

 AP<sup>®</sup> SPANISH LITERATURE  
AND CULTURE



Course and Exam Description

**REVISED EDITION**  
Effective Fall 2014



## About the College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of more than 5,900 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools.

For further information, visit [www.collegeboard.org](http://www.collegeboard.org).

## AP® Equity and Access Policy

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

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## About This Edition

This edition includes a minor adjustment that is intended to bring the curriculum framework and the AP Exam instructions into better alignment. One change, repeated through the course and exam description, involves adding the word *technique* wherever there is reference to students discussing or analyzing texts in terms of genre, period, and movement. In several other instances, the word *period*, *genre*, or *movement* was added to the achievement-level descriptions to enhance consistency.

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# About AP<sup>®</sup>

AP<sup>®</sup> enables students to pursue college-level studies while still in high school. Through more than 30 courses, each culminating in a rigorous exam, AP provides willing and academically prepared students with the opportunity to earn college credit, advanced placement, or both. Taking AP courses also demonstrates to college admission officers that students have sought out the most rigorous course work available to them.

Each AP course is modeled upon a comparable college course, and college and university faculty play a vital role in ensuring that AP courses align with college-level standards. Talented and dedicated AP teachers help AP students in classrooms around the world develop and apply the content knowledge and skills they will need later in college.

Each AP course concludes with a college-level assessment developed and scored by college and university faculty, as well as experienced AP teachers. AP Exams are an essential part of the AP experience, enabling students to demonstrate their mastery of college-level course work. More than 90 percent of four-year colleges and universities in the United States grant students credit, placement, or both on the basis of successful AP Exam scores. Universities in more than 60 countries recognize AP Exam scores in the admission process and/or award credit and placement for qualifying scores. Visit [www.collegeboard.org/ap/creditpolicy](http://www.collegeboard.org/ap/creditpolicy) to view AP credit and placement policies at more than 1,000 colleges and universities.

Performing well on an AP Exam means more than just the successful completion of a course; it is a pathway to success in college. Research consistently shows that students who score a 3 or higher on AP Exams typically experience greater academic success in college and are more likely to graduate on time than otherwise comparable non-AP peers.\* Additional AP studies are available at [www.collegeboard.org/research](http://www.collegeboard.org/research).

## Offering AP Courses and Enrolling Students

This course and exam description details the essential information required to understand the objectives and expectations of an AP course. The AP Program unequivocally supports the principle that each school develops and implements its own curriculum that will enable students to develop the content knowledge and skills described here.

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\* See the following research studies for more details:

Linda Hargrove, Donn Godin, and Barbara Dodd, *College Outcomes Comparisons by AP and Non-AP High School Experiences* (College Board, 2008).

Chrys Dougherty, Lynn Mellor, and Shuling Jian, *The Relationship Between Advanced Placement and College Graduation* (Austin, Texas: National Center for Educational Accountability, 2006).

Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' syllabi are reviewed by college faculty. The AP Course Audit was created at the request of College Board members who sought a means for the College Board to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' syllabi meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses. For more information on the AP Course Audit, visit [www.collegeboard.org/apcourseaudit](http://www.collegeboard.org/apcourseaudit).

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## How AP Courses and Exams Are Developed

AP courses and exams are designed by committees of college faculty and expert AP teachers who ensure that each AP subject reflects and assesses college-level expectations. To find a list of each subject's current AP Development Committee members, please visit [press.collegeboard.org/ap/committees](http://press.collegeboard.org/ap/committees). AP Development Committees define the scope and expectations of the course, articulating through a curriculum framework what students should know and be able to do upon completion of the AP course. Their work is informed by data collected from a range of colleges and universities to ensure that AP course work reflects current scholarship and advances in the discipline.

The AP Development Committees are also responsible for drawing clear and well-articulated connections between the AP course and AP Exam — work that includes designing and approving exam specifications and exam questions. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are high quality and fair, and that there is an appropriate spread of difficulty across the questions.

Throughout AP course and exam development, the College Board gathers feedback from various stakeholders in both secondary schools



and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement upon college entrance.

## How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions are scored by thousands of college faculty and expert AP teachers at the annual AP Reading. AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member fills the role of Chief Reader, who, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP score of 5, 4, 3, 2, or 1.

The score-setting process is both precise and labor intensive, involving numerous psychometric analyses of the results of a specific AP Exam in a specific year and of the particular group of students who took that exam. Additionally, to ensure alignment with college-level standards, part of the score-setting process involves comparing the performance of AP students with the performance of students enrolled in comparable courses in colleges throughout the United States. In general, the AP composite score points are set so that the lowest raw score needed to earn an AP score of 5 is equivalent to the average score among college students earning grades of A in the college course. Similarly, AP Exam scores of 4 are equivalent to college grades of A-, B+, and B. AP Exam scores of 3 are equivalent to college grades of B-, C+, and C.

## Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and the exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. While colleges and universities are responsible for setting their own credit and placement policies, AP scores signify how qualified students are to receive college credit and placement:

AP Score	Qualification
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

## Additional Resources

Visit [www.collegeboard.org/apcentral](http://www.collegeboard.org/apcentral) for more information about the AP Program.

# Curriculum Framework

The AP® Spanish Literature and Culture course is designed to provide students with a learning experience equivalent to that of an introductory college course in literature written in Spanish. The course introduces students to the formal study of a representative body of texts from Peninsular Spanish, Latin American, and U.S. Hispanic literature. The course provides opportunities for students to demonstrate their proficiency in Spanish across the three modes of communication (interpersonal, interpretive, and presentational) and the five goal areas (communication, cultures, connections, comparisons, and communities) outlined in the *Standards for Foreign Language Learning in the 21st Century*. The overarching aims of the course are to provide students with ongoing and varied opportunities to further develop their proficiencies across the full range of language skills — with special attention to critical reading and analytical writing — and to encourage them to reflect on the many voices and cultures included in a rich and diverse body of literature written in Spanish.

The inclusion of “and Culture” in the title of the course reflects a purposeful alignment of the course to a standards-based Spanish curriculum. In particular, the course reflects a meaningful integration of the cultures, connections, and comparisons goal areas of the *Standards*. Emphasis is placed on approaching the study of literature through global, historical and contemporary cultural contexts. Teachers and students are encouraged to make interdisciplinary connections and explore linguistic and cultural comparisons. A key objective of the course is to encourage students not only to understand and retell the content of the texts they read but also to relate that content to literary, historical, sociocultural, and geopolitical contexts in Spanish.

In order to promote depth of student understanding and contextual knowledge, and especially to relieve pressure to cover a considerable breadth of material in one academic year, the required reading list for the course is reduced. With a reading list that is shorter — but certainly no less linguistically and thematically challenging — the course affords greater flexibility in instructional design and allows for more time to be dedicated to incorporating art and other media into the study of literature, and developing students’ critical reading, analytical writing, and research skills in Spanish.

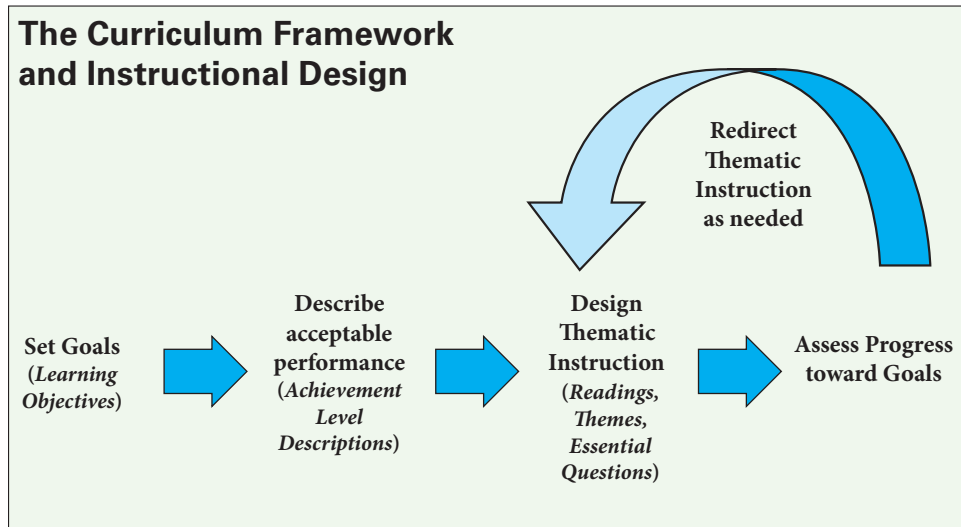
The course aims to help students progress beyond reading comprehension to read with critical, historical and literary sensitivity. This is an ambitious goal, but it is hoped that when exposed to the methods of literary analysis, with its rigorous attention to linguistic detail coupled with critical interpretation and analysis, students will be able to apply the skills they acquire in this course to many other areas of learning and life.

## Structure of the Curriculum Framework

This curriculum framework begins by outlining the *learning objectives* and the *achievement level descriptions* that define student performance across five levels.

Tools for instructional design come next: the *readings* that compose the required list of literary works to be studied in the course; *literary terminology* that students learn and apply to their study of the required readings; *themes* for making contextual connections among works from different periods and genres; *organizing concepts* for exploring each theme; and *essential questions* with which to engage learners and guide classroom investigations, learning activities, and assessments.

The following graphic illustrates how the components of the curriculum framework relate to how a teacher designs and delivers instruction:



## Learning Objectives and Achievement Level Descriptions

At the core of the AP Spanish Literature and Culture course are the *learning objectives* that identify what students should know and be able to do as a result of taking the AP course. These objectives outline expectations of student abilities according to the five goal areas (the “five C’s”) of the *Standards*, and to language usage in support of literary analysis.

### The “Five C’s” and the Learning Objectives

<b>Communication</b>	Learning Objectives for Interpersonal Communication  Learning Objectives for Interpretive Communication  Learning Objectives for Presentational Communication
<b>Cultures, Connections, Comparisons, Communities</b>	Learning Objectives for Cultures, Connections, Comparisons, and Communities
<b>Language Usage in Support of Literary Analysis</b>	Learning Objectives for Language Usage in Support of Literary Analysis

The degree to which student performance meets the learning objectives in each area is articulated in the *achievement level descriptions*, which define how well students at each level perform. Due to the interrelated nature of the “five C’s,” all the *achievement level descriptions* work in concert with one another and should be considered holistically. While references to levels 1–5 cannot precisely predict a student’s ultimate AP Exam score, AP teachers can use this information to develop better insight into individual student performance and adjust curriculum and instruction throughout the course.

Two categories of learning objectives apply only to the AP course and will not be assessed on the AP Exam: Interpersonal Communication and Communities. Achievement level descriptions are not provided for Communities; however, they are provided for Interpersonal Communication so that teachers may use them as a guide to assess student participation in class discussions.

## Interpersonal Communication

Interpersonal Communication is characterized by active negotiation of meaning among individuals. Participants observe and monitor one another to see how their meanings and intentions are being communicated. Adjustments and clarifications can be made accordingly. Students in the AP Spanish Literature and Culture course discuss texts and contexts in a variety of interactive oral and written formats in Spanish. Whether in an online discussion group or an in-class debate, students formulate and respond to questions, connect personal observations to those of their classmates and teacher, and state and support their opinions. They also apply a variety of literary and analytical terms in Spanish to the oral and written discussion of texts and contexts.

### Learning Objectives for Interpersonal Communication

- ▶ The student discusses texts and contexts in a variety of interactive oral formats in the target language.
- ▶ The student discusses texts and contexts in a variety of interactive written formats in the target language.
- ▶ The student uses a variety of literary and critical terminology in oral and written discussions of texts in the target language.

### Achievement Level Descriptions for Interpersonal Communication

#### *Achievement Level 5*

Students at Achievement Level 5 engage fully in oral and written discussions of texts and contexts, connecting personal observations to those of their classmates and providing insightful comments and questions. They formulate and respond appropriately to critical and analytical questions about texts and contexts. In oral and written discussions they are able to interpret and analyze texts and contexts, supporting their opinions with textual evidence.

#### *Achievement Level 4*

Students at Achievement Level 4 participate in oral and written discussions on texts and contexts by asking probing or follow-up questions and providing answers that elaborate on main points. They formulate interpretive questions about textual details and respond appropriately, though perhaps not fully, to critical and analytical questions about texts and contexts. Their participation in oral and

written discussions goes beyond providing information about texts; they are able to interpret texts and contexts, and state and support their opinions with some textual details.

### ***Achievement Level 3***

Students at Achievement Level 3 participate in oral and written discussions by asking and answering questions about texts and some contexts. They formulate factual questions and respond to interpretive questions about textual details. Their participation in oral and written discussions consists mainly of providing information about texts. While they are able to state their opinions related to texts, they may struggle to support them with textual details.

### ***Achievement Level 2***

Students at Achievement Level 2 participate in oral and written discussions by answering direct, factual questions about texts. They are generally not able to sustain discussions by elaborating on main points or providing information about contexts. They may commit errors in using basic literary terms to discuss texts.

### ***Achievement Level 1***

Students at Achievement Level 1 participate at a level not consistent with the criteria outlined for Level 2, or produce no measurable performance at all (i.e., off-task).

## **Interpretive Communication**

Interpretive communication is characterized by the appropriate cultural interpretation of meanings that occur in written or spoken form where there is no recourse to the active negotiation of meaning with the writer or speaker. Students in the AP Spanish Literature and Culture course use their interpretive communication skills to demonstrate understanding of both texts and contexts.

Students demonstrate their understanding of texts by analyzing main ideas and supporting details, the relationship between the structure of a text and its content, and the significance of rhetorical figures, points of view, and stylistic features. They also analyze themes and features of artistic representations, audiovisual materials, and audio sources in Spanish that are related to texts.

Students demonstrate their understanding of contexts by explaining how the content of texts relates to issues of politics, economics, religion, gender, social class and ethnicity in both historical and contemporary time frames. They associate language usage found in texts to age, gender, and social class, and associate features of individual texts with broader literary genres, periods, movements, and techniques.

## Learning Objectives for Interpretive Communication

- The student reads and comprehends literary and related written texts in the target language.
- The student listens to and comprehends spoken target language related to literary content.
- The student analyzes literary and related texts in the target language.
- The student differentiates between personal and critical reactions in the target language.
- The student identifies rhetorical figures used in target language texts.
- The student analyzes the significance of rhetorical figures in target language texts.
- The student identifies points of view in target language texts.
- The student analyzes the significance of points of view in target language texts.
- The student identifies stylistic features of target language texts.
- The student analyzes the significance of stylistic features of target language texts.
- The student identifies literary genres, periods, movements, and techniques and their characteristics in target language texts.
- The student relates target language texts to genres, periods, movements, and techniques.
- The student identifies sociocultural contexts in target language texts.
- The student relates target language texts to sociocultural contexts.
- The student situates textual language and registers within historical, social, and geopolitical contexts.
- The student relates artistic representations and audiovisual materials, including films and music, to literary course content.
- The student relates secondary texts to primary texts in support of textual analysis in the target language.
- The student uses authorized reference tools for interpreting texts in the target language.



## Achievement Level Descriptions for Interpretive Communication

### *Achievement Level 5*

Students at Achievement Level 5 demonstrate an understanding of oral and written texts by analyzing main ideas and supporting details, the relationship between the structure of a text and its content, and the effect of word choice, symbolism and imagery in texts. They analyze stylistic features and make distinctions between narrative voices and the author's perspective in order to establish differences in meaning. They explain how the content and stylistic features of texts relate to genres, periods, major cultural movements, and techniques. They analyze themes and features of artistic representations, audiovisual materials, and spoken target language sources in relation to literary texts. They accurately use a wide variety of relevant literary terms to analyze texts, with very few errors that do not detract from the quality of their written and oral work (see Literary Terminology section).

### *Achievement Level 4*

Students at Achievement Level 4 demonstrate an understanding of oral and written texts by interpreting main ideas and supporting details, and by explaining the relationship between the structure of a text and its content. They explain how a text's content relates to sociocultural contexts and how features of texts are characteristic of literary periods, genres, movements, or techniques. They make distinctions between stylistic features and between narrative voices in texts in order to establish differences in meaning. They identify the movement(s) to which a text belongs. They connect themes and features of artistic representations, audiovisual materials, and spoken target language sources to literary texts. They accurately use a variety of relevant literary terms to analyze texts, with occasional errors that generally do not detract from the quality of their written and oral work (see Literary Terminology section).

### *Achievement Level 3*

Students at Achievement Level 3 demonstrate an understanding of oral and written texts by summarizing main ideas and supporting details, and distinguishing arguments (based on textual examples) from opinions (based on personal beliefs). They connect ideas and themes to characters and describe some stylistic features related to literary content. They identify features of literary genres, periods, movements, techniques, and sociocultural contexts related to course content, as well as the use of language registers to reflect social relationships in texts. They identify themes and features of artistic representations, audiovisual materials, and spoken target language sources related to literary texts. Though the

identifications and connections they make are at times too superficial to support textual analysis, students at this level are able to use that information to answer interpretive questions about texts. They accurately use some relevant literary terms to analyze texts, though with more frequent errors that occasionally detract from the quality of their written and oral work (see Literary Terminology section).

### ***Achievement Level 2***

Students at Achievement Level 2 demonstrate an understanding of oral and written texts by summarizing and paraphrasing main ideas. They describe basic elements of literary texts such as setting, main characters, and plot. They identify features associated with broad literary genres and examples of formal and informal language used in texts. Students at this level generally do not interpret or analyze texts, but rather describe and summarize them. They use only a limited range of relevant literary terms with accuracy; errors in using terminology are more pervasive and often detract from the quality of their written and oral work.

### ***Achievement Level 1***

Students at Achievement Level 1 demonstrate an understanding of oral and written texts that is not consistent with the criteria outlined for Level 2, or produce no measurable performance at all (i.e., off-task).

## **Presentational Communication**

Presentational Communication is characterized by the creation of messages in a manner that facilitates interpretation by the audience where no direct opportunity exists for the active negotiation of meaning. Students in the AP Spanish Literature and Culture course create and deliver oral presentations related to course content in a variety of formats in Spanish. They also write analytical compositions in Spanish that are organized around a topic and an explicit statement of purpose (thesis), and have a coherent structure and a cohesive, logical progression of ideas. Students incorporate information from secondary sources related to texts into their oral and written work, and use authorized reference materials and cite them appropriately.

## Learning Objectives for Presentational Communication

- The student organizes information, concepts, and ideas in oral and written presentations in the target language.
- The student presents information in a descriptive form in the target language.
- The student writes analytical compositions related to literary texts in the target language.
- The student creates and delivers oral presentations related to course content in a variety of formats in the target language.
- The student incorporates information from secondary sources related to texts in oral and written presentations in the target language.
- The student uses authorized reference materials in oral and written presentations.
- The student acknowledges sources and cites them appropriately.

## Achievement Level Descriptions for Presentational Communication

### *Achievement Level 5*

Students at Achievement Level 5 produce and deliver oral and written presentations that are analytical in nature. Oral and written presentations have an explicit statement of purpose (thesis), a coherent structure, a cohesive and logical progression, and insight into the topic. Students support literary analysis by making interdisciplinary connections or cultural comparisons that demonstrate understanding of contexts. They integrate specific, well-chosen textual examples into their presentations, including references to secondary texts and brief discussions of historical and cultural contexts.

### *Achievement Level 4*

Students at Achievement Level 4 produce and deliver oral and written presentations that are fundamentally analytical in nature; description and narration are present but do not outweigh analysis. Oral and written presentations have an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas. Students support literary analysis by citing and discussing appropriate textual examples. They facilitate comprehension of their oral and written work by using rhetorical markers, transitions, and/or visual materials. At this level, students are

able to refer to selected secondary texts and place texts in their historical and cultural contexts in oral and written presentations.

### ***Achievement Level 3***

Students at Achievement Level 3 produce and deliver oral and written presentations that feature conscious efforts to analyze texts; however, these attempts may not be successful. In general, description and narration outweigh analysis. Oral and written presentations have a statement of purpose, evidence of organization (i.e., a stated topic, an introduction and a conclusion), and a logical progression of ideas. Students can elaborate on their main points and support their observations by citing examples, but these examples may not always be clear and relevant.

### ***Achievement Level 2***

Students at Achievement Level 2 produce and deliver oral and written presentations that are descriptive or narrative in nature by summarizing or paraphrasing texts. They do not clearly state a purpose or organize presentations around a topic. Oral and written work is supported by describing basic elements of texts. Students at this level present main points and some details about a topic, but mostly produce plot summary and do not support an argument with textual examples.

### ***Achievement Level 1***

Students at Achievement Level 1 produce and deliver oral and written presentations that are not consistent with the criteria outlined for Level 2, or produce no measurable performance at all (i.e., off-task).

## **Cultures, Connections, Comparisons, and Communities**

The Cultures goal area of the *Standards* focuses on students gaining knowledge and understanding of the relationships between products, practices, and perspectives of the cultures studied. Students in the AP Spanish Literature and Culture course relate texts to products, practices and perspectives found in a variety of media from the target cultures. Cultural *products* may be tangible artifacts created by humans (e.g., a monument, a garment) or they may be intangible results of human work or thought (e.g., an oral tale, a law). Cultural *practices* are patterns of behavior accepted by a society (e.g., rites of passage, child rearing, use of linguistic register, and forms of address in a conversation). Cultural *perspectives* are the underlying beliefs and values of a society. These ideas and attitudes serve as a base from which cultural practices are derived; they also justify the presence of cultural products.

Students analyze the roles of personal assumptions and cultural beliefs in the interpretation of texts. They situate texts within literary and artistic heritages of the target cultures and relate literary movements to cultural contexts. They also analyze how texts reinforce or challenge perceptions of a majority culture.

The Connections goal area of the *Standards* focuses on students reinforcing and furthering their knowledge of other disciplines and their awareness of distinctive viewpoints by acquiring information available in the target language. Students in the AP Spanish Literature and Culture course make interdisciplinary connections to support textual analysis. They relate texts to literary, historical, and cultural contexts, and to contemporary global issues. They use information available in Spanish to support the interpretation of texts and to compare distinctive cultural viewpoints.

The Comparisons goal area of the *Standards* focuses on students developing insight into the nature of language and culture. Students in the AP Spanish Literature and Culture course compare textual language and literary features of target language texts produced in different historical, social, and geopolitical contexts. They compare representations of key events produced through a variety of cultural perspectives. They also compare cultural products, practices, and perspectives found in texts to their own cultures.

The Communities goal area of the *Standards* focuses on students participating in multilingual communities at home and around the world. Students in the AP Spanish Literature and Culture course deepen and reinforce their understanding of literary texts through activities in the target language within and beyond the classroom setting. They also share their knowledge of literature and culture with communities beyond the classroom setting.

## Learning Objectives for Cultures, Connections, Comparisons, and Communities

- The student analyzes the relationship between products (both tangible and intangible) and perspectives of target cultures as manifested in target language texts.
- The student relates texts to products and perspectives found in a variety of media from the target cultures.
- The student analyzes the relationships between practices and perspectives of target cultures as manifested in target language texts.
- The student relates texts to practices and perspectives found in a variety of media from the target cultures.
- The student analyzes the role of personal assumptions and cultural beliefs in the interpretation of target language texts.
- The student situates texts within literary and artistic heritages of the target cultures.
- The student relates literary movements to cultural contexts.
- The student analyzes how texts reinforce or challenge perceptions of a majority culture.
- The student relates texts to their contexts (literary, historical, sociocultural, geopolitical) in the target language.
- The student makes interdisciplinary connections to support analysis of literary and related texts.
- The student relates texts to contemporary global issues using the target language.
- The student uses information available in the target language and culture to support the interpretation of texts and compare distinctive viewpoints.
- The student compares literary features of target language texts to those of other texts.
- The student compares textual language and registers in target language texts produced in different historical, social, and geopolitical contexts.
- The student compares cultural products, practices, or perspectives portrayed in texts to his or her own.
- The student compares representations of key events produced through a variety of cultural perspectives.
- The student deepens and reinforces understanding of literary texts through activities in the target language within and beyond the classroom setting.
- The student shares knowledge of literature and culture with communities beyond the classroom setting.

## Achievement Level Descriptions for Cultures, Connections, and Comparisons

### *Achievement Level 5*

Students at Achievement Level 5 analyze how cultural beliefs and attitudes affect textual interpretation. They explain the role of cultural stereotypes in texts, and how behavior and attitudes present in texts reflect sociocultural contexts. They explain how literary movements reflect cultural change. They make connections between primary and secondary texts and apply information from other disciplines to support textual analysis. They analyze the functions of structural features and the effects of rhetorical features in texts related by period, genre, theme, movement, or technique. They analyze representations of key events in different texts and how representations of cultural products, practices, and perspectives in literary texts compare to their own culture.

### *Achievement Level 4*

Students at Achievement Level 4 explain how personal beliefs and attitudes affect textual interpretation. They connect literary movements to cultural perspectives and can describe cultural products and practices that relate to cultural perspectives present in texts. They explain the relationship between themes found in texts and contemporary or global issues in order to enhance understanding of the texts. They apply information from other disciplines to the analysis of texts. They connect textual information to sociocultural contexts, and linguistic changes to historical and geopolitical contexts. They compare representations of key events in different texts and compare distinct points of view from target texts and cultures to points of view from their own culture.

### *Achievement Level 3*

Students at Achievement Level 3 identify cultural practices and perspectives found in oral and written texts, songs, visuals, or other artifacts. They apply information from other disciplines to aid their comprehension of texts. They identify themes found in target texts that are relevant to contemporary society. They identify structural and rhetorical features in texts of the same period, genre, movement, or technique, as well as linguistic features representative of the time and place in which texts were written.

### *Achievement Level 2*

Students at Achievement Level 2 identify cultural products in oral and written texts, and songs, visuals, or other artifacts. They identify some cultural practices found in written texts or visuals. They identify information from other disciplines that relates to course content, as well

as main themes or events found in different texts, but they generally do not apply that information to the interpretation of texts or to making interdisciplinary connections and cultural comparisons

### ***Achievement Level 1***

Students at Achievement Level 1 demonstrate an understanding of cultural and interdisciplinary information in texts at a level not consistent with the criteria outlined for Level 2, or produce no measurable performance at all (i.e., off-task).

## **Language Usage in Support of Literary Analysis**

The AP Spanish Literature and Culture course does not represent an endpoint of students' study of the Spanish language. On the contrary, course work in literary analysis reinforces the continued emphasis on developing proficiency across the full range of language skills, with special attention to critical reading and analytical writing. Students learn and use a variety of vocabulary appropriate to literary analysis, and they continue to develop a sophisticated array of grammatical and syntactic structures. They produce comprehensible oral and written presentations that show attention to pronunciation and pace, as well as standard writing conventions of the Spanish language.

### **Learning Objectives for Language Usage in Support of Literary Analysis**

- The student uses a variety of vocabulary appropriate to literary analysis.
- The student uses a variety of grammatical and syntactic structures.
- The student produces comprehensible written work by observing writing conventions of the target language.
- The student uses pronunciation that is comprehensible to the audience in oral communications.
- The student self-monitors and adjusts language production in oral and written communications.



## Achievement Level Descriptions for Language Usage in Support of Literary Analysis

### *Achievement Level 5*

Students at Achievement Level 5 use language that is varied and appropriate to the text(s) being analyzed. They use language that presents main ideas and supporting details, and communicates some nuances of meaning. Students at this level demonstrate very good control of grammatical and syntactic structures. Their use of verb tenses and moods is generally accurate, word order and formation are accurate, and their use of cohesive devices or transitional elements is appropriate to guide the reader's understanding. Students at this level are accurate in their spelling, placement of accents, punctuation and paragraphing, with only sporadic errors. They show grouping and progression of ideas through paragraphing.

### *Achievement Level 4*

Students at Achievement Level 4 use language that is appropriate to the text(s) being analyzed. They use language that presents main ideas and supporting details. Students at this level demonstrate good control of grammatical and syntactic structures; occasional errors in the use of verb tenses and moods do not detract from understanding, and word order and formation are mostly accurate. Students at this level are generally accurate in their spelling, placement of accents, punctuation and paragraphing. They may commit patterned errors, but these are infrequent and do not detract from the reader's understanding. They show grouping and progression of ideas through paragraphing.

### *Achievement Level 3*

Students at Achievement Level 3 use language that is appropriate to the text(s) being analyzed, but their vocabulary may be limited to presenting main ideas. Students at this level demonstrate adequate control of grammatical and syntactic structures; errors in the use of verb tenses and moods may be frequent but do not detract from overall understanding, and word order and formation are generally accurate. Students at this level are sometimes accurate in their spelling, accents, punctuation, and paragraphing. They commit patterned errors that may become frequent but do not detract from the reader's overall understanding. They show grouping of ideas through paragraphing.

### *Achievement Level 2*

Students at Achievement Level 2 use language that at times is inapplicable to the text(s) being analyzed, and that forces the reader to supply inferences. Students at this level demonstrate inadequate control of grammatical and syntactic structures; errors in verb forms, word order and formation are frequent and serious enough to impede comprehension at times. Students at this level are generally inaccurate in their spelling, placement of accents, punctuation, and paragraphing. They commit numerous errors that impede comprehension at times, and they do not show grouping of ideas through paragraphing.

### *Achievement Level 1*

Students at Achievement Level 1 use language in a manner not consistent with the criteria outlined for Level 2, or produce no measurable performance at all (i.e., off-task).

## Required Reading List

The required reading list for this course consists of 38 titles, forming a substantial body of literature written in Spanish from a variety of Spanish speaking areas and representing many historical periods, genres, and movements, while also presenting various themes and literary techniques.

Study of the AP Spanish Literature and Culture curriculum requires that only unabridged, full text, Spanish language versions of the required readings be used.

Isabel Allende, “Dos palabras”

Anónimo, “Romance de la pérdida de Alhama”

Anónimo, *Lazarillo de Tormes* (Prólogo; Tratados 1, 2, 3, 7)

Gustavo Adolfo Bécquer, Rima LIII (“Volverán las oscuras golondrinas”)

Jorge Luis Borges, “Borges y yo”

Jorge Luis Borges, “El Sur”

Julia de Burgos, “A Julia de Burgos”

Miguel de Cervantes, *Don Quijote* (Primera parte, capítulos 1–5, 8 y 9; Segunda parte, capítulo 74)

Julio Cortázar, “La noche boca arriba”

Hernán Cortés, “Segunda carta de relación” (selecciones)

Sor Juana Inés de la Cruz, “Hombres necios que acusáis”

Rubén Darío, “A Roosevelt”

Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV (“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”)

Oswaldo Dragún, *El hombre que se convirtió en perro*

Carlos Fuentes, “Chac Mool”

Federico García Lorca, *La casa de Bernarda Alba*

Federico García Lorca, “Prendimiento de Antoñito el Camborio en el camino de Sevilla”

Gabriel García Márquez, “El ahogado más hermoso del mundo”

Gabriel García Márquez, “La siesta del martes”

Garcilaso de la Vega, Soneto XXIII (“En tanto que de rosa y azucena”)

Luis de Góngora, Soneto CLXVI (“Mientras por competir con tu cabello”)

Nicolás Guillén, “Balada de los dos abuelos”

José María Heredia, “En una tempestad”

Miguel León-Portilla, *Visión de los vencidos* (dos secciones: “Los presagios, según los informantes de Sahagún” y “Se ha perdido el pueblo mexicana”)

Antonio Machado, “He andado muchos caminos”

José Martí, “Nuestra América”

Rosa Montero, “Como la vida misma”

Nancy Morejón, “Mujer negra”

Pablo Neruda, “Walking around”

Emilia Pardo Bazán, “Las medias rojas”

Francisco de Quevedo, Salmo XVII (“Miré los muros de la patria mía”)

Horacio Quiroga, “El hijo”

Tomás Rivera, ... *y no se lo tragó la tierra* (dos capítulos: “...y no se lo tragó la tierra” y “La noche buena”)

Juan Rulfo, “No oyes ladrar los perros”

Alfonsina Storni, “Peso ancestral”

Tirso de Molina, *El burlador de Sevilla y convidado de piedra*

Sabine Ulibarri, “Mi caballo mago”

Miguel de Unamuno, *San Manuel Bueno, mártir*

## Literary Terminology

This section of the curriculum framework is designed to show the range of literary terms used in the course. The lists provided contain a representative selection of terms that are used both in AP classes at the secondary level, and in college and university courses in Introduction to Literary Analysis and surveys of Peninsular and Latin American literatures. The list is neither prescriptive nor exhaustive; teachers are welcome to supplement the list as they wish for their own classroom instruction. Rather, the list is intended to set a baseline expectation with regard to the terms that students should learn and apply to their study of the texts on the required reading list.

Three groups of literary terms represent a general progression in ability to interpret and analyze literary texts. Within each group of terms, six categories are outlined: (1) general terms, (2) terms that relate to narrative genres, (3) terms that relate to poetic genres, (4) terms that relate to dramatic genres, (5) rhetorical figures, and (6) literary historical terms.

Throughout the AP course, students at Achievement Level 5 would accurately use a wide variety of these literary terms, as relevant to the texts being analyzed, though with occasional errors. However, those errors would not detract from the quality of their work, and it is not expected that students would memorize and use without error every term on the list in order to demonstrate performance at Achievement Level 5. Similarly, students at Achievement Level 4 would accurately use a variety of these terms, perhaps with a few more errors, but again those errors generally would not detract from the quality of their oral or written work in the AP course. Students at Achievement Level 3 would accurately use some of these terms in their work; errors would be more frequent and occasionally would detract from the quality of the work. Students at Achievement Levels 2 and 1 would use only a limited range of terms with accuracy; errors would be more pervasive and more often than not would detract from the quality of their work.

Progression of Literary Terms (from basic to advanced)

**General:** género: narrativa, poesía, drama, ensayo; ambiente, argumento, ficción, figura retórica, héroe, imagen, lector, personaje, protagonista, público, suspenso, tema

**Narrativa:** autor, narrador; cuento, novela; prosa

**Poesía:** poema, poeta, voz poética; verso, estrofa; ritmo, métrica: rima consonante, rima asonante

**Drama:** acto, escena, escenario; comedia, tragedia; diálogo, monólogo; teatro

**Figuras retóricas:** metáfora, símil; aliteración, hipérbolo, onomatopeya, personificación



**General:** ambigüedad, analogía, antagonista, antihéroe, arquetipo, atmósfera, *carpe diem*, desenlace, fábula, *in medias res*, ironía, *memento mori*, símbolo, tono, trama

**Narrativa:** crónica, *flashback*, fluir de conciencia, narrador omnisciente, narrador limitado o narrativa en primera persona, prefiguración, punto de vista o perspectiva

**Poesía:** heptasílabo, octosílabo, endecasílabo, alejandrino; arte menor, arte mayor; encabalgamiento, estribillo, lírica, poema épico, redondilla, romance, sinalefa, soneto, verso agudo, verso esdrújulo, verso llano

**Drama:** acción dramática: exposición, nudo o climax, desenlace; acotaciones, aparte, comedia del Siglo de Oro, dramaturgo, teatro del absurdo

**Figuras retóricas:** anáfora, antítesis, apóstrofe, circunlocución o perfrasis, elipsis, enumeración, eufemismo, gradación, hipérbaton

**Historia literaria:** Barroco, Boom, colonial, Edad Media (medieval), Generación del 98, libro de caballerías, modernismo, naturalismo, novela picaresca, pícaro, realismo, realismo mágico, Renacimiento, romanticismo, Siglo de Oro



**General:** alegoría, apología, caricatura, cromatismo o simbolismo cromático, desdoblamiento, leitmotivo, meta- (e.g., metaficción, metateatro), parodia, sátira

**Narrativa:** narrativa epistolar, narrador fidedigno, narrador no fidedigno, narrador testigo, narratario, parábola

**Poesía:** diéresis, hiato, sinéresis; verso blanco o suelto, verso libre; cesura, hemistiquio; polifonía, polimetría; silva

**Drama:** anagnórisis, catarsis, falla trágica, ironía dramática, pathos, tres unidades

**Figuras retóricas:** asíndeton, cacofonía, epíteto, metonimia, paradoja, polisíndeton, sinécdoque, sinestesia, retruécano

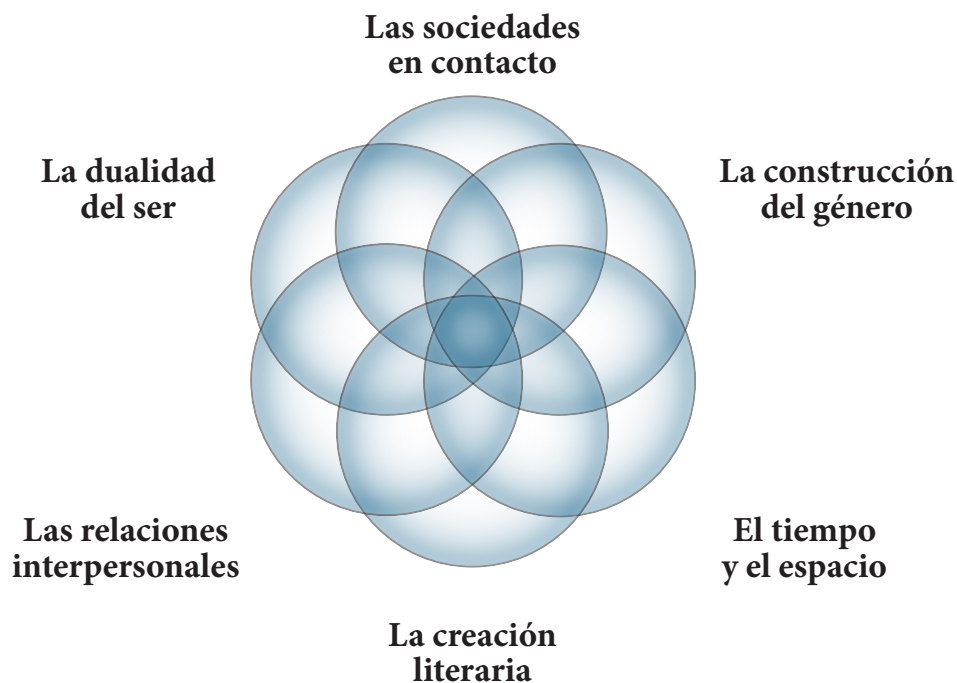
**Historia literaria:** conceptismo, culteranismo, costumbrismo, existencialismo, neoclasicismo, postmodernismo, surrealismo, vanguardia

## Course Themes

Incorporating themes into the design of the AP Spanish Literature and Culture course makes the literature of both distant and nearby places, and of the past and present, relevant to the interests and experiences of students taking their first literature course. Themes provide a meaningful basis for making contextual connections among works of different genres, periods, movements, and techniques, and allow for interdisciplinary teaching methods through the introduction of theories from different subject areas. In addition, themes facilitate the incorporation of other art forms such as painting, photography, cinema, and music into the teaching of literature. And, perhaps most important, the use of themes in instructional design stimulates students to appreciate the potential of literature to comment on and enlighten their own life experiences, thus increasing their interest not only in reading but also in writing and speaking about literature in the target language.

The AP Spanish Literature and Culture course features six themes. Teachers who organize their current AP course syllabi by genres or by chronology are encouraged to see the themes as opportunities to make connections between works, rather than a mandate to teach the works on the required reading list strictly in thematic units.

### Temas del curso



## Organizing Concepts and Essential Questions

Each theme is supplemented by a number of *organizing concepts* for making contextual connections among works on the required reading list. The organizing concepts are not intended to be prescriptive or required; they merely serve as suggestions for working with the themes and the required readings.

One way to design instruction with themes is to identify *essential questions* to motivate learners and guide classroom investigations, learning activities and assessments. Essential questions are designed to spark curiosity and encourage students to consider how the content of the course relates to larger questions and issues in the study of literature and the humanities in general. Essential questions allow students to investigate and express different views on issues, make connections to other disciplines, and compare products, practices, and perspectives of target cultures to their own.

Here are the essential questions that apply to the AP Spanish Literature and Culture course as a whole:

- ¿Cómo revelan las obras literarias las perspectivas y costumbres de una cultura en un período determinado?
- ¿De qué manera afecta el contexto literario, histórico, sociocultural y geopolítico la creación de las obras literarias de determinada época?
- ¿Qué preguntas y dilemas presentes en obras literarias de diferentes autores y en diferentes épocas y culturas, son relevantes aún en la actualidad?
- ¿Qué contribuye el estudio de la literatura escrita en español al estudio del idioma?
- ¿Qué preguntas plantea la literatura acerca de la literatura misma y las demás artes?

## Integrating Themes, Organizing Concepts, Essential Questions, and Required Readings

In order to promote an integrated approach to exploring the themes, lists of organizing concepts, essential questions, and sample groupings of works from the required reading list are provided below for each of the six course themes.



Teachers are especially encouraged to consider the interrelatedness of the themes, which, with the reduction of the required reading list, will present opportunities to study texts more than once in the AP course, bringing out different thematic connections and contexts for analysis each time. For example, one can work with Julia de Burgos' poem "A Julia de Burgos" to address the theme of **La construcción del género** and then take it up again to consider theme of **La dualidad del ser** — perhaps in relation to Borges' "Borges y yo." García Márquez's "La siesta del martes" can be read with attention to **Las sociedades en contacto** or **Las relaciones interpersonales**. Cortázar's "La noche boca arriba" can be studied in a unit on **El tiempo y el espacio**, and then again in relation to **La dualidad del ser**. And so it is with many of the required readings: the themes, organizing concepts, and essential questions afford teachers considerable flexibility to combine readings and design instructional units in ways that suit their interests and the needs of their students.

### ***Theme: Las sociedades en contacto***

#### **Organizing Concepts:**

- La asimilación y la marginación
- La diversidad
- Las divisiones socioeconómicas
- El imperialismo
- El nacionalismo y el regionalismo

#### **Essential Questions:**

- ¿De qué manera las perspectivas de una cultura afectan la representación de eventos históricos?
- ¿Cómo los miembros de una minoría cultural se resisten (o se asimilan) a las costumbres y las perspectivas de la mayoría dominante?
- ¿Cómo se representan en obras literarias de distintos períodos y diversas culturas las relaciones entre grupos socioculturales (clases sociales, grupos étnicos, etc.)?

#### **Sample Groupings of Required Readings:**

- Anónimo, *Lazarillo de Tormes*; Dragún, *El hombre que se convirtió en perro* (Las divisiones socioeconómicas)
- Cortés, "Segunda carta de relación"; León-Portilla, *Visión de los*

*vencidos*; Martí, “Nuestra América”; Darío, “A Roosevelt” (El imperialismo)

### ***Theme: La construcción del género***

#### **Organizing Concepts:**

- El machismo
- Las relaciones sociales El sistema patriarcal
- La sexualidad
- La tradición y la ruptura

#### **Essential Questions:**

- ¿Cómo revela la literatura los cambios en la percepción de los géneros masculino y femenino?
- ¿De qué manera han servido los factores socioculturales como instrumentos de cambios (o no) en la representación de los géneros?
- ¿Cómo ha cambiado la representación de lo femenino (voces femeninas, personajes femeninos) a lo largo de la historia de la literatura?

#### **Sample Groupings of Required Readings:**

- Pardo Bazán, “Las medias rojas”; Burgos, “A Julia de Burgos”; Morejón, “Mujer negra”; Allende, “Dos palabras” (La tradición y la ruptura)
- Sor Juana, “Hombres necios que acusáis”; Storni, “Peso ancestral” (El sistema patriarcal)

### ***Theme: El tiempo y el espacio***

#### **Organizing Concepts:**

- El *carpe diem* y el *memento mori*
- El individuo en su entorno
- La naturaleza y el ambiente
- La relación entre el tiempo y el espacio
- El tiempo lineal y el tiempo circular
- La trayectoria y la transformación

**Essential Questions:**

- ¿Cómo presentan las literaturas de distintas culturas los conceptos del tiempo y el espacio?
- ¿De qué manera los autores se valen del tiempo y el espacio para construir una variedad de estados de ánimos o sentimientos (p. ej. la desorientación, la nostalgia, el remordimiento)?
- ¿Cómo se relacionan la representación del espacio y el manejo del tiempo en una obra literaria?

**Sample Groupings of Required Readings:**

- Quevedo, “Miré los muros de la patria mía”; Machado, “He andado muchos caminos”; Neruda, “Walking around” (El individuo en su entorno)
- Garcilaso, Soneto XXIII (“En tanto que de rosa y azucena”); Góngora, Soneto CLXVI (“Mientras por competir con tu cabello”); Bécquer, Rima LIII (“Volverán las oscuras golondrinas”) (El *carpe diem* y el *memento mori*; La trayectoria y la transformación)

**Theme: Las relaciones interpersonales****Organizing Concepts:**

- La amistad y la hostilidad
- El amor y el desprecio
- La comunicación o falta de comunicación
- El individuo y la comunidad
- Las relaciones de poder
- Las relaciones familiares

**Essential Questions:**

- ¿De qué manera se transforma el/la protagonista de una obra a consecuencia de sus relaciones con otros personajes?
- ¿De qué manera los individuos contribuyen o perjudican al bienestar de la familia o la comunidad?
- ¿Cómo influye el contexto sociocultural en el desarrollo de las relaciones interpersonales?

**Sample Groupings of Required Readings:**

- Quiroga, “El hijo”; Rulfo, “No oyes ladrar los perros” (Las relaciones familiares)
- García Lorca, *La casa de Bernarda Alba*; Rivera, ... *y no se lo tragó la tierra* (Las relaciones de poder; La comunicación o la falta de comunicación)

**Theme: *La dualidad del ser***

**Organizing Concepts:**

- La construcción de la realidad
- La espiritualidad y la religión
- La imagen pública y la imagen privada
- La introspección
- El ser y la creación literaria

**Essential Questions:**

- ¿Qué preguntas plantea la literatura acerca de la realidad y la fantasía?
- ¿Cómo influye el contexto sociocultural o histórico en la expresión de la identidad?
- ¿Cuál es el significado de la vida (para un personaje, para un autor) y cómo se relaciona esto con las creencias o ideas en cuanto a la muerte?

**Sample Groupings of Required Readings:**

- Borges, “Borges y yo”; Unamuno, *San Manuel Bueno, mártir* (La imagen pública y la imagen privada)
- Cervantes, *Don Quijote*; Cortázar, “La noche boca arriba”; García Márquez, “El ahogado más hermoso del mundo” (La construcción de la realidad)

**Theme: *La creación literaria***

**Organizing Concepts:**

- La intertextualidad
- La literatura autoconsciente

- El proceso creativo
- El texto y sus contextos

**Essential Questions:**

- ¿Qué factores motivan a los escritores a crear sus obras literarias?
- ¿De qué manera la intertextualidad contribuye al significado de una obra literaria?
- ¿Cómo influye en la experiencia de los lectores la presencia de la literatura misma como tema de una obra literaria?

**Sample Groupings of Required Readings:**

- Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV (“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”); Anónimo, *Lazarillo de Tormes* (La literatura autoconsciente)
- Borges, “Borges y yo”; Cervantes, *Don Quijote* (El proceso creativo)

## Glossary of Key Terms

The following definitions are offered in order to facilitate understanding of key concepts in the curriculum framework.

**Achievement level descriptions:** The *achievement level descriptions* provide detailed explanations of student performance at AP score points 5, 4, 3, 2 and 1. AP teachers can use this information to develop better insight into individual student performance and make appropriate adjustments to curriculum and instruction.

**Analytical compositions:** Students in the AP course write *analytical compositions* related to course content (e.g., textual analyses, brief research reports) that have an explicit statement of purpose (thesis), a coherent structure, and a cohesive and logical progression. In these written presentations, students elaborate on their main points and support their arguments by citing and discussing specific, well-chosen textual examples. In order to write analytical compositions, students must go beyond summarizing what a text says; rather, they are to explain the significance of specific features of the text and the significance of the historical and cultural contexts in which the text was written.

**Communities:** The communities goal area of the *Standards for Foreign Language Learning in the 21st Century* focuses on students participating in multilingual communities at home and around the world. Students deepen and reinforce their understanding of literary texts through activities in the target language within and beyond the classroom setting. They share their knowledge of literature and culture with communities beyond the classroom setting.

**Comparisons:** The *comparisons* goal area of the *Standards* focuses on students developing insight into the nature of language and culture. Students compare linguistic and literary features of texts produced in different historical, social, and geopolitical contexts. They compare representations of key events produced through a variety of cultural perspectives. They also compare cultural products, practices, and perspectives found in texts to their own cultures.

**Connections:** The *connections* goal area of the *Standards* focuses on students reinforcing and furthering their knowledge of other disciplines and awareness of distinctive viewpoints by acquiring information available in the target language. Students make interdisciplinary connections between literature and history, literature and the arts, or literature and politics in order to support textual analysis. They use information available in Spanish to support the interpretation of texts and to compare distinctive cultural viewpoints.

**Context:** A *context* of a literary work or historical event is a set of circumstances or facts surrounding it that influences its meaning or effect. Students demonstrate their understanding of contexts by explaining how texts relate to issues of politics, economics, religion, gender, social class, and ethnicity (to name a few possibilities) in both historical and contemporary time frames.

**Critical reading:** Students in the AP course read a literary text not just to comprehend what it says but also to understand how the text portrays its subject matter, and to consider how that portrayal can lead to a particular interpretation of the text. Goals of *critical reading* in the AP course (e.g., understanding the purpose of a text, recognizing bias, understanding the effects of rhetorical figures, and stylistic elements in conveying a message) are accomplished by sustained efforts to develop students' abilities to make inferences based on textual evidence.

**Cultures:** The *cultures* goal area of the *Standards* focuses on students gaining knowledge and understanding of the relationships between products, practices, and perspectives of the cultures studied. Students relate texts to products, practices and perspectives found in a variety of media from the target cultures. They situate texts within literary and artistic heritages of the target cultures and relate literary movements to cultural contexts. They also analyze how texts reinforce or challenge perceptions of a majority culture.

**Products:** Cultural *products* may be tangible artifacts created by humans (e.g., a monument, a garment) or they may be intangible results of human work or thought (e.g., an oral tale, a law). Products reflect the beliefs and values (*perspectives*) of a culture.

**Practices:** Cultural *practices* are patterns of behavior accepted by a society (e.g., rites of passage, child rearing, use of linguistic register and forms of address in a conversation). They represent the knowledge of “what to do, when, and where” in a society.

**Perspectives:** Cultural *perspectives* are the underlying beliefs and values of a society. These ideas and attitudes serve as a base from which cultural practices are derived; they also justify the presence of cultural products.

**Example:** The beliefs and values of a culture concerning interpretations of death (*perspectives*) influence how members of that culture mourn the loss of a loved one (*practices*) and the artifacts (e.g., an obituary) that are created to mark the passing or commemorate the life of that person (*products*).

**Essential questions:** One way to approach instructional design with course themes is to identify *essential questions* that guide classroom investigations, learning activities and performance assessments. Essential questions allow students to investigate and express different views on issues, make connections to other disciplines, and compare products, practices, and perspectives of target cultures to their own. In this document, essential questions are provided for the course as a whole (e.g., “¿Qué preguntas y dilemas presentes en obras literarias de diferentes autores y en diferentes épocas y culturas, son relevantes aún en la actualidad?”) and for each of the course themes (e.g., “¿Cómo revela la literatura los cambios en la percepción de los géneros masculino y femenino?” for the theme **La construcción del género**). AP teachers are welcome to use the essential questions presented in this document, and they may design their own as well.

**Interpersonal communication:** Communication in the *interpersonal* mode is characterized by active negotiation of meaning among individuals. Students develop their Interpersonal Communication skills by discussing texts and contexts in a variety of interactive oral formats (e.g. in-class discussions, debates) and interactive written formats (online discussion boards and blogs, emails to classmates and the instructor) in Spanish.

**Interpretive communication:** Communication in the *interpretive* mode is characterized by the appropriate cultural interpretation of meanings that occur in written and spoken form where there is no recourse to the active negotiation of meaning with the writer or speaker. Students use their Interpretive Communication skills to demonstrate understanding of texts (by analyzing themes, main ideas and supporting details, structural and stylistic features) and contexts (by relating the content of texts to issues of politics, economics, religion, gender, social class, and ethnicity, and by associating features of texts with broader genres, periods, movements, or techniques).

**Learning objective:** A *learning objective* is a specific statement about what students should know and be able to do as a result of taking the AP course. “The student” is the subject of each objective, e.g., “The student analyzes the significance of rhetorical figures in target language texts,” “The student relates target language texts to sociocultural contexts.”

**Organizing concepts:** Each of the course themes is supplemented by approximately a half-dozen recommended *organizing concepts* for addressing the theme and grouping literary works into thematic units. The organizing concepts can be thought of as “sub-themes” that provide different approaches to a course theme. For example, in order to address the course theme **Las sociedades en contacto**, an AP teacher may choose one or more of the organizing concepts to build a thematic unit: “La asimilación y la marginación,” “La diversidad,” “Las divisiones socioeconómicas,” “El imperialismo,” “El nacionalismo y el regionalismo.”



The organizing concepts are not intended as prescriptive or required; they merely serve as suggestions for working with the course themes and the required readings.

**Personal and critical reactions.** As students develop their critical thinking skills in the course, they become more able to distinguish between *personal reactions* based on their own attitudes and beliefs, and *critical reactions* expressed in arguments and justified with textual evidence. A key objective of the course is to develop the students' own abilities to create and present evidence-based arguments about texts and contexts.

**Presentational communication.** Communication in the *presentational* mode is characterized by the creation of messages in a manner that facilitates interpretation by the audience where no direct opportunity for the active negotiation of meaning exists. Students create and deliver oral presentations that are related to course content in a variety of formats in Spanish. They also write analytical compositions in Spanish that are organized around a topic and an explicit statement of purpose (thesis), and have a coherent structure, and a cohesive, logical progression of ideas.

# Participating in the AP Course Audit

Schools wishing to offer AP courses must participate in the AP Course Audit. Participation in the AP Course Audit requires the online submission of two documents: the AP Course Audit form and the teacher's syllabus. The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. The syllabus, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

The curricular and resource requirements are outlined below. Teachers should use these requirements in conjunction with the AP Course Audit resources at [www.collegeboard.org/apcourseaudit](http://www.collegeboard.org/apcourseaudit) to support syllabus development.

## Curricular Requirements

- The course is structured to allow students to complete the entire required reading list found in the curriculum framework.
- The teacher uses Spanish almost exclusively in class and encourages students to do likewise.
- The course explicitly addresses each of the six course themes: Las sociedades en contacto, La construcción del género, El tiempo y el espacio, Las relaciones interpersonales, La dualidad del ser, and La creación literaria.
- The course provides opportunities for students to discuss literary texts in a variety of interactive formats.
- The course provides opportunities for students to analyze the relevance of literary texts to historical, sociocultural, and geopolitical contexts.
- The course provides opportunities for students to learn and apply literary terminology to the analysis of a variety of texts representing different genres and time periods.
- The course provides opportunities for students to relate artistic representations and audiovisual materials to the course content.
- The course provides opportunities for students to write short responses and analytical essays related to literary texts, using language appropriate for literary analysis.

- The course provides opportunities for students to analyze cultural products, practices, or perspectives referenced in literary texts.
- The course provides opportunities for students to compare literary texts produced in different historical contexts.
- The course includes activities within and beyond the classroom setting for students to reinforce their understanding of literary texts.

## Resource Requirements

- The school ensures that each student has a copy of the works being read, for individual use inside and outside of the classroom.
- The school ensures that students have access to a school or public library that includes works of prose, poetry, fiction, and drama by a wide range of Peninsular and Latin American authors.
- The school provides audio and video equipment and materials that allow for ongoing opportunities to relate artistic representations and audiovisual materials to the course content and develop proficiency across the three modes of communication. This equipment can include video or DVD players or computers, language labs, or compact disc/cassette players.

## Exam Information

The AP Spanish Literature and Culture Exam assesses students' proficiencies across a range of modes of communication — with special attention to the interpretive and presentational modes of communication — and asks students to reflect on the many voices and cultures included in a rich and diverse body of literature written in Spanish. The exam is 3 hours long and includes both an 80-minute multiple-choice section and a 100-minute free-response section. The multiple-choice section accounts for half of the student's exam grade, and the free-response section accounts for the other half.

**Section I, the multiple-choice section**, assesses students' understanding of the works, authors, genres, and periods included in the required reading list, as well as language proficiency in the interpretive mode of communication. Some questions require students to show understanding of cultural or interdisciplinary information contained in the text.

Section I, Part A (Interpretive Listening) contains 15 questions in three sets that are based on authentic audio texts related to course content. The audio texts include an excerpt from an interview with an author, a recited poem that is not on the required reading list, and a brief presentation on a literary topic related to course content. Students will have time to skim the questions for each set before listening to the audio. The interview and presentation will be played once; the recited poem will be played twice.

Section I, Part B (Reading Analysis) contains 50 questions in six sets that are based on literary readings representing a variety of genres, periods, and places in the Spanish-speaking world. The literary readings include works from the required reading list, works that are not on the list, and one passage of literary criticism regarding a work or author from the list. One set in Section I, Part B contains two passages that are related by theme — one of those passages is taken from the required reading list.

**Section II, the free-response section**, assesses students' ability to analyze structural and rhetorical features of literary texts as well as the significance of the contexts in which the texts were written. Students are also assessed in the presentational mode of communication by writing comprehensible text analyses that demonstrate their understanding of course content. In this section of the exam, students are given two short-answer questions and two essay questions to complete in 100 minutes. They may answer the questions in any order; recommended times are printed in the exam booklet (15 minutes for each of the short answers, 35 minutes for each of the essays).


The first short-answer question (Text Explanation) requires students to read an excerpt from a text on the required reading list, identify the author and period of the text, and explain the development of a particular theme found within the excerpt in relation to the whole work from which the excerpt is taken. The excerpt and the title of the whole work are printed in the exam booklet; students are given the theme in the question prompt.

The second short-answer question (Text and Art Comparison) requires students to read an excerpt from a text on the required reading list and study an image of a work of art (e.g., a painting, photograph, sculpture, or drawing) related by theme to the text. Students are asked to compare how a particular theme is represented in both the text and the image, and then to connect that theme to the genre, period, movement, or technique of the text. The text and the image are both printed in the exam booklet; students are given the theme and the genre, period, movement, or technique of the text in the question prompt.

The first essay question (Analysis of Single Text) requires students to read an excerpt from a text on the required reading list (or the whole work, in the case of a short poem) and then analyze how the text represents the characteristics of a particular genre, period, movement, or technique, and also a particular historical, cultural, or social context. Both the genre and the context are provided in the question prompt. In the essay, students comment on relevant literary devices in the text and cite examples from the text that support their analysis.

The second essay question (Text Comparison) requires students to read two excerpts related by theme — one from a text on the required list, the other from a text not on the list. (Again, the whole work may be included in the case of a short poem.) Students are asked to analyze the effect of literary devices that the authors use in the texts to develop a particular theme that is provided in the question prompt. In the essay, students compare the presentation of the theme in the two texts and cite examples from both texts that support their analysis.

In total, the free-response section contains four questions, lasts 100 minutes, and accounts for 50 percent of the student's overall AP Exam score. The two short-answer questions account for 15 percent, and the two essay questions account for 35 percent of the score.

If using the downloadable PDF version of this publication, you will hear the audio upon clicking on the audio icon . If using the print version, please visit the AP Spanish Literature and Culture Course Audio Page at <http://apcentral.collegeboard.com/apc/public/courses/descriptions/217107.html> on AP Central for the audio files. Scripts for audio are presented in this publication for reference. They are not provided to students during the exam.

This course and exam description includes a representative sample of the types of multiple-choice questions that will be found on the AP Spanish Literature and Culture Exam, as well as a full set of free-response questions. The level of difficulty in these sample questions are comparable to what students will encounter on an actual exam. As a guide for teachers, the sample exam items in this course and exam description include an answer key and an indication of the learning objective(s) from the curriculum framework targeted by each question.

Section		Number of Questions	Percent of Final Score	Time
<b>Section I: Multiple Choice</b>			<b>50%</b>	<b>Approx. 80 minutes</b>
Part A	Interpretive Listening	15 questions	10%	Approx. 20 minutes
Part B	Reading Analysis	50 questions	40%	Approx. 60 minutes
<b>Section II: Free Response</b>			<b>50%</b>	<b>100 minutes</b>
Short Answers: Text Explanation		1 prompt	7.5%	Suggested time: 15 minutes
Short Answers: Text and Art Comparison		1 prompt	7.5%	Suggested time: 15 minutes
Essay: Analysis of Single Text		1 prompt	17.5%	Suggested time: 35 minutes
Essay: Text Comparison		1 prompt	17.5%	Suggested time: 35 minutes

## Sample Multiple-Choice Questions with Targeted Learning Objectives

### Interpretive Listening

**Directions:** You are going to listen to a selection in Spanish. The selection will be played only once. While listening to the selection you may take notes. Your notes will not be scored.

After listening to the selection, you will respond to 4 questions. Based on the information provided in the selection, select the BEST answer to each question from among the four choices printed in your test book. You will have 1 minute to answer the questions.

**Instrucciones:** Vas a escuchar una selección en español. La selección se escuchará sólo una vez. Mientras escuchas la selección puedes tomar apuntes. Tus apuntes no serán evaluados.

Después de escuchar la selección, tienes que responder a 4 preguntas. Basándote en la información que se da en la selección, para cada pregunta elige la MEJOR respuesta de las cuatro opciones escritas en tu libreta de examen. Tienes 1 minuto para responder a las preguntas.

#### Script Selección número 1

- (NARR) *Ahora escucha una entrevista con Laura Esquivel.*
- (MA) *La escritora Laura Esquivel nació en México en 1950. Estudió educación y teatro con especialidad en teatro infantil. Durante varios años, escribió guiones de televisión y cine. Hasta que en 1989 su libro Como agua para chocolate, que ella misma adaptó para el cine en 1992, la lanzó a la fama en el mundo entero.*
- (Laura Esquivel) *Yo empecé a escribir más bien por necesidad. Yo originalmente soy educadora, y me especialicé en teatro para niños... teatro, teatro infantil. Y entonces como hay muy poca gente que escriba para niños, más bien fue la necesidad la que me llevó a escribir. Yo estudié teatro, estudié creación dramática, pero todo enfocado hacia la dramaturgia, y nunca pensé que después iba a llegar al cine y que después iba a escribir una novela, o sea, todo me fue llevando, un paso me llevó al otro y al otro, pero no fue una decisión personal mía que yo en algún momento hubiera dicho, “Bueno, mi vocación es ser escritor”.*
- (MA) *Entonces, ¿qué le interesó por la literatura?*
- (Laura Esquivel) *No, yo, como le repito, empecé escribiendo para niños y por necesidad, después escribí un... un tiempo para televisión, programas infantiles para televisión y en ese momento yo estaba casada con Alfonso Arau y él me estimuló mucho para escribir guiones de cine. Yo empecé escribiendo guiones de cine al lado de él y realmente la industria es una industria muy difícil y de pronto yo tenía muchos guiones en el cajón y me sentía muy frustrada; entonces decidí escribir Como agua para chocolate como novela, y para mí era una forma de escribir mi película ideal que nunca nadie iba a filmar y que en la cual yo tenía toda la libertad del mundo de poner los personajes que quisiera, las locaciones que quisiera, la época que yo quería sin tener que estar lidiando con un productor que dijera que, que no podía ir eso, porque no había presupuesto.*
- (MA) *Lo que Ud. escribe tiene una calidad muy oral, ¿de dónde cree que le viene eso?*

(Laura Esquivel) *Mi padre era una persona que jugó mucho, cuando yo era niña jugaba mucho con nosotros. Tenemos grabaciones. Nos pasamos las tardes con él grabando cuentos. Tenía una grabadora de esas de carrete, mi papá y éramos, pues muy, y éramos, muy felices en esa época. Y yo creo, para mí, me gusta contar historias, me gusta narrar historias y yo lo disfrutaba mucho desde que era educadora.*

(MA) *¿Qué cuentos eran los que les contaba el padre de Ud.?*

(Laura Esquivel) *Pues los tradicionales y también cuentos que nosotros íbamos creando, inventando en base a las experiencias cotidianas o a lo que estaba pasando en el momento.*

(NARR) *Ahora contesta las preguntas 1–4.*

(60 seconds)

1. *¿Por qué comenzó la autora a escribir?*
  - (A) Porque fue lo que estudió en la universidad
  - (B) Porque un productor de cine se lo pidió
  - (C) Por orden de su padre
  - (D) Por la falta de recursos

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

2. *Según la entrevista, ¿cuál era la profesión de Laura Esquivel antes de ser escritora?*
  - (A) Animadora de televisión
  - (B) Directora de películas infantiles
  - (C) Maestra de niños
  - (D) Vendedora de chocolates

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.



3. ¿Qué se deduce de los comentarios de la autora sobre su experiencia en la industria fílmica?
- (A) Las limitaciones de escribir guiones la llevaron a escribir una novela.
  - (B) El hecho de ser mujer reprimía las oportunidades económicas.
  - (C) Hay que escribir mucho antes de lograr el éxito por la competencia entre autores.
  - (D) Las circunstancias del momento le prohibían sólo colaborar con su esposo.

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

4. ¿Cómo influyó el padre de la autora en sus creaciones literarias?
- (A) Ejemplificó el padre ideal.
  - (B) Le enseñó el arte de narrar.
  - (C) Inspiró personajes masculinos en sus novelas.
  - (D) Le estimuló a escribir guiones de cine.

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

**Directions:** You are going to listen to a selection in Spanish twice. After hearing the selection for the first time, you will have 1 minute to read the questions. You will hear the selection again. While listening to the selection you may take notes. Your notes will not be scored.

After listening to the selection the second time, you will respond to 4 questions. Based on the information provided in the selection, select the BEST answer to each question from among the four choices printed in your test book. You will have 1 minute to answer the questions.

**Instrucciones:** Vas a escuchar una selección en español dos veces. Después de escuchar la selección por primera vez, vas a tener 1 minuto para leer las preguntas. Luego vas a escuchar la selección de nuevo. Mientras escuchas la selección puedes tomar apuntes. Tus apuntes no serán evaluados.

Después de escuchar la selección por segunda vez, tienes que responder a 4 preguntas. Basándote en la información que se da en la selección, para cada pregunta elige la MEJOR respuesta de las cuatro opciones escritas en tu libreta de examen. Tienes 1 minuto para responder a las preguntas.

 **Script Selección número 2**

(NARR) *Ahora escucha el poema titulado “Al partir” de Gertrudis Gómez de Avellaneda.*

(WA) *¡Perla del mar! ¡Estrella de Occidente!  
¡Hermosa Cuba! Tu brillante cielo  
la noche cubre con su opaco velo,  
como cubre el dolor mi triste frente.  
¡Voy a partir!... La chusma diligente,  
para arrancarme del nativo suelo,  
las velas iza, y pronta a su desvelo  
la brisa acude de tu zona ardiente.  
¡Adiós, patria feliz, edén querido!  
¡Doquier que el hado en su furor me impela,  
tu dulce nombre halagará mi oído!  
¡Adiós!... ¡Ya cruje la turgente vela...  
en ancla se alza... el buque, estremecido,  
las olas corta y silencioso vuela!*

(NARR) *Ahora empieza a responder a las preguntas. En 1 minuto, escucharás el poema de nuevo.*

(60 seconds)

Repeat

(NARR) *Ahora contesta las preguntas 5–8.*

(60 seconds)

5. ¿Cuál es el tema principal del poema?
- (A) Un viaje en barco
- (B) Una triste despedida
- (C) Una noche estelar
- (D) Las riquezas del mar

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

6. ¿A qué se refiere la “Perla del mar”?
- (A) La noche estrellada
- (B) El buque en que viaja
- (C) El país natal
- (D) La joya preciada

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

7. ¿Cuál es la función de las exclamaciones al inicio del poema?
- (A) Enumerar una serie de ideas
- (B) Desacelerar el ritmo del poema
- (C) Comparar un objeto real con uno imaginario
- (D) Dirigirse enfáticamente a algo querido

**Targeted Learning Objective:**

- The student analyzes the significance of rhetorical devices in target language texts.

8. ¿Cuál es la actitud de la voz poética?
- (A) Indiferente
- (B) Melancólica
- (C) Contradictoria
- (D) Acusadora

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

**Directions:** You are going to listen to a selection in Spanish. The selection will be played only once. While listening to the selection you may take notes. Your notes will not be scored.

After listening to the selection, you will respond to 7 questions. Based on the information provided in the selection, select the BEST answer to each question from among the four choices printed in your test book. You will have 1 minute and 45 seconds to answer the questions.

**Instrucciones:** Vas a escuchar una selección en español. La selección se escuchará sólo una vez. Mientras escuchas la selección puedes tomar apuntes. Tus apuntes no serán evaluados.

Después de escuchar la selección, tienes que responder a 7 preguntas. Basándote en la información que se da en la selección, para cada pregunta elige la MEJOR respuesta de las cuatro opciones escritas en tu libreta de examen. Tienes 1 minuto y 45 segundos para responder a las preguntas.

### Script Selección número 3

(NARR) *Ahora escucha esta introducción a la obra de Enrique Vila-Matas seguida de una charla del escritor.*

(WA) *Nuestro invitado de hoy se llama Enrique Vila-Matas. Español, nacido en Barcelona, Vila-Matas es autor de una extensa obra narrativa. Aunque ha sido crítico de cine y tiene varios libros de ensayos, su producción se centra en la novela. Sus libros se han traducido a numerosos idiomas, por lo menos veintinueve. Vila-Matas también ha ganado algunos premios importantes. En sus obras, que mezclan el ensayo, la novela, el diario personal y el artículo periodístico, se pierde la frontera entre ficción y realidad. Las obras de Vila-Matas están llenas de citas de otros autores, muchas de ellas modificadas, citas verdaderas y citas inventadas, y contienen parodias y atribuciones falsas. La narrativa de Vila-Matas, pues, se caracteriza por la transformación de otras voces. Con esta asimilación de ideas, palabras y estilo de otros autores, el escritor crea una nueva realidad llena de juegos metaficticiales. En efecto, la característica más destacada de la obra de Vila-Matas es esta transformación.*

*Enrique Vila-Matas ha venido hoy a hablarnos de su obra. Bienvenido, Enrique. Por favor, dinos lo que respondes a los que te consideran autor metaliterario.*

(MA) *Muchas veces me han preguntado, mejor dicho reprochado, como si hubiera cometido algún delito, por qué soy tan metaliterario y también por qué trabajo tanto con citas de autores. Hago literatura, digo, y con ello quiero indicar que no hago metaliteratura, que por otra parte es algo que no existe o, mejor dicho, es un invento de ciertos críticos, enemigos de lo intelectual.*

*En cuanto a la cuestión de las citas, siempre que me preguntan por qué crece misteriosamente mi obra sobre otros libros. Mecánicamente les contesto que practico una literatura de investigación y que, como dice Juan Villoro, hay que ser comprensivo conmigo, pues leo a los demás hasta volverlos otros. Sería en español, en español mío en este caso, leo a los demás hasta transformarlos en otros. Contesto esto y también que este afán de apropiación incluye mi propia parodia. En mi libro autobiográfico París no se acaba nunca, por ejemplo, el narrador participa en un concurso de dobles de Hemingway sin parecerse nada a éste. Participa sólo porque decide que se parece al escritor americano, es decir, cree que es su copia, pero no se le parece nada.*

*Puede parecer paradójico pero he buscado siempre mi originalidad de escritor en la asimilación de otras voces. Las ideas o frases adquieren otro sentido al ser glosadas, levemente retocadas, situadas en un contexto insólito.*

*No nos engañemos. Escribimos siempre después de otros. En mi caso, a esa operación de ideas y frases de otros que adquieren sentido distinto al ser retocadas levemente hay que añadir una operación paralela y casi idéntica, la invasión en mis textos de citas literarias totalmente inventadas que se mezclan con las verdaderas. Y ¿por qué hago esto? Creo en el fondo que detrás de ese método hay un intento de modificar ligeramente el estilo, tal vez porque hace ya tiempo que pienso que en novela todo es cuestión de estilo.*

(NARR) Ahora contesta las preguntas 9–15.

(105 seconds)

9. ¿Qué género literario predomina en la obra de Enrique Vila-Matas?
- (A) El ensayo
- (B) La narrativa
- (C) La poesía
- (D) El teatro

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

10. ¿Cuál es la relación entre la ficción y la realidad en la obra de Vila-Matas?
- (A) Sus narraciones se basan en elementos periodísticos.
- (B) A veces no se puede distinguir entre lo real y lo inventado.
- (C) Los hechos ficticios no son relevantes.
- (D) Sus citas son fieles a las fuentes originales.

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

11. ¿Cómo responde Vila-Matas a los que consideran que él hace metaliteratura?
- (A) Que lo suyo es hacer literatura
- (B) Que en efecto su obra es metaliteraria
- (C) Que se siente culpable por usar tantas citas
- (D) Que toda obra que él cita es metaliteratura

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

12. ¿Qué relación tiene Vila-Matas con sus propios textos?
- (A) Le molesta que los citen otros autores.
  - (B) Repite algunas partes en otras obras.
  - (C) A veces parodia los textos de sus obras.
  - (D) Después de publicarlos ya no le interesan.

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

13. ¿Qué dice Vila-Matas sobre el narrador de *París no se acaba nunca*?
- (A) Cree que se parece a Hemingway.
  - (B) Busca a Hemingway en París.
  - (C) Decide escribir su autobiografía.
  - (D) Participa en un concurso literario.

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

14. Según Vila-Matas, ¿qué hace con las citas que incluye en sus obras?
- (A) Modifica el texto original.
  - (B) Copia el estilo del original.
  - (C) Explica de dónde proceden.
  - (D) Identifica siempre al autor.

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

15. ¿Cuál es el tema central de esta conferencia?
- (A) La tradición literaria
  - (B) La diversidad narrativa contemporánea
  - (C) La asimilación de voces narrativas
  - (D) La parodia literaria

**Targeted Learning Objective:**

- The student listens to and comprehends spoken target language related to literary content.

## Reading Analysis

**Directions:** Read the following passages carefully. Each passage is followed by questions or incomplete statements. Based on the information provided in the passage, select the BEST answer to each question from among the four choices printed in your test book.

**Instrucciones:** Lee con cuidado los siguientes pasajes. Cada pasaje va seguido de varias preguntas u oraciones incompletas. Basándote en la información que se da en el pasaje, para cada pregunta elige la MEJOR respuesta de las cuatro opciones escritas en tu libreta de examen.

- (Salen el Rey Don Alfonso y Don Diego Tenorio, *de barba*.)
- REY  
Verso ¿Qué me dices?
- 5 DON DIEGO  
Señor, la verdad digo.  
Por esta carta estoy del caso cierto,  
que es de tu embajador y de mi hermano.  
Halláronle en la cuadra del rey mismo
- 10 con una hermosa dama del palacio.
- REY  
¿Qué calidad?
- DON DIEGO  
Señor, es la duquesa
- 15 Isabela.
- REY  
¿Isabela?
- DON DIEGO  
Por lo menos...
- 20 REY  
¡Atrevimiento temerario! ¿Y dónde  
ahora está?
- DON DIEGO  
Señor, a vuestra alteza
- 25 no he de encubrirle la verdad; anoche  
a Sevilla llegó con un criado.
- REY  
Ya conocéis, Tenorio, que os estimo,  
y al rey informaré del caso luego,  
casando a ese rapaz con Isabela,
- 30 volviendo a su sosiego al duque Octavio  
que inocente padece; y luego al punto  
haced que don Juan salga desterrado.
- DON DIEGO
- 35 ¿Adónde, mi señor?
- REY  
Mi enojo vea  
en el destierro de Sevilla; salga a Lebrija  
esta noche, y agradezca
- 40 sólo al merecimiento de su padre...  
Pero decid, don Diego, ¿qué diremos  
a Gonzalo de Ulloa, sin que erremos?  
Caséle con su hija, y no sé cómo lo  
puedo agora remediar.
- 45 DON DIEGO  
Pues mira,  
gran señor, qué mandas que yo haga  
que esté bien al honor de esta señora,  
hija de un padre tal.
- 50 REY  
Un medio tomo  
con que absolvello del enojo entiendo:  
mayordomo mayor pretendo hacello.
- (Sale un Criado.)
- 55 CRIADO  
Un caballero llega de camino,  
y dice, Señor, que es el duque Octavio.
- REY  
¿El duque Octavio?
- 60 CRIADO  
Sí, señor.
- REY  
Sin duda  
que supo de don Juan el desatino,  
y que viene, incitado a la venganza,  
a pedir que le otorgue desafío.
- 65 DON DIEGO  
Gran señor, en tus heroicas manos  
está mi vida, que mi vida propia  
es la vida de un hijo inobediente;
- 70 que, aunque mozo, gallardo y valeroso, y  
le llaman los mozos de su tiempo  
el Héctor de Sevilla, porque ha hecho  
tantas y tan extrañas mocedades,
- 75 la razón puede mucho. No permitas  
el desafío si es posible.
- REY  
Basta;  
ya os entiendo, Tenorio: honor de padre.
- 80 Entre el duque.
- DON DIEGO  
Señor, dame esas plantas.  
¿Cómo podré pagar mercedes tantas?
- (Sale el Duque Octavio, *de camino*.)
- 85 OCTAVIO  
A esos pies, gran señor, un peregrino,  
miserio y desterrado, ofrece el labio,  
juzgando por más fácil el camino  
en vuestra gran presencia.

- 90 REY  
Duque Octavio...
- OCTAVIO  
Huyendo vengo el fiero desatino  
de una mujer, el no pensado agravio
- 95 de un caballero que la causa ha sido  
de que así a vuestros pies haya venido.
- REY  
Ya, duque Octavio, sé vuestra inocencia.  
Yo al rey escribiré que os restituya
- 100 en vuestro estado, puesto que el ausencia  
que hicisteis algún daño os atribuya.  
Yo os casaré en Sevilla con licencia  
y también con perdón y gracia suya;  
que puesto que Isabela un ángel sea,
- 105 mirando la que os doy, ha de ser fea.  
Comendador mayor de Calatrava  
es Gonzalo de Ulloa, un caballero  
a quien el moro por temor alaba,  
que siempre es el cobarde lisonjero.
- 110 Éste tiene una hija en quien bastaba  
en dote la virtud, que considero,  
después de la beldad, que es maravilla;  
y es sol de las estrellas de Sevilla.  
Ésta quiero que sea vuestra esposa.
- 115 OCTAVIO  
Cuando este viaje le emprendiera  
a sólo eso, mi suerte era dichosa,  
sabiendo yo que vuestro gusto fuera.
- REY  
120 Hospedaréis al duque, sin que cosa  
en su regalo falte.
- OCTAVIO  
Quien espera  
en vos, señor, saldrá de premios lleno.
- 125 Primero Alfonso sois, siendo el oncenno.  
(*Vanse el Rey y Don Diego, y sale Ripio.*)
- RIPIO  
¿Qué ha sucedido?
- OCTAVIO  
130 Que he dado  
el trabajo recibido,  
conforme me ha sucedido,  
desde hoy por bien empleado  
Hablé al rey, vióme y honróme.
- 135 César con él César fui,  
pues vi, peleé y vencí;  
y ya hace que esposa tome  
de su mano, y se prefiere  
a desenojar al rey
- 140 en la fulminada ley.
- RIPIO  
Con razón en nombre adquiere  
de generoso en Castilla.  
Al fin, ¿te llegó a ofrecer
- 145 mujer?
- OCTAVIO  
Sí, amigo, mujer  
de Sevilla; que Sevilla  
da, si averiguallo quieres,  
150 porque de oílo te asombres,  
si fuertes y airosos hombres,  
también gallardas mujeres.  
Un manto tapado, un brío,  
donde un puro sol se asconde,
- 155 si no es en Sevilla, ¿adónde  
se admite? El contento mío  
es tal que ya me consuela  
en mi mal.  
(*Salen Don Juan y Catalinón.*)
- 160 CATALINÓN  
Señor, detente,  
que aquí está el duque, inocente  
Sagitario de Isabela,  
aunque mejor le diré
- 165 Capricornio.
- DON JUAN  
Disimula.
- CATALINÓN  
170 (*Aparte.*) (Cuando le vende, le adula.)
- DON JUAN  
Como a Nápoles dejé  
por enviarme a llamar  
con tanta priesa mi rey,  
175 y como su gusto es ley,  
no tuve, Octavio, lugar  
de despedirme de vos  
de ningún modo.
- OCTAVIO  
180 Por eso,  
don Juan, amigo os confieso,  
que hoy nos juntamos los dos  
en Sevilla.
- “Acto segundo” Tirso de Molina  
“El burlador de Sevilla y convidado de  
piedra”  
*Abriendo puertas*  
Evanston, IL: McDougal Littell, 2003.  
(Se estima que originalmente fue  
escrito en 1630).



16. ¿Qué figura retórica se emplea en el siguiente parlamento: “Señor, la verdad digo” (línea 6)?
- (A) Epíteto
- (B) Anáfora
- (C) Hipérbaton
- (D) Circunlocución

**Targeted Learning Objective:**

- The student identifies rhetorical devices used in target language texts.

17. Según el fragmento, ¿qué teme don Diego con la llegada del duque Octavio?
- (A) Que Octavio solicite un duelo
- (B) Que don Gonzalo vea a Octavio
- (C) Que el rey condene a Octavio a la ruina
- (D) Que el rey no crea a Octavio

**Targeted Learning Objective:**

- The student reads and comprehends literary and related written texts in the target language.

18. ¿Qué le ofrece el rey a Octavio para reparar la pérdida de Isabela?
- (A) El título de “Comendador de Calatrava”
- (B) Un castillo en Sevilla
- (C) El matrimonio con otra mujer de la corte
- (D) Un cargo en su corte

**Targeted Learning Objective:**

- The student reads and comprehends literary and related written texts in the target language.

19. ¿Cuál personaje desempeña el rol del “gracioso” o “donaire” en el fragmento?
- (A) Don Diego
- (B) Octavio
- (C) Ripio
- (D) Catalinón

**Targeted Learning Objective:**

- The student identifies literary genres, periods, movements, and techniques and their characteristics in target language texts.

20. Cuando don Juan se disculpa por no despedirse del duque Octavio en Nápoles muestra su
- (A) generosidad
  - (B) amistad
  - (C) cortesía
  - (D) hipocresía

**Targeted Learning Objective:**

- The student analyzes literary and related texts in the target language.

21. ¿Qué tema característico del Siglo de Oro predomina en el pasaje?
- (A) El honor
  - (B) La melancolía
  - (C) La religión
  - (D) El amor cortés

**Targeted Learning Objective:**

- The student identifies literary genres, periods, movements, and techniques and their characteristics in target language texts.

22. ¿Qué práctica cultural de la época está presente en el fragmento?
- (A) Octavio regresa a la corte para despedirse.
  - (B) Octavio soluciona los problemas causados por Catalinón.
  - (C) Octavio se casa con la duquesa Isabela.
  - (D) Octavio tiene derecho a vengar su deshonra.

**Targeted Learning Objective:**

- The student analyzes the relationships between practices and perspectives of target cultures as manifested in target language texts.

**Poema 1**

**Romance del rey moro que perdió Alhama**

Paseábase el rey moro  
 por la ciudad de Granada  
 desde la puerta de Elvira  
 hasta la de Vivarrambla.  
 5 “¡Ay de mi Alhama!”  
 Cartas le fueron venidas  
 que Alhama era ganada:  
 las cartas echó en el fuego  
 y al mensajero matara.  
 10 “¡Ay de mi Alhama!”  
 Descabalga de una mula  
 y en un caballo cabalga;  
 por el Zacatín arriba  
 subido se había al Alhambra  
 15 “¡Ay de mi Alhama!”  
 Como en el Alhambra estuvo,  
 al mismo punto mandaba  
 que se toquen sus trompetas,  
 sus añfiles de plata.  
 20 “¡Ay de mi Alhama!”  
 Y que las cajas de guerra  
 apriesa toquen al arma,  
 porque lo oigan sus moros,  
 los de la Vega y Granada.  
 25 “¡Ay de mi Alhama!”  
 Los moros que el son oyeron  
 que al sangriento Marte llama,  
 uno a uno y dos a dos  
 juntado se ha gran batalla.  
 30 “¡Ay de mi Alhama!”

Allí habló un moro viejo,  
 d’esta manera hablara:  
 “¿Para qué nos llamas, Rey,  
 para qué es esta llamada?”  
 35 “¡Ay de mi Alhama!”  
 “Habéis de saber, amigos  
 una nueva desdichada:  
 que cristianos de braveza  
 ya nos han ganado Alhama.”  
 40 “¡Ay de mi Alhama!”  
 Allí habló un Alfaquí  
 de barba crecida y cana:  
 “¡Bien se te emplea, buen Rey!  
 ¡Buen rey, bien se te empleara!”  
 45 “¡Ay de mi Alhama!”  
 “Mataste los Abencerrajes,  
 que eran la flor de Granada;  
 cogiste los tornadizos  
 de Córdoba la nombrada.”  
 50 “¡Ay de mi Alhama!”  
 “Por eso mereces, Rey,  
 una pena muy doblada;  
 que te pierdas tú y el reino,  
 y aquí se pierde Granada.”  
 55 “¡Ay de mi Alhama!”

Anónimo  
*Momentos cumbres de las literaturas hispánicas*  
 Upper Saddle River, NJ: Pearson  
 Education, 2004.  
 (Fecha desconocida).

Poema 2

Cómo se perdió España por causa del Rey don Rodrigo

Los vientos eran contrarios,  
 la luna estaba crecida,  
 los peces daban gemidos  
 por el mal tiempo que hacía,  
 5 cuando el rey don Rodrigo  
 junto a la Cava dormía,  
 dentro de una rica tienda  
 de oro bien guarnecida.  
 Trescientas cuerdas de plata  
 10 que la tienda sostenían,  
 dentro había cien doncellas  
 vestidas a maravilla;  
 las cincuenta están tañendo<sup>1</sup>  
 con muy extraña armonía;  
 15 las cincuenta están cantando  
 con muy dulce melodía.  
 Allí hablara una doncella  
 que Fortuna se decía:  
 —Si duermes, rey don Rodrigo,  
 20 despierta por cortesía,  
 y verás tus malos hados,  
 tu peor postrimería,  
 y verás tus gentes muertas  
 y tu batalla rompida,  
 25 y tus villas y ciudades  
 destruidas en un día.  
 Tus castillos, fortalezas,  
 otro señor los regía.  
 Si me pides quién lo ha hecho,

30 yo muy bien te lo diría:  
 ese conde don Julián,  
 por amores de su hija,  
 porque se la deshonraste,  
 y más de ella no tenía.  
 35 Juramento viene echando  
 que te ha de costar la vida.  
 Despertó muy congojado<sup>2</sup>  
 con aquella voz que oía;  
 con cara triste y penosa  
 40 de esta suerte respondía:  
 —Mercedes a ti, Fortuna,  
 de esta tu mensajería.  
 Estando en esto allegó  
 uno que nuevas traía:  
 45 cómo el conde don Julián  
 las tierras le destruía.  
 Apriesa<sup>3</sup> pide el caballo  
 y al encuentro le salía;  
 los enemigos son tantos,  
 50 que esfuerzo no le valía;  
 que capitanes y gentes huía el que  
 más podía.

Anónimo

*Literatura española: una antología*  
 New York: Garland Publishing,  
 1995.

(Fecha desconocida).

<sup>1</sup> *tañer*: tocar un instrumento musical de percusión o de cuerda, en especial una campana.

<sup>2</sup> *congojado*: angustiado

<sup>3</sup> *apriesa*: aprisa

23. ¿A cuál sub-género del romance pertenece el Poema 1?
- (A) Lírico
- (B) Novelesco
- (C) Histórico
- (D) Contemporáneo

**Targeted Learning Objective:**

- The student identifies literary genres, periods, movements, and techniques and their characteristics in target language texts.

24. Basándote en el contexto del Poema 1, ¿qué es la Alhambra (estrofas 3 y 4)?
- (A) Un campo de batalla
- (B) Una fortaleza de los moros
- (C) Un castillo de los cristianos
- (D) Una sinagoga judía

**Targeted Learning Objective:**

- The student analyzes the relationship between products (both tangible and intangible) and perspectives of target cultures as manifested in target language texts.

25. La palabra “tornadizo” en la décima estrofa del Poema 1 se refiere a una persona que
- (A) comete un crimen
- (B) sabe cultivar flores
- (C) cambia de religión
- (D) nació en Granada

**Targeted Learning Objective:**

- The student reads and comprehends literary and related written texts in the target language.

26. ¿Qué sugieren los versos 9–16 (“Trescientas [...] melodía”) en el Poema 2 acerca del rey don Rodrigo?
- (A) Que toca varios instrumentos musicales
  - (B) Que tiene numerosas esposas
  - (C) Que le gusta cantar con otras personas
  - (D) Que lleva una vida opulenta

**Targeted Learning Objective:**

- The student reads and comprehends literary and related written texts in the target language.

27. ¿Cuál es la función del discurso de Fortuna en las líneas 19–36 del Poema 2 (“Si duermes [...] costar la vida”)?
- (A) Anunciar la caída del reino
  - (B) Reconocer las buenas obras del rey
  - (C) Lamentar la muerte de don Julián
  - (D) Exhortar al rey a luchar

**Targeted Learning Objective:**

- The student analyzes literary and related texts in the target language.

28. ¿Cuál es la idea central en los dos poemas?
- (A) El despotismo del rey
  - (B) La importancia de la figura femenina
  - (C) La opulencia del rey
  - (D) El valor de los cristianos

**Targeted Learning Objective:**

- The student compares representations of key events produced through a variety of cultural perspectives.

29. ¿Qué característica aparece en ambos poemas?
- (A) Rima consonante
  - (B) Pluralidad de voces
  - (C) Versos de arte mayor
  - (D) Final abierto

**Targeted Learning Objective:**

- The student compares literary features of target language texts to those of other texts.

30. ¿Cómo es el tono en ambos poemas?
- (A) Alegre
  - (B) Moralista
  - (C) Laudatorio
  - (D) Vacilante

**Targeted Learning Objective:**

- The student compares literary features of target language texts to those of other texts.

31. ¿Cuál es una diferencia estructural entre ambos poemas?
- (A) Los versos de arte mayor en el primer poema
  - (B) La falta de estribillo en el segundo poema
  - (C) La rima en los versos impares en el primer poema
  - (D) La división en estrofas del segundo poema

**Targeted Learning Objective:**

- The student compares literary features of target language texts to those of other texts.

32. ¿De qué período proviene la tradición de este tipo de poema?
- (A) Renacimiento
  - (B) Barroco
  - (C) Medioevo
  - (D) Romanticismo

**Targeted Learning Objective:**

- The student identifies literary genres, periods, movements, and techniques and their characteristics in target language texts.

La modernidad del *Quijote* está en el espíritu rebelde, justiciero, que lleva al personaje a asumir como su responsabilidad personal cambiar el mundo para mejor, aun cuando, tratando de ponerla en práctica, se equivoque, se estrelle<sup>1</sup> contra obstáculos insalvables y sea golpeado, vejado<sup>2</sup> y convertido en objeto de irrisión<sup>3</sup>. Pero también es una novela de actualidad porque Cervantes, para contar la gesta quijotesca, revolucionó las formas narrativas de su tiempo y sentó las bases sobre las que nacería la novela moderna. Aunque no lo sepan, los novelistas contemporáneos que juegan con la forma, distorsionan el tiempo, barajan<sup>4</sup> y enredan los puntos de vista y experimentan con el lenguaje, son todos deudores de Cervantes.

[...]

Tal vez el aspecto más innovador de la forma narrativa en el *Quijote* sea la manera como Cervantes encaró el problema del narrador, el problema básico que debe resolver todo aquel que se dispone a escribir una novela: ¿quién va a contar la historia? La respuesta que Cervantes dio a esta pregunta inauguró una sutileza y complejidad en el género que todavía sigue enriqueciendo a los novelistas modernos y fue para su época lo que, para la nuestra, fueron [...] en el ámbito de la literatura hispanoamericana, *Cien años de soledad* de García Márquez o *Rayuela* de Cortázar. ¿Quién cuenta la historia de don Quijote y Sancho Panza? Dos narradores: el misterioso Cide Hamete Benengeli, a quien nunca leemos directamente, pues su manuscrito original está en árabe, y un narrador anónimo, que habla a veces en primera persona pero más frecuentemente desde la tercera de los narradores omniscientes, quien, supuestamente, traduce al español y, al mismo tiempo, adapta, edita y a veces comenta el manuscrito de aquél. Ésta es una estructura de caja china: la historia que los lectores leemos está contenida dentro de otra, anterior y más amplia, que sólo podemos adivinar.

“Un libro moderno”

Mario Vargas Llosa

*Don Quijote de la Mancha*

San Pablo: Santillana, 2004.

(Se publicó *Don Quijote de la Mancha* en 1605 y 1615).

<sup>1</sup> *estrellarse*: quedar malparado

<sup>2</sup> *vejar*: maltratar

<sup>3</sup> *irrisión*: burla con que se provoca a risa a costa de alguien o algo

<sup>4</sup> *barajar*: revolver



33. Según el ensayo, ¿qué característica moderna presenta el protagonista del *Quijote*?
- (A) La presentación de rasgos psicológicos
  - (B) La preocupación por el éxito personal
  - (C) El interés por la inmortalidad
  - (D) El compromiso individual de mejorar la sociedad

**Targeted Learning Objective:**

- The student relates texts to contemporary and/or global issues using the target language.

34. Según el ensayo, ¿cuál sería uno de los elementos empleados por Cervantes en el *Quijote* con el que se juega en las novelas modernas?
- (A) El manejo del tiempo
  - (B) La descripción del ambiente
  - (C) La caracterización directa de los personajes
  - (D) El registro del lenguaje culto

**Targeted Learning Objective:**

- The student identifies stylistic features of target language texts.

35. Según el ensayo, ¿en qué elemento del *Quijote* se refleja su complejidad?
- (A) La gran cantidad de figuras retóricas
  - (B) La extensión de la narración
  - (C) El misterioso pensamiento de Benengeli
  - (D) El uso de múltiples voces narrativas

**Targeted Learning Objective:**

- The student analyzes literary and related texts in the target language.

36. ¿Qué se puede inferir de la comparación que se hace en el ensayo entre el *Quijote* y obras actuales como *Cien años de soledad* y *Rayuela*?
- (A) Que los autores modernos siempre usan pautas quijotescas
  - (B) Que la compleja psicología del *Quijote* sigue vigente hoy en día
  - (C) Que la longitud del *Quijote* marca un parámetro fundamental
  - (D) Que el modelo establecido aún es válido

**Targeted Learning Objective:**

- The student reads and comprehends literary and related written texts in the target language.

37. Según este ensayo, es el lector quien tiene que descubrir la historia en el *Quijote* porque
- (A) el autor describe numerosas gestas
  - (B) el protagonista es consciente de su locura
  - (C) la traducción del árabe al español no es exacta
  - (D) la obra presenta una yuxtaposición de personajes

**Targeted Learning Objective:**

- The student reads and comprehends literary and related written texts in the target language.

38. ¿Qué tipo de referencia es la siguiente: “la historia [...] de otra” (líneas 37–38) ?
- (A) Satírica
  - (B) Paródica
  - (C) Lírica
  - (D) Metaficticia

**Targeted Learning Objective:**

- The student identifies stylistic features of target language texts.

39. Por el tema de la justicia, ¿con cuál de los siguientes textos se puede comparar el *Quijote*?
- (A) “El hijo”, Horacio Quiroga
  - (B) “Hombres necios que acusáis”, Sor Juana Inés de la Cruz
  - (C) “Volverán las oscuras golondrinas”, Gustavo Adolfo Bécquer
  - (D) “El sur”, Jorge Luis Borges

**Targeted Learning Objective:**

- The student compares literary features of target language texts to those of other texts.

40. ¿Cuál es el tema principal de este ensayo?
- (A) La innovación literaria
  - (B) Las culturas en contacto
  - (C) El desdoblamiento
  - (D) Los arquetipos

**Targeted Learning Objective:**

- The student analyzes literary and related texts in the target language.

## Answers to Multiple-Choice Questions

1. D	11. A	21. A	31. B
2. C	12. C	22. D	32. C
3. A	13. A	23. C	33. D
4. B	14. A	24. B	34. A
5. B	15. C	25. C	35. D
6. C	16. C	26. D	36. D
7. D	17. A	27. A	37. C
8. B	18. C	28. A	38. D
9. B	19. D	29. B	39. B
10. B	20. D	30. B	40. A

## Sample Free-Response Questions with Targeted Learning Objectives

### Short Answer: Text Explanation

**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

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

Encuentro negro y manchas negras por el cuerpo. La nieve y el sudor han revelado la piel negra bajo el pecho. Mecheros violentos de vapor rompen el aire. Espumarajos blancos sobre la blanca nieve. Sudor, espuma y vapor. Ansia.

Linea 5 Me sentí verdugo. Pero ya no había retorno. La distancia entre nosotros se acortaba implacablemente. Dios y la naturaleza indiferentes.

Me siento seguro. Desato el cabestro. Abro el lazo. Las riendas tirantes. Cada nervio, cada músculo y el alma en la boca. Espuelas tensas en ijares temblorosos. Arranca el caballo. Remolineo el cabestro y lanzo el lazo obediente.

10 Vértigo de furia y rabia. Remolinos de luz y abanicos de transparente nieve. Cabestro que silba y quema en la teja de la silla. Guantes violentos que humean. Ojos ardientes en sus pozos. Boca seca. Frente caliente. Y el mundo se sacude y se estremece. Y se acaba la larga zanja blanca en un ancho charco blanco.

“Mi caballo mago”  
*Abriendo puertas*  
 Evanston, IL: McDougal Littell, 2003.

#### Targeted Learning Objectives:

- The student reads and comprehends literary and related written texts in the target language.
- The student analyzes literary and related texts in the target language.
- The student analyzes the significance of rhetorical devices in target language texts.
- The student identifies points of view in target language texts.
- The student analyzes the significance of points of view in target language texts.
- The student organizes information, concepts, and ideas in oral and written presentations in the target language.
- The student presents information in a descriptive form in the target language.
- The student uses a variety of vocabulary appropriate to literary analysis.
- The student uses a variety of grammatical and syntactic structures.
- The student produces comprehensible written work by observing writing conventions of the target language.

## Short Answer: Text and Art Comparison

**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

**Lee la siguiente selección y estudia la pintura. Luego compara la representación de la niñez en las dos obras en relación al género picaresco.**

En este tiempo vino a posar al mesón un ciego, el cual, pareciéndole que yo sería para adestrarle, me pidió a mi madre, y ella me encomendó a él, diciéndole cómo era hijo de un buen hombre, el cual, por ensalzar la fe, había muerto en la de los Gelves, y que ella confiaba en Dios no saldría peor hombre que mi padre, y que le rogaba me tratase bien y mirase por mí, pues era huérfano. Él respondió que así lo haría y que me recibía no por mozo, sino por hijo. Y así le comencé a servir y adestrar a mi nuevo y viejo amo.

“Tratado primero”

*La vida de Lazarillo de Tormes y de sus fortunas y adversidades*

Madrid: Editorial Castalia, 1987.

(La edición más antigua de esta novela es de 1554).



*Joven mendigo*  
Bartolomé Esteban Murillo  
Réunion des Musées Nationaux/Art Resource, NY  
(Se pintó en 1645).

**Targeted Learning Objectives:**

- The student identifies literary genres, periods, movements, and techniques and their characteristics in target language texts.
- The student relates target language texts to genres, periods, movements, and techniques.
- The student identifies sociocultural contexts in target language texts.
- The student relates target language texts to sociocultural contexts.
- The student relates artistic representations and audiovisual materials, including films and music, to literary course content.
- The student presents information in a descriptive form in the target language.
- The student writes analytical compositions related to literary texts in the target language.
- The student analyzes the relationships between practices and perspectives of target cultures as manifested in target language texts.
- The student situates texts within literary and artistic heritages of the target cultures.
- The student makes interdisciplinary connections to support analysis of literary and related texts.
- The student uses a variety of vocabulary appropriate to literary analysis.
- The student uses a variety of grammatical and syntactic structures.
- The student produces comprehensible written work by observing writing conventions of the target language.



## Essay: Analysis of Single Text

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

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

### Question 3

**Analiza cómo “Miré los muros de la Patria mía” representa las características del soneto y el contexto histórico de la España del siglo XVII. En tu ensayo debes comentar los recursos literarios del soneto. Debes incluir ejemplos del texto que apoyen tus ideas.**

[Enseña cómo todas las cosas avisan de la muerte]  
[versión revisada más tarde por el poeta]

Miré los muros de la Patria mía,  
Si un tiempo fuertes, ya desmoronados,  
De la carrera de la edad cansados,  
Verso Por quien caduca ya su valentía.

5 Salíme al Campo, vi que el Sol bebía  
Los arroyos del hielo desatados,  
Y del Monte quejosos los ganados,  
Que con sombras hurtó su luz al día.

10 Entré en mi Casa, vi que amancillada,  
De anciana habitación era despojos;  
Mi báculo más corvo y menos fuerte.

Vencida de la edad sentí mi espada,  
Y no hallé cosa en que poner los ojos  
Que no fuese recuerdo de la muerte.

Francisco de Quevedo Villegas  
*Poesía varia*  
Madrid: Ediciones Cátedra, 2003.  
(De *El Parnaso español de 1648*).

**Targeted Learning Objectives:**

- The student reads and comprehends literary and related written texts in the target language.
- The student identifies rhetorical devices used in target language texts.
- The student analyzes the significance of stylistic features of target language texts.
- The student identifies literary genres, periods, movements, and techniques and their characteristics in target language texts.
- The student relates target language texts to genres, periods, movements, and techniques.
- The student identifies sociocultural contexts in target language texts.
- The student writes analytical compositions related to literary texts in the target language.
- The student analyzes the relationship between products (both tangible and intangible) and perspectives of target cultures as manifested in target language texts.
- The student analyzes the relationships between practices and perspectives of target cultures as manifested in target language texts.
- The student relates texts to their contexts (literary, historical, cultural, economic, geopolitical, intellectual) in the target language.
- The student uses a variety of vocabulary appropriate to literary analysis.
- The student produces comprehensible written work by observing writing conventions of the target language.

## Essay: Text Comparison

**Directions:** Write a coherent and well-organized essay IN SPANISH on the topic that appears below. You must include examples from both texts that support your ideas.

**Instrucciones:** Escribe un ensayo coherente y bien organizado EN ESPAÑOL sobre el siguiente tema. Debes incluir ejemplos de los dos textos que apoyen tus ideas.

### Question 4

Analiza el efecto de los recursos literarios que los autores emplean en los dos poemas para desarrollar el tema del paso del tiempo. 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

Mientras por competir con tu cabello oro  
 bruñido al sol relumbra en vano;  
 mientras con menosprecio en medio el llano mira  
 Verso a tu blanca frente el lilio bello;  
 5 mientras a cada labio, por cogello, siguen más  
 ojos que al clavel temprano, y  
 mientras triunfa con desdén lozano  
 del luciente cristal tu gentil cuello;  
 goza cuello, cabello, labio y frente,  
 10 antes que lo que fue en tu edad dorada  
 oro, lilio, clavel, cristal luciente,  
 no solo en plata o víola troncada se  
 vuelva, mas tú y ello juntamente  
 en tierra, en humo, en polvo, en sombra, en nada.

Luis de Góngora y Argote  
*Obras completas, I*  
 Madrid: Biblioteca Castro, 2000.  
 (Los sonetos de Góngora datan entre 1582 y 1624).

Poema 2

Procura desmentir los elogios que a un retrato de la poetisa inscribió la verdad, que llama pasión

Este que ves, engaño colorido, que,  
del arte ostentado los primores, con  
falsos silogismos<sup>1</sup> de colores  
Verso es cauteloso engaño del sentido;  
5 éste es en quien la lisonja<sup>2</sup> ha pretendido  
excusar de los años los horrores  
y venciendo del tiempo los rigores  
triunfar de la vejez y del olvido:  
es un vano artificio del cuidado;  
10 es una flor al viento delicada;  
es un resguardo<sup>3</sup> inútil para el hado  
es una necia diligencia errada;  
es un afán caduco<sup>4</sup>; y, bien mirado,  
es cadáver, es polvo, es sombra, es nada.

Sor Juana Inés de la Cruz (Juana Inés de  
Asbaje y Ramírez de Santillana)  
*Obras selectas*  
Miami: Ediciones Universal, 1969.  
(Sor Juana vivió entre 1651 y 1695).

<sup>1</sup> *silogismo*: argumento que consta de tres proposiciones, la última de las cuales se deduce necesariamente de las otras dos

<sup>2</sup> *lisonja*: alabanza afectada, para ganar la voluntad de alguien

<sup>3</sup> *resguardo*: defensa, protección

<sup>4</sup> *caduco*: que es muy anciano y empieza a mostrar decrepitud

**Targeted Learning Objectives:**

- The student reads and comprehends literary and related written texts in the target language.
- The student analyzes literary and related texts in the target language.
- The student differentiates between personal and critical reactions in the target language.
- The student identifies rhetorical devices used in target language texts.
- The student analyzes the significance of rhetorical devices in target language texts.
- The student identifies stylistic features of target language texts.
- The student analyzes the significance of stylistic features of target language texts.
- The student writes analytical compositions related to literary texts in the target language.
- The student compares literary features of target language texts to those of other texts.
- The student compares textual language and registers in target language texts produced in different historical, social, and geopolitical contexts.
- The student uses a variety of vocabulary appropriate to literary analysis.
- The student produces comprehensible written work by observing writing conventions of the target language.

## Scoring Guidelines for Content and Language Usage

### Short Answer: Text Explanation

#### Scoring Guidelines for Content

##### ***Text and Theme:***

- **Text:** Excerpt from “*Mi caballo mago*,” Sabine Ulibarri
- **Theme in the text:** *Las relaciones de poder*

**3** *The response correctly identifies the author and the period, and effectively explains the development of the theme in the text.*

- Identifies correctly the author and the period.
- Effectively explains the development of the theme in the text.
- Supports response with relevant evidence from the text.

**2** *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.*

- Identifies correctly either the author or the period.
- Explains the development of the theme in the text.
- Supports response with evidence from the text, but evidence may not be clear or relevant.

*A response that does not correctly identify the author or the period, must have a good explanation of the development of the theme in the text in order to earn a score of 2.*

**1** *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 predominate.*

- Fails to correctly identify the author and/or the period.
- Attempts to explain the development of the theme in the text.
- Consists entirely of summary or paraphrasing of the cited text.

*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.*

**0** *Response is so brief or so poorly written as to be meaningless, or otherwise off-task.*

*A response that merely restates part or all of the prompt receives a score of 0.*

— *Response is blank or in English.*

Scoring Guidelines for Language Usage

**3** *Language usage is appropriate to the task, generally accurate, and varied; the reader’s understanding of the response is clear and supported by the student’s use of language.*

- 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 and mood is generally accurate; word order and information are generally accurate.
- There are very few errors in conventions of written language (e.g., spelling, accent marks, punctuation).

**2** *Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student’s use of language is somewhat limited.*

- 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; errors in the use of verb tenses and moods are frequent but do not detract from overall understanding; there are occasional errors in word order and formation.
- There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation); but they do not impede communication.

**1** *Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response.*

- 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 forms, word order, and formation are frequent and impede comprehension.
- There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede communication.

**0** *The response is so brief or so poorly written as to be meaningless, or otherwise off-task.*

*A response that merely restates part or all of the prompt receives a score of 0.*

— *The response is blank or in English.*



## Short Answer: Text and Art Comparison

### Scoring Guidelines for Content

#### ***Text, Artwork, Theme, and Genre:***

- **Text:** Excerpt from *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*, Anónimo
- **Artwork:** Painting of *Joven mendigo*, Bartolomé Esteban Murillo
- **Theme in the text:** *La representación de la niñez*
- **Genre:** Picaresque

#### **3 *The response effectively compares the theme in both works and relates the theme of the text and the painting to the genre.***

- Effectively compares the theme in both works.
- Effectively relates the theme of the text and painting to the genre.
- Presents a well-developed response.

#### **2 *The response compares the theme in both works and relates the theme to the genre; description outweighs comparison.***

- Compares the theme in both works, but description of the elements of both works outweighs comparison.
- Relates the theme of the text and painting to the genre, but description of the elements of both works outweighs comparison.
- Presents an organized response.

***If the response does not relate the theme to the genre, the comparison of the theme between the text and the painting must be effective to earn a 2.***

#### **1 *The response attempts to compare the theme in both works and attempts to relate the theme to the genre; description outweighs comparison; irrelevant comments predominate.***

- Attempts to compare the theme in both works; yet the response is incomplete or insufficient.
- Attempts to relate the theme of the text and painting to the genre; yet the response is incomplete or insufficient.
- Does not show evidence of organization.

***A response that discusses the theme only in the text or the painting cannot receive a score higher than 1.***

- 0** *The response is so brief or so poorly written as to be meaningless, or otherwise off-task.*

*A response that merely restates part or all of the prompt receives a score of 0.*

- *The response is blank or in English.*

#### Scoring Guidelines for Language Usage

- 3** *Language usage is appropriate to the task, generally accurate, and varied; the reader’s understanding of the response is clear and supported by the student’s use of language.*

- 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 and mood is generally accurate; word order and information are generally accurate.
- There are very few errors in conventions of written language (e.g., spelling, accent marks, punctuation).

- 2** *Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student’s use of language is somewhat limited.*

- 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; errors in the use of verb tenses and moods are frequent but do not detract from overall understanding; there are occasional errors in word order and formation.
- There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation); but they do not impede communication.

- 1** *Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response.*

- 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 forms, word order, and formation are frequent and impede comprehension.

- There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede communication.

**0** *The response is so brief or so poorly written as to be meaningless, or otherwise off-task.*

*A response that merely restates part or all of the prompt receives a score of 0.*

— *The response is blank or in English.*

## Essay: Analysis of Single Text

### Scoring Guidelines for Content

#### ***Text, (Sub-) Genre, and Historical Context:***

- **Text:** “*Miré los muros de la Patria mía*,” Francisco de Quevedo
- **(Sub-) Genre:** Sonnet
- **Historical Context:** 17th-century Spain

#### **5** *The response clearly analyzes how the text represents both the specified (sub-) genre and the given historical context.*

- Thoroughly analyzes a variety of rhetorical, stylistic, or structural features in the text as they relate to the historical context, movement and (sub-) genre.
- Analyzes how cultural products, practices, or perspectives found in the text reflect the given historical context.
- Includes an explicit statement of purpose (thesis), a coherent structure, and a cohesive and logical progression of ideas in a well-developed response.
- Supports analysis by integrating specific, well-chosen textual examples throughout the response.

#### **4** *The response analyzes how the text represents both the specified (sub-) genre and the given historical context; description and narration are present but do not outweigh analysis.*

- Explains rhetorical, stylistic or structural features in the text as they relate to the historical context, movement and (sub-) genre.
- Explains how the text’s content relates to the given historical context.
- Includes an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas.
- Supports analysis by citing and discussing appropriate textual examples.

#### **3** *The response attempts to analyze how the text represents the specified (sub-) genre and the given historical context; however, description and narration outweigh analysis.*

- Describes some rhetorical, stylistic, or structural features in the text and attempts to explain their relevance to the historical context, movement and (sub-) genre.

- Identifies features of the historical context represented in the text.
- Includes a statement of purpose, evidence of organization (a stated topic, an introduction, a conclusion), and a logical progression of ideas.
- Elaborates on main points and supports observations by citing examples; however, the examples may not always be clear and relevant.
- Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.

*If the response has a significantly unbalanced focus on either the specified (sub-) genre or the given historical context, the analysis must be good to earn a score of 3.*

**2 *The response shows little ability to analyze how the text represents the specified (sub-) genre and the given historical context; summary and paraphrasing predominate.***

- Identifies some rhetorical, stylistic, or structural features in the text, but may not explain their relevance to the historical context, movement and (sub-) genre.
- May not clearly identify features of the given historical context represented in the text.
- May not clearly state a purpose or be organized around a central idea or argument; progression of ideas may not be logical.
- Presents main points and some details, describes basic elements of the text, but may do so without citing examples or supporting an argument.
- Contains some errors of interpretation that occasionally detract from the overall quality of the essay.

*A response that treats only the (sub-) genre or the given historical context cannot receive a score higher than 2.*

**1 *The response is inaccurate and insufficient; there is no attempt to analyze the text; irrelevant comments predominate.***

- Identifies some rhetorical, stylistic or structural features in the text, but does not explain their relevance to the historical context, movement or (sub) genre.
- Demonstrates lack of understanding of the genre, of the given historical context, or the text.
- Does not state a purpose, show evidence of organization, or offer a progression of ideas.
- May consist entirely of summary or paraphrasing of the text without citing examples relevant to the specified (sub-) genre or the given historical context.

- Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.

**0 *Response is so brief or so poorly written as to be meaningless, or otherwise off-task.***

*A response that merely restates part or all of the prompt receives a score of 0.*

**— *Response is blank or in English.***

Scoring Guidelines for Language Usage

**5 *Language usage is appropriate to the task, generally accurate, and varied; the reader’s understanding of the response is clear and supported by the student’s use of language.***

- 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 is generally accurate; word order and formation are accurate; use of cohesive devices and transitional elements or both is appropriate to guide understanding.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; paragraphing shows grouping and progression of ideas.

**4 *Language usage is appropriate to the task and generally accurate; the reader’s understanding of the response is clear and not affected by errors in the student’s use of language.***

- 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 mostly accurate.
- 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.

**3 *Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student’s use of language is somewhat limited.***

- Vocabulary is appropriate to the text(s) being discussed, but may be limited to presenting 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 generally accurate.
- 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.

**2 *Language usage is sometimes inappropriate to the task and generally inaccurate; the reader must supply inferences to make the response understandable.***

- 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, and formation are numerous and serious enough to impede comprehension at times.
- 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.

**1 *Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response.***

- Vocabulary is insufficient and 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, and formation are nearly constant and impede comprehension frequently.
- 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.

**0 *The response is so brief or so poorly written as to be meaningless, or otherwise off-task.***

*A response that merely restates part or all of the prompt receives a score of 0.*

**— *The response is blank or in English***

## Essay: Text Comparison

### Scoring Guidelines for Content

#### *Texts and Theme*

- **Text 1:** “*Mientras por competir con tu cabello,*” Luis de Góngora y Argote
- **Text 2:** “*Este que ves, engaño colorido,*” Sor Juana Inés de la Cruz
- **Theme in the text:** El paso del tiempo

#### **5** *The response clearly analyzes the literary devices and compares the theme in both works.*

- Analyzes rhetorical, stylistic, or structural features in both works in relation to the development of the theme.
- Analyzes the development of the theme in both texts to support comparative analysis.
- Includes an explicit statement of purpose (thesis), a coherent structure, and a cohesive and logical progression of ideas in a well-developed response.
- Supports analysis by integrating specific, well-chosen textual examples throughout the response.

#### **4** *The response analyzes the literary devices and compares the theme in both works; description and narration are present but do not outweigh analysis.*

- Makes distinctions between rhetorical, stylistic, or structural features in both texts in relation to the development of the theme.
- Explains and compares the presence of the theme in both texts.
- Includes an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas.
- Supports analysis by citing and discussing appropriate textual examples.

#### **3** *The response attempts to analyze the literary devices and compare the theme in both works; however, description and narration outweigh analysis.*

- Describes some rhetorical, stylistic, or structural features in both texts and attempts to explain their relevance to the theme.



- Describes the presence of the theme in both texts.
- Includes a statement of purpose, evidence of organization (a stated topic, an introduction, a conclusion), and a logical progression of ideas.
- Elaborates on main points and supports observations by citing examples; however, the examples may not always be clear and relevant.
- Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.

*If the response has a significant unbalanced focus on one of the texts, the analysis must be good to earn a score of 3.*

**2 *The response shows little ability to analyze the literary devices or compare both works; summary and paraphrasing predominate.***

- Identifies some rhetorical, stylistic, or structural features in one or both texts, but may not explain their relevance to the theme.
- Describes the presence of the theme in one text, but the description of the theme in the other text is weak.
- May not clearly state a purpose or be organized around a central idea or argument; progression of ideas may not be logical.
- Presents main points and some details, describes basic elements of texts, but may do so without citing examples or supporting an argument.
- Contains some errors of interpretation that occasionally detract from the overall quality of the essay.

*A response that treats only one text cannot earn a score higher than 2.*

**1 *The response is inaccurate and insufficient; there is no attempt to analyze the literary devices or compare both works; irrelevant comments predominate.***

- Identifies some rhetorical, stylistic, or structural features in the texts, but does not explain their relevance to the theme.
- Demonstrates lack of understanding of the theme.
- Does not state a purpose, show evidence of organization, or offer a progression of ideas.
- May consist entirely of plot summary without citing examples relevant to the theme.
- Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.

**0** *Response is so brief or so poorly written as to be meaningless, or otherwise off-task.*

*A response that merely restates part or all of the prompt receives a score of 0.*

— *Response is blank or in English.*

Scoring Guidelines for Language Usage

**5** *Language usage is appropriate to the task, generally accurate, and varied; the reader’s understanding of the response is clear and supported by the student’s use of language.*

- 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 is generally accurate; word order and formation are accurate; use of cohesive devices and transitional elements or both is appropriate to guide understanding.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; paragraphing shows grouping and progression of ideas.

**4** *Language usage is appropriate to the task and generally accurate; the reader’s understanding of the response is clear and not affected by errors in the student’s use of language.*

- 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 mostly accurate.
- 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.

**3** *Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student’s use of language is somewhat limited.*

- Vocabulary is appropriate to the text(s) being discussed, but may be limited to presenting 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 generally accurate.

- 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.

**2** *Language usage is sometimes inappropriate to the task and generally inaccurate; the reader must supply inferences to make the response understandable.*

- 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, and formation are numerous and serious enough to impede comprehension at times.
- 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.

**1** *Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response.*

- Vocabulary is insufficient and 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, and formation are nearly constant and impede comprehension frequently.
- 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.

**0** *The response is so brief or so poorly written as to be meaningless, or otherwise off-task.*

*A response that merely restates part or all of the prompt receives a score of 0.*

— *The response is blank or in English.*

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212-713-8000

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