p> <ul style="list-style-type: none"> Vocabulary is appropriate to the tasks. General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility. 	<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 tasks. 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. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.
<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. An essay that merely restates part or all of the prompt and/or stimulus receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.</p>				
<p>NR (No Response)—Page is blank. An essay that receives a NR in content must also receive a NR in language.</p>				

Question 3 requires that the response accomplishes several tasks: analyze how the text *San Manuel Bueno, mártir* by Miguel de Unamuno, which is part of the required course reading list, represents **the characteristics of *la novela***; analyze how the text represents **the sociocultural context in Spain at the beginning of the 20th century**; and include a discussion of **the literary devices of *la novela*** that support this analysis. Further, the prompt specifies that the response must include examples from the text and must be written in the form of a brief essay.

Scoring Notes: Content		
Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive.		
Characteristics of <i>la novela</i> :	Sociocultural context in Spain at the beginning of the 20 th century:	Literary devices:
<ul style="list-style-type: none"> The text presents a story that is organized around the development of a plot (<i>desarrollo</i>). It includes narration, description, and dialogue. First person narrator (Ángela Carballino) that presents her own experiences as well as experiences and ideas of the different inhabitants of the village. Main character (protagonist) and secondary characters. The centrality of the protagonist in the development of the plot is clearly exemplified by the title of the novel. Don Manuel's internal conflict moves the story forward. There is a secondary narrator who identifies himself as the author. By including himself in his work, Unamuno creates a metafiction, which is a technique associated with the modern novel. This author's "discovery" and presentation of Ángela's manuscript shows the influence of <i>Don Quijote</i>. Ángela's narration is a confession, which gives the novel a testimonial dimension. Unamuno presents the character of Ángela Carballino as the true author of the story. The characters are developed through their actions as well as through their thoughts and beliefs. There are temporal and spatial references. 	<ul style="list-style-type: none"> Political, economic, and social decadence in the aftermath of the War of 1898 in which Spain loses its last colonies. The questioning of Spain's identity in this new world order results in a national crisis regarding spiritual and moral values. That spiritual crisis is reflected in the protagonist of the novel, who suffers because he has lost his faith. The <i>Generación del 98</i>, the group of writers to which Unamuno belongs, focuses on the need for Spain's spiritual regeneration rather than on implementation of economic or social measures. The novel illustrates the conflict between European ideas of progress at the beginning of the 20th century, based on rational thought, and a Spanish identity based on traditional and religious ideas. Lázaro, Ángela's brother, laments the lack of schools not affiliated to religious orders. The fictional setting of the novel in Valverde de Lucerna highlights the importance of rural life in Spain in the first half of the 20th century, despite the growing internal migration to big cities such as Madrid and Barcelona. The migration to America at the turn of the 20th century from these rural communities in Spain is due to the lack of economic opportunities. People in villages create a strong sense of community, with the Catholic Church and the 	<ul style="list-style-type: none"> First-person narrator Interior monologue / Narrator's comments (<i>"Bien comprendí yo ya desde entonces que Don Manuel huía de pensar ocioso y a solas, que algún pensamiento le perseguía."</i>) Narration Dialogue Tone Atmosphere Setting Use of description and images Symbolism (<i>la montaña; el lago</i>) Irony Paradox (<i>"Su vida era activa y no contemplativa, huyendo cuanto podía de no tener nada que hacer"</i>) Multiple points of view <i>Leitmotiv</i> Vocabulary associated with the countryside and agriculture Intertextuality Metafiction Metaphor Enumeration