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AP SPANISH LITERATURE AND CULTURE · EXAM PREP AND PRACTICE

AP Spanish Literature and Culture **Ascent** **Booster.**

A focused 100-page boost for the exam: all 38 required texts, the analysis toolkit, the four free-response questions, and practice with full explanations.

INSIDE

Exam and Strategy · Analysis Toolkit · Eight Units of Required Texts · Listening and Reading Practice · Free Response · Mini Practice Exam · Reference



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AP Spanish Literature and Culture: required texts, analysis, and practice.

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Each section has an explanation, worked examples, and practice problems. Answers and explanations close every chapter. Click any entry to jump to that page.

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Welcome to the Spanish Literature Ascent Booster.

Everything the exam tests, in one focused book: strategy, language toolkit, model answers, and practice.

Welcome

How to Use This Book

This book prepares you for every part of the AP Spanish Literature and Culture exam. Texts are quoted only briefly and analyzed; read each required text in full alongside its lesson.

What is inside

Start Here covers the exam and a strategy for reading and writing about texts. Chapter 1 is the analysis toolkit. Chapters 2 to 9 cover the required texts unit by unit with context, devices, themes and likely questions. Chapter 10 trains listening, reading and writing. A mini practice exam and a reference section close the book.

Your situation	Study plan
Taking the course now	Work one chapter at a time alongside class, then do that chapter's practice sets.
Starting 6 weeks before the exam	Read Start Here, do two sections a day, practice one speaking and one writing task a week, and take the practice exam at the end of week 5.
Final week	Redo missed items, drill the toolkit and vocabulary lists, rehearse the speaking and writing templates, and review the scoring checklists.

A routine that works

- 1. Read.** Study the key boxes, then work each example yourself before reading its solution.
- 2. Practice.** Do every Set A problem, then Sets B and C. Write your answers before you look.
- 3. Check.** Compare with the answers and explanations at the end of the chapter. Mark mistakes and note the reason, not just the right answer.
- 4. Review.** Return to missed problems the next day, then do the multiple-choice and free-response sections and the practice exams.

Use the target language

Say answers aloud and write them out. Reading explanations is not enough: speaking and writing improve only by producing language.

Learn from mistakes

For every missed item write the rule in your own words and one new example sentence.

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Start Here: The Exam and Your Toolkit.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

0.1 The AP Spanish Literature and Culture Exam: Format, Scoring, and Study Plan

This lesson is your map of the whole exam: what each section asks, how it is scored, and how to train for it week by week. Come back to it whenever you need to decide what to practice next.

The exam lasts **3 hours** and has two sections, each worth 50% of your score. Section I has **65 multiple-choice questions**. Section II has **4 free-response questions** that you answer in Spanish. All of it rests on the **38 required texts**, but you will also meet unfamiliar texts and artworks and must analyze them with the same tools.

Section	Part or question	Items	Weight	Time
I	A: Interpretive Listening (audio)	15	10%	20 min
I	B: Reading Analysis (print)	50	40%	60 min
II	Q1 Short answer: Text Explanation	1	7.5%	15 min
II	Q2 Short answer: Text and Art Comparison	1	7.5%	15 min
II	Q3 Essay: Analysis of a Single Text	1	17.5%	35 min
II	Q4 Essay: Text Comparison	1	17.5%	35 min

Section II lasts 1 hour 40 minutes in total. The times above are recommended, but the weights show where points live: the two essays together carry 35% of the exam.

Multiple-choice map

Part A (15 questions, audio): an interview (4), a poem (4), and a discussion or lecture on literary topics (7).

Part B (50 questions, sets of 7-10): two sets on one required text, two sets on one nonrequired text, one set comparing a required with a nonrequired text, and one set on critical commentary.

Skills: at least 75% of the questions test Analysis; about 10% test Cultural Context and Connections; about 10% test Comparing Literary Texts.

Unit	Title	Required texts (short names)
1	La época medieval	Conde Lucanor (Exemplo XXXV); Romance de la pérdida de Alhama
2	El siglo XVI	Lazarillo de Tormes; Cortés, Segunda carta; Visión de los vencidos; Garcilaso, Soneto XXIII
3	El siglo XVII	Góngora, Soneto CLXVI; Quevedo, Salmo XVII; Sor Juana; Don Quijote; El burlador de Sevilla
4	Romántica, realista y naturalista	Heredia; Bécquer, Rima LIII; Pardo Bazán
5	Generación del 98 y Modernismo	Unamuno; Machado; Martí; Darío; Quiroga
6	Teatro y poesía del siglo XX	Lorca (2); Dragún; Neruda; Guillén; Morejón; Burgos; Storni
7	El Boom latinoamericano	Borges (2); Rulfo; Fuentes; Cortázar; García Márquez (2); Allende
8	Escritores contemporáneos de EE. UU. y España	Ulibarri; Rivera; Montero

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The skill categories

- 1 Analysis: understand a text, find its theme, devices, tone, and implied meaning (tested in every question).
- 2 Cultural Context and Connections: link a text to its period, movement, genre, and culture (MC and Q1-Q3).
- 3 Comparing Literary Texts: similarities and differences in theme, style, and viewpoint (MC and Q4).
- 4 Comparing Texts and Art: relate a text to a work of visual art (Q2 only).
- 5 Argumentation: thesis, logical order, textual evidence (all four free responses).
- 6 Language and Conventions: varied vocabulary, grammar, accents, punctuation (all four free responses).
- 7 Literary Discussions and Presentations: a classroom skill that is not assessed on the exam.

The six course themes are **las sociedades en contacto, la construcción del género, el tiempo y el espacio, las relaciones interpersonales, la dualidad del ser, and la creación literaria**. Texts from different centuries are linked through them, so practice naming the theme of every text you read.

Task	Points	Content	Language	Core demand
Q1 Text Explanation	6	3	3	Name the period (and author); explain how a theme develops, with evidence
Q2 Text and Art	6	3	3	Compare the theme in text and artwork; tie it to a period, movement, genre, or technique
Q3 Single Text	10	5	5	Explain how the text represents a period, movement, genre, or technique and a cultural context, using devices
Q4 Text Comparison	10	5	5	Compare one theme in two texts and explain how devices build it

- ◆ Scorers award points by the **preponderance of evidence**: you need not meet every phrase of a level.
- ◆ A response that only restates the prompt, is too brief to mean anything, or is not in Spanish earns 0, and a 0 in content forces a 0 in language.
- ◆ Specific, relevant evidence beats generalities; summary and paraphrase cap your score.
- ◆ Language is scored separately: varied vocabulary, controlled verb tenses and moods, and correct accents all count.

EXAMPLE 1: BUDGETING SECTION II

You have 100 minutes for four questions. Plan a minute-by-minute budget that respects the recommended times and protects planning time.

SOLUTION

Q1 (15 min): 3 min to read and mark, 1 min to jot period, author, and theme, 10 min to write, 1 min to proofread accents.

Q2 (15 min): 4 min to study the artwork and text, 9 min to write, 2 min to check.

Q3 (35 min): 6 min for thesis and outline, 25 min for three body points with quotations, 4 min to proofread.

Q4 (35 min): 6 min to plan a point-by-point comparison, 25 min to write, 4 min to proofread.

If you run over, borrow from proofreading, never from essay planning.

EXAMPLE 2: SCORING A Q1 RESPONSE

Prompt: explain how the theme of hunger is developed in the first Tratado of Lazarillo de Tormes. Response:

El autor anónimo, en el Renacimiento, muestra el hambre como maestra de Lázaro. Cuando el ciego le golpea la cabeza contra el toro de piedra, el niño aprende que debe engañar para sobrevivir. Después roba vino y comida, y así el hambre lo vuelve astuto.

SOLUTION

Period correct (Renacimiento, siglo XVI): met. Author given as anonymous: a bonus. Content: 3/3, because the theme develops from hunger to cunning and the evidence (the stone bull, the stolen wine) is relevant.

Language: about 2/3. Vocabulary is appropriate but plain, and the structures are simple (mostly present tense).

To reach 3 in language: vary structures ("a medida que...", "lo que revela...") and use the preterite and present with more control.

Total about 5/6.

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Week	Focus	Do this
1	Exam map and terms	Learn units, texts, and core literary terms
2	Poetry	Scan, rhyme, devices; two poems daily
3	Prose and drama	Narrator, irony, characterization; timed MC sets
4	Context and art	Period charts; one text-art pair per day
5	Writing	One Q1, Q2, Q3, Q4 each, timed, self-scored
6	Full practice	Two full exams; fix the weakest skill

- Day 7 before: take the listening and reading sections timed, then review every miss.
- Days 6-5: write one Q3 and one Q4; score them with the content and language criteria.
- Days 4-3: review the themes and one key idea per text.
- Day 2: do two short-answer questions and a poem scan; stop by evening.
- Day 1: skim your error log and the connector phrases; sleep early.

Exam tip

Always name the period, then link a device to the theme. A sentence such as 'La antítesis refleja la angustia barroca' earns both context and analysis in one move.

Practice

SET A Check Your Understanding

Answer each question in English in one to three sentences.

- State the number of multiple-choice and free-response questions, the total exam time, and the weight of each section.
- Which free-response tasks are worth 6 points and which 10? How do the points split between content and language?
- Which skill categories are tested only in the free-response section, and which one is not assessed at all?
- A student writes a fluent, correct Spanish essay for Q3 that retells the plot of the text without naming a device or the period. Explain why it cannot earn a high score.
- Name the six course themes in Spanish and match one required text to the theme *el tiempo y el espacio*.

SET B Exam-Style Multiple Choice

Read the poem and answer the questions. *Reloj de arena* Cae la arena, grano a grano, y el reloj me va contando lo que ayer era mío y hoy se escapa como un pájaro entre mis manos. La rosa goza su mañana sin saber que está de paso; yo, que lo sé, la miro y callo: el tiempo todo lo ha cobrado.

- ¿Cuál es el tema principal del poema?
 (A) La alegría de la naturaleza en primavera
 (B) El miedo a los desconocidos
 (C) La fugacidad del tiempo y de la belleza
 (D) La nostalgia por la casa de la infancia
- El verso «como un pájaro entre mis manos» es un ejemplo de
 (A) símil
 (B) hipérbole
 (C) aliteración
 (D) paradoja
- ¿Qué contraste se establece entre la rosa y el hablante?
 (A) La rosa es joven y el hablante es viejo.
 (B) La rosa es bella y el hablante es feo.
 (C) La rosa canta y el hablante calla por miedo.
 (D) La rosa ignora que es pasajera y el hablante lo sabe.

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9. Los versos pares (2, 4, 6 y 8) del poema presentan
 (A) rima consonante (B) rima asonante (C) verso libre sin rima
 (D) versos esdrújulos
10. Un estudiante tiene 100 minutos para la sección de respuesta libre. ¿Qué distribución respeta los tiempos recomendados?
 (A) 15, 15, 35 y 35 minutos para las preguntas 1, 2, 3 y 4
 (B) 25 minutos para cada pregunta
 (C) 10, 10, 40 y 40 minutos para las preguntas 1, 2, 3 y 4
 (D) 35, 35, 15 y 15 minutos para las preguntas 1, 2, 3 y 4

SET C Apply and Extend

Complete each task. Write the Spanish responses yourself before checking the model.

11. Build a six-week calendar for a student who has 40 minutes a day and wants to write one timed free response every weekend. Name the weekly focus and one weekly goal.
12. Write a Q1-style response of 60-80 words in Spanish: explain how the passage of time is developed in 'Reloj de arena' (Set B). Cite two images.
13. Self-score this thesis for a Q3 essay and improve it: 'En el poema se habla del tiempo y es triste.'

0.2 Strategy Playbook: Reading, Analyzing, and Writing About Texts

Strong results come from a repeatable routine: read in two passes, mark what matters, answer multiple choice by testing each option against the text, and write every free response from a short outline.

Time is your biggest constraint, so give each passage a fixed routine. The goal of a first reading is the **voice** (who speaks) and the **situation**; the goal of the second is the **mechanism** (which device creates which effect). Never start answering before you know the theme in one sentence.

- 1 Scan the frame** Read the title, author, date, footnotes, and the question stems first. A date often reveals the period (siglo XVII suggests Barroco).
- 2 Read for gist** Identify the speaker, the addressee, the place, and the shift. Write the theme in four to six words.
- 3 Read to mark** Annotate devices, tone words, repeated words, and turning points.
- 4 Link device to effect** For every device, finish the sentence: esto genera..., lo que revela...
- 5 Check the theme** Does your theme explain the ending? If not, revise it.

Annotation system

V = voz (hablante, narrador, personaje) and its attitude.

T = tema or idea repeated; write it in the margin once.

R = recurso: circle the word and write the name (antítesis, símil, ironía).

! = cambio de tono or situation; the turn is often the key to the whole text.

C = contexto: a clue to period, place, or society (a date, an institution, a custom).

Question type	What it really asks	Tactic
Main idea / tema	What the whole text argues or explores	Reject options that fit only one stanza or paragraph
Function of a device	Why the author used it	Name the device, then the effect, then the theme
Tone / attitude	How the voice feels	Look at adjectives, verbs, punctuation, and the ending
Inference	What is implied but not said	Choose the answer the text can prove, not the most dramatic
Context / comparison	Period, movement, or link to another text	Use the date, vocabulary, and values of the era

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Writing templates

Thesis: En [obra], [autor] desarrolla el tema de [tema] mediante [recurso 1] y [recurso 2], lo cual refleja [período o contexto]. (In [work], [author] develops [theme] through [device 1] and [device 2], which reflects [context].)

Evidence: afirmación + cita breve + explicación. (claim + short quotation + explanation of effect.)

Analysis verbs: revela, sugiere, intensifica, contrasta, simboliza, refleja, denuncia.

Plot summary retells events; **analysis** explains how and why the text creates meaning. Test every sentence: if it could be written by someone who only heard the story, it is summary. Cite by weaving two to six words into your own sentence, not by copying whole lines.

EXAMPLE 1: OUTLINE FOR Q1 (15 MINUTES)

Prompt: Identify the period and explain how the theme of the passage of time is developed in Quevedo's Salmo XVII ('Miré los muros de la patria mía').

SOLUTION

Period/author: Barroco, siglo XVII; Francisco de Quevedo (desengaño and conceptismo).

Thesis: Quevedo desarrolla la fugacidad de la vida mediante la imagen de los muros desmoronados, que convierte la patria en un símbolo del paso del tiempo.

Evidence 1: «muros... desmoronados» personifica la edad como fuerza que cansa y destruye.

Evidence 2: la conclusión, «recuerdo de la muerte», muestra que todo lo que el hablante mira le recuerda su fin.

Close with one sentence on the Barroco: el desengaño y el memento mori.

EXAMPLE 2: OUTLINE FOR Q4 (35 MINUTES)

Compare how Sor Juana's 'Hombres necios que acusáis' and the following poem develop the construction of gender.

Mi abuela me enseñó a callar a tiempo,
a servir el café sin hacer ruido,
a guardar mis palabras en un cajón.
Pero nadie me quitó la llave:
hoy la giro despacio, verso a verso,
y la casa entera escucha lo que dije
en voz baja durante tantos años.

SOLUTION

Thesis: Ambas voces cuestionan el silencio impuesto a las mujeres, pero Sor Juana lo hace con la argumentación irónica del Barroco, mientras que el poema moderno lo hace con una metáfora íntima.

Body 1, voz y tono: la monja polemiza ante un público masculino; la hablante moderna se confiesa con tono de rebeldía contenida.

Body 2, recursos: Sor Juana usa la lógica y la ironía para mostrar la contradicción de los hombres; el poema usa el cajón y la llave como metáfora de la voz silenciada y recuperada.

Body 3, contexto: patriarcado colonial frente a herencia familiar y emancipación.

Conclusion: ambos textos convierten la palabra en un acto de libertad.

Exam tip

Do not write a block essay on text 1 and then text 2. Use point-by-point organization: each paragraph addresses one idea in both texts, with 'mientras que', 'de igual manera', and 'en cambio' as bridges.

Practice

SET A Check Your Understanding

Answer each item as directed. Write Spanish where asked.

1. Rewrite this summary as one analytical sentence in Spanish: «Lázaro hace un agujero en la jarra y bebe el vino del ciego.»
2. Annotate in words (V, T, R, I, C) the following lines and say what each mark records: «Lloraba la casa vacía, / pero él, con su traje de domingo, / sonreía a los vecinos / y decía que todo estaba bien.»
3. Rewrite this weak citation as an integrated quotation: En el poema dice «la ciudad tiene prisa y no me mira» y es triste.

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4. Classify each connector as addition, contrast, or consequence: *asimismo*, *sin embargo*, *por lo tanto*, *en cambio*, *además*, *por el contrario*.
5. A Q4 essay can be organized in blocks or point by point. Which is stronger for a comparison, and why?

SET B Exam-Style Multiple Choice

Lee el fragmento y contesta las preguntas. Don Anselmo cerraba la tienda a las siete en punto, pero esa tarde se quedó sentado entre los sacos de harina, mirando la calle como quien espera una carta que nunca llega. Su vecina, doña Pilar, le había dicho que el pueblo se vaciaba: los jóvenes se iban a la capital y regresaban solo para Navidad, con trajes nuevos y palabras que nadie entendía. «Es el progreso», repetía ella con orgullo, aunque su propio hijo no la llamaba desde marzo. Don Anselmo asintió, ajustó la balanza que nadie usaba y encendió, por fin, la luz.

6. ¿Qué tipo de narrador presenta el fragmento?
 - (A) Un narrador en primera persona que es don Anselmo
 - (B) Un narrador testigo que solo ve lo que hace la vecina
 - (C) Un narrador en segunda persona que se dirige al lector
 - (D) Un narrador en tercera persona que conoce hechos que los personajes no comparten
7. La comparación «como quien espera una carta que nunca llega» sugiere principalmente
 - (A) la espera sin esperanza y la soledad del personaje
 - (B) la importancia del correo en el pueblo
 - (C) la prisa de don Anselmo por cerrar
 - (D) el orgullo de los jóvenes que se van
8. La ironía en las palabras de doña Pilar se basa en
 - (A) su enojo con la capital
 - (B) la burla que hace de don Anselmo
 - (C) la contradicción entre su elogio del progreso y su propia soledad
 - (D) su desconocimiento de las costumbres del pueblo
9. ¿Qué tema se desarrolla de manera más clara en el fragmento?
 - (A) La venganza personal
 - (B) El triunfo del comercio moderno
 - (C) La envidia entre vecinos
 - (D) El vacío que dejan el cambio y la emigración
10. ¿Cuál de las siguientes oraciones es la más analítica?
 - (A) Don Anselmo se queda sentado en la tienda.
 - (B) La balanza que nadie usa simboliza un oficio y una comunidad que pierden sentido.
 - (C) Doña Pilar habla con don Anselmo sobre el pueblo.
 - (D) Al final, don Anselmo enciende la luz.

SET C Apply and Extend

Use the passage about don Anselmo (Set B) and the texts below. Write in Spanish and keep to the time suggested.

11. Q3 style (10 minutes): write a thesis and three body-paragraph topic sentences analyzing how the passage represents rural abandonment through devices.
12. Q2 style (8 minutes): Obra B (óleo sobre lienzo, 1932): una mujer sentada junto a una ventana abierta; su cara está en sombra, la luz fría de la tarde cae sobre una carta cerrada en su regazo y, fuera, un camino vacío. Write three sentences comparing the theme of waiting in the passage and Obra B, relating it to the technique of symbolism.
13. Q4 style (10 minutes): Texto B: Cada domingo Inés ponía la mesa para seis, aunque desde hacía años solo comían dos. Doblaban las servilletas con cuidado, como si los ausentes pudieran llegar de un momento a otro. «Hay que estar preparados», le decía a su marido, y él respondía con un silencio que ya era costumbre. Write a thesis and an outline comparing it with the passage on don Anselmo.

Answers Start Here: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

0.1 The AP Spanish Literature and Culture Exam: Format, Scoring, and Study Plan

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SET A · CHECK YOUR UNDERSTANDING

1. There are 65 multiple-choice questions (15 audio, 50 reading) and 4 free-response questions. The exam lasts 3 hours. Each section is worth 50%: Part A is 10% and Part B 40%, and the free-response questions are 7.5%, 7.5%, 17.5%, and 17.5%.
2. Q1 and Q2 are short-answer questions worth 6 points each (3 content, 3 language). Q3 and Q4 are essays worth 10 points each (5 content, 5 language). Language is scored separately but a 0 in content forces a 0 in language.
3. Skill categories 4 (Comparing Texts and Art), 5 (Argumentation), and 6 (Language and Conventions) appear only in the free-response section. Category 7 (Literary Discussions and Presentations) is not assessed on the exam.
4. Content criteria require explaining how the text represents a period, movement, genre, or technique plus a cultural context, with devices as support. Summary and paraphrase keep content at a low level, even if the Spanish is excellent, so the language score may be high but the content score stays low.
5. The themes are las sociedades en contacto, la construcción del género, el tiempo y el espacio, las relaciones interpersonales, la dualidad del ser, and la creación literaria. A good match for el tiempo y el espacio is Garcilaso's Soneto XXIII, Quevedo's Salmo XVII, or Machado's 'He andado muchos caminos'.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. The hourglass, the rose's morning, and the closing line about time collecting everything all point to fleeting time and beauty. Choice D is tempting because of the word 'ayer', but there is no childhood home.
7. A. 'Como' introduces an explicit comparison, which is a simile. A hyperbole would exaggerate, and the bird image has no repeated sound or contradiction, so B, C, and D fail.
8. D. The hablante says 'sin saber' about the rose and 'yo, que lo sé' about himself, so the contrast is knowledge of mortality. Choice A is tempting, but age is never mentioned.
9. B. The even lines end in contando, manos, paso, cobrado, which share only the vowels a-o, so the rhyme is asonante. Consonante would require identical sounds from the stressed vowel on.
10. A. The recommended times are 15 minutes for Q1 and Q2 and 35 for Q3 and Q4, which add up to 100. Choice C also adds to 100 and is the tempting trap, but it gives each short answer only 10 minutes, which is not the recommended allocation.

SET C · APPLY AND EXTEND

11. A strong plan assigns a skill each week: week 1 exam map and terms, week 2 poetry, week 3 prose and drama, week 4 context and art, week 5 writing under time, week 6 full practice. Scoring points: each week has a measurable goal (for example, scan four poems), weekends hold the timed writing, and the plan leaves a review day. To raise it, add an error log reviewed every Sunday.
12. Model: En 'Reloj de arena' el hablante desarrolla la fugacidad del tiempo mediante imágenes concretas. Primero, la arena que cae «grano a grano» muestra que el presente desaparece sin pausa. Después, el símil del pájaro entre las manos revela que lo vivido no se puede retener. Finalmente, la rosa, que ignora su destino, contrasta con la conciencia del hablante y produce un tono melancólico. Scoring: theme named and developed (1), two relevant images (1), link to tone or contrast (1); a period could be added (a reflexive, carpe diem-and-memento mori tradition).
13. Score: content 1-2 of 5. It names a topic and an emotion but has no device, no period, no context, and no evidence. Improved model: 'En «Reloj de arena», la imagen del reloj y el símil del pájaro construyen la fugacidad del tiempo, tema central de la tradición del memento mori, y el contraste con la rosa intensifica el tono melancólico del hablante.' It now has a claim, devices, a context, and a purpose.

0.2 Strategy Playbook: Reading, Analyzing, and Writing About Texts**SET A · CHECK YOUR UNDERSTANDING**

1. Model: Al beber el vino con la paja, Lázaro demuestra que el hambre lo transforma en un joven astuto que aprende a engañar para sobrevivir. Scoring points: a claim about theme (1), a device or concrete detail (1), explanation of why it matters (1). The summary only says what happens; the analysis adds meaning.
2. V: the narrator is observing; the house 'weeps' (personificación, R), and the man's public smile contrasts with it. T: aparentar frente a sentir. ! marks the turn at 'pero'. C is minimal, but 'traje de domingo' suggests a community that judges appearances. A complete answer notes the pero as the pivot.
3. Model: La personificación de la ciudad, que «tiene prisa y no me mira», sugiere la soledad del hablante frente a una sociedad indiferente. The model quotes only the needed words, names a device, and explains the effect instead of merely calling the poem sad.
4. Addition: asimismo, además. Contrast: sin embargo, en cambio, por el contrario. Consequence: por lo tanto. Knowing the function lets you choose the right bridge instead of repeating 'también'.
5. Point by point is stronger. Each paragraph forces a comparison (similarity or difference) on one idea, so both texts are always in dialogue. A block essay often ends up as two summaries with the comparison postponed to the conclusion, which earns less credit.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. D. The narrator tells us that Pilar's son has not called since March, a fact beyond Anselmo's own viewpoint, so the narration is third person with wider knowledge. Option B is tempting because the scene is observed, but a witness would not know the private fact.
7. A. The simile ties a still, watching figure to waiting for something that never comes, which suggests lonely hopelessness. Option C is tempting because he closes at seven, but the simile is about waiting, not hurrying.
8. C. Pilar praises progress proudly while it has left her without her son's calls, so words and reality clash, which is irony. Option B fails because nothing in the text shows mockery of Anselmo.
9. D. Empty streets, a scale nobody uses, and absent children point to loss caused by change and migration. Option B is tempting because the shop is mentioned, but the text shows decline, not triumph.

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10. B. Only this sentence interprets a detail (the scale) as a symbol and links it to the theme. Option D is the tempting distractor because it names the last action, but it just retells what happens.

SET C · APPLY AND EXTEND

11. Model thesis: En el fragmento, el narrador representa el abandono rural mediante la ironía, el símil y el simbolismo, que muestran la soledad de una comunidad que se vacía. Topic sentences: (1) La ironía de doña Pilar revela la contradicción entre el discurso del progreso y la pérdida personal. (2) El símil de la carta que no llega intensifica la espera sin esperanza. (3) La balanza inútil simboliza un mundo tradicional sin futuro. Scoring: thesis with devices and purpose (2), three distinct points (2), accurate context link to rural emigration (1). To raise: add a quotation to each topic sentence.
12. Model: En el fragmento, don Anselmo espera frente a la calle y en el cuadro la mujer espera junto a la ventana, de modo que ambos textos desarrollan la soledad de quien aguarda. El simbolismo une los dos: la balanza inútil y la carta cerrada representan un contacto humano que no llega. La luz fría y el camino vacío del cuadro funcionan como la calle desierta del texto, símbolos del tiempo perdido. Scoring: theme in both works (1), balanced evidence (1), link to technique (1).
13. Model thesis: Ambos textos muestran la espera de personas ante la ausencia de los seres queridos, pero don Anselmo vive la ausencia con resignación irónica, mientras que Inés la convierte en un ritual de esperanza. Outline: Body 1, el tema de la ausencia (el pueblo vacío frente a las sillas vacías). Body 2, recursos (el símil de la carta frente al ritual de la mesa para seis y el silencio costumbre). Body 3, el tono (ironía amarga frente a ternura obstinada). Conclusion: la comunidad y la familia se definen por quienes faltan.

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Chapter 1: Literary Analysis Toolkit.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

1.1 Literary Terms and Devices in Spanish

Exam questions and rubrics use Spanish literary vocabulary, so you must recognize each term, know its English equivalent, and explain what it does to the reader. This lesson gives you a working toolkit.

A term earns points only when you connect it to an **effect**. Naming a **metáfora** is identification; explaining that it turns an evening into mourning is analysis. First learn the vocabulary by family, then practice the effect sentence.

Term	English	What to know
poesía / cuento / novela	poetry / short story / novel	a cuento concentrates one incident; a novela develops many characters over time
drama (teatro)	drama (theater)	acto, escena, diálogo, monólogo, and acotaciones (stage directions)
ensayo	essay	prose that argues an idea in the author's own voice
verso, estrofa	line, stanza	a verso is one line; an estrofa is a group of lines
rima consonante / asonante	full rhyme / vowel rhyme	consonante repeats all sounds from the stressed vowel (cielo, suelo); asonante repeats only vowels (casa, palma)
soneto	sonnet	14 endecasílabos: two cuartetos and two tercetos
romance	ballad	octosílabos with asonancia in the even lines
verso libre / blanco	free verse / blank verse	libre has no fixed rhyme or measure; blanco is measured but unrhymed
estribillo / encabalgamiento	refrain / enjambment	a repeated line; a sentence that runs over the line break

Counting syllables (métrica)

Sinalefa: a final vowel joins the next initial vowel, so «se apaga» counts as sea-pa-ga.

Aguda ending (stress on the last syllable, canción): add 1. Esdrújula ending (stress on the third from last, pájaro): subtract 1. Llanas ending: no change.

Arte menor: 8 syllables or fewer (octosílabo). Arte mayor: 9 or more (endecasílabo = 11).

Hiato (a break between vowels, as in rí-o) or diéresis can raise the count; sinéresis can lower it.

Narrative term	English	Effect to mention
narrador en primera persona	first-person narrator	intimacy, limited knowledge
narrador omnisciente	omniscient narrator	knows what characters think and what they do not
narrador no fidedigno	unreliable narrator	makes the reader doubt the version of events
caracterización directa / indirecta	direct / indirect characterization	description versus actions and speech
ambiente / atmósfera	setting / mood	place and the feeling it creates
flashback / in medias res	flashback / in the middle of the action	reorders time to create suspense or meaning
símbolo	symbol	an object that stands for an idea

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Narrative term	English	Effect to mention
ironía	irony	verbal (says the opposite), dramática (reader knows more), situacional (result opposes expectation)

Figura retórica	English	Original example
metáfora	metaphor	El tiempo es un río de ceniza.
símil	simile	Sus manos, como hojas secas, temblaban.
personificación	personification	El viento llamó a mi puerta.
hipérbole	hyperbole	Te esperé una eternidad.
antítesis	antithesis	Breve la luz, larga la sombra.
paradoja / oxímoron	paradox / oxymoron	Callar es hablar más fuerte. / silencio atronador
hipérbaton	inverted word order	De la tarde la luz se despedía.
anáfora / apóstrofe	repetition at start / address	Sin ti la calle, sin ti el pan. / ¡Oh mar, devuélveme a mi hermano!
sinestesia	synesthesia (mixed senses)	una voz dulce y fría
metonimia / sinécdoque	substitution by association / part for whole	Bebimos una copa. / cien velas en el puerto

Effect formula

[Recurso] + [cita breve] + [efecto] + [tema]: La anáfora «sin ti... sin ti» intensifica la ausencia.

Useful verbs: enfatiza, intensifica, contrasta, sugiere, simboliza, crea un tono de, revela.

EXAMPLE 1: SCANSION

Scan «Cuando se apaga la tarde», identify the line type, and explain how an aguda ending and an esdrújula ending would change a count.

SOLUTION

Cuan-do-sea-pa-ga-la-tar-de: «se apaga» joins by sinalefa (se + a), giving 8 syllables; the stress falls on tar, a llana ending, so no change.

This is an octosílabo, arte menor, typical of the romance.

Aguda: a line ending in canción counts one more syllable, so count the grammatical syllables and add 1.

Esdrújula: a line ending in pájaro counts one fewer, so count the grammatical syllables and subtract 1.

EXAMPLE 2: DEVICE AND EFFECT

Analyze: «Mi tío, hombre de principios inquebrantables, los cambiaba cada vez que cambiaba el gobierno.»

SOLUTION

Device: verbal and situational irony; the adjective «inquebrantables» is contradicted by the verb «cambiaba».

Effect: it satirizes opportunism by showing that the claimed firmness is only appearance.

Model sentence: La ironía entre «inquebrantables» y «cambiaba» ridiculiza la hipocresía del tío y crea un tono humorístico y crítico.

Common mistakes

Do not confuse metáfora (A is B) with símil (A is like B), or rima (sound at line ends) with ritmo (pattern of beats).

Never list devices without an effect, and do not mix up the omniscient narrator with the first-person narrator.

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Practice

SET A Check Your Understanding

Answer in English unless Spanish is requested.

1. Name the device in «Me dijo adiós con un silencio atronador» and explain its effect in Spanish.
2. Count the metric syllables of «Brilla en la noche un fósforo» and name the ending type.
3. What type of narrator is used in «Yo no sabía entonces que aquella carta cambiaría mi vida»? Name one effect.
4. Give the Spanish term for «repetición de una palabra al comienzo de varios versos» and write one example.
5. Which is a metáfora and which a símil: «Tu risa es un campo de trigo» or «Tu risa, como un campo de trigo»?

SET B Exam-Style Multiple Choice

Lee el cuarteto y contesta las preguntas. Atardecer Al cierre de la tarde, en la ribera, la luz se vuelve ceniza y lamento; y el río sigue su camino lento, mientras la vida pasa, pasajera.

6. El esquema de rima del cuarteto es
 (A) ABAB consonante (B) AABB asonante (C) ABBA consonante
 (D) ABBA asonante
7. El primer verso («Al cierre de la tarde, en la ribera») tiene, por sinalefa, once sílabas métricas y por eso es un
 (A) octosílabo (B) endecasílabo (C) alejandrino
 (D) heptasílabo
8. La expresión «la luz se vuelve ceniza y lamento» es una
 (A) metáfora que convierte el atardecer en signo de duelo
 (B) hipérbole que exagera la oscuridad
 (C) personificación del río
 (D) onomatopeya del viento
9. ¿Qué efecto produce el contraste entre el río que sigue «lento» y la vida que pasa?
 (A) Muestra que el río se detiene para siempre.
 (B) Expresa alegría ante el movimiento del agua.
 (C) Subraya que la naturaleza continúa mientras la vida humana es breve.
 (D) Indica que el hablante está enfadado con el río.
10. Esta estrofa de cuatro versos endecasílabos con rima ABBA se llama
 (A) terceto (B) redondilla de arte menor (C) estribillo
 (D) cuarteto

SET C Apply and Extend

Write in Spanish and use the effect formula.

11. Write 70-100 words analyzing two devices in: «Mar, hermano mar, devuélveme la voz, / mar de sal y de ausencia, / mar que guarda los nombres que nadie pronuncia, / mar sin orillas para mi dolor.»
12. Rewrite «Yo vi cómo se alejaba el tren, y comprendí que nunca volvería a escuchar su voz» with a third-person omniscient narrator, then explain the change in effect.
13. A student wrote: «El poeta usa una metáfora muy bonita en el verso 2» about the cuarteto «Atardecer». Rewrite it as a strong analytical sentence.

1.2 Cultural Context, Art, and Comparison

Every free response asks you to place a text in a time, a movement, and a culture, and two of them ask you to compare. This lesson gives you the context map, an art-analysis routine, and comparison frameworks with the Spanish phrases to write them.

Context is not a history lecture. It is the one or two facts that explain why the text looks and sounds the way it does. Pair each fact with a device or a theme, and you earn both cultural-context and analysis credit.

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Unit	Context	Effect on literature
1 Medieval	Christians, Muslims, and Jews share Iberia; the Reconquista; mostly oral culture	moral exempla (Conde Lucanor) and frontier ballads about the Granada war (Alhama)
2 Siglo XVI	Renacimiento, empire, the conquest of Mexico	picaresque satire, imperial letters, indigenous testimonies, Petrarchan sonnets
3 Siglo XVII	Barroco, decline, desengaño	dense style (Góngora, culteranismo), wit (Quevedo, conceptismo), Sor Juana in New Spain, the Quijote
4 Siglo XIX	Romanticismo, independence, Realismo and Naturalismo	emotion and nature (Heredia, Bécquer); social observation (Pardo Bazán)
5 1898-early 1900s	loss of Spain's colonies; US influence; Modernismo	identity and criticism of imperialism (Martí, Darío); the Generación del 98
6 Siglo XX	vanguardias, Civil War, dictatorships	experimental poetry, social theater, Afro-Caribbean and women's voices
7 Boom	1960s Latin America; political tension	realismo mágico, fantastic and metafictional prose
8 Contemporary	migration; Chicano and Nuevomexicano cultures; Spanish feminism	bilingual identity, memory, everyday life

The six themes and sample organizing concepts

Las sociedades en contacto: la asimilación y la marginación, el imperialismo, las divisiones socioeconómicas.

La construcción del género: el sistema patriarcal, la tradición y la ruptura.

El tiempo y el espacio: el carpe diem y el memento mori, el tiempo lineal y circular.

Las relaciones interpersonales: la familia, las relaciones de poder, la comunicación.

La dualidad del ser: la imagen pública y privada, la construcción de la realidad.

La creación literaria: la intertextualidad, la literatura autoconsciente.

- 1 Observe** Say what you see: figures, setting, and objects (composición, figuras, fondo).
- 2 Describe the techniques** Color, light, perspective, and line (luz, sombra, colores fríos o cálidos).
- 3 Read the symbols** What does each object stand for? A candle, a clock, or a closed letter suggests a theme.
- 4 Name the theme** State it in one sentence and tie it to a period or movement.
- 5 Link to the text** Find a shared theme and one difference in treatment.

Text and period	Artwork pairing	Shared idea
Quevedo, Salmo XVII (Barroco)	Valdés Leal, In ictu oculi (1672)	vanitas, memento mori
Pardo Bazán (Naturalismo)	a realist canvas of rural labor	hardship shaped by class
Lorca, La casa de Bernarda Alba (20th-century theater)	Goya, Los caprichos (satirical etchings)	social repression and appearances
Borges, 'Borges y yo' (20th century)	Kahlo, Las dos Fridas (1939)	the divided self

Comparison frameworks

TCE: Tema (shared idea), Contraste (how each treats it), Efecto (devices and tone).

Matrix: rows = theme, voice, device, tone, context; columns = Text A, Text B.

Arc: similarity first, then difference, then why the difference exists (context).

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Useful phrases for analytical writing

Similarity: de igual manera, asimismo, al igual que, ambos textos (likewise, both texts).

Contrast: en cambio, mientras que, sin embargo, a diferencia de (in contrast, whereas).

Cause: debido a, ya que, por eso (because of, since, therefore).

Context: en el contexto de, refleja, responde a (in the context of, reflects, responds to).

Evidence: como se observa en, tal como muestra (as seen in).

EXAMPLE 1: TEXT AND ART

Compare the theme of the brevity of life in Quevedo's Salmo XVII with Valdés Leal's painting *In ictu oculi*, in which a skeleton snuffs out a candle while symbols of wealth and power lie at its feet. Relate it to the Barroco.

SOLUTION

Model: Tanto el Salmo XVII como *In ictu oculi* desarrollan el tema de la brevedad de la vida, característico del Barroco. En el poema, los muros desmoronados de la patria evocan la ruina del tiempo; en cambio, el pintor lo muestra con un esqueleto que apaga una vela, símbolo de la muerte repentina. Asimismo, ambos textos usan imágenes concretas para el desengaño: el poder y la riqueza no vencen a la muerte.

Why it scores: it compares the theme in both works, uses evidence from both, and names the period (3 of 3 in content).

EXAMPLE 2: COMPARING WITH TRANSITIONS

Texto A: «En la escuela me llamaban 'Johnny' y en casa, Juanito. A los dos nombres respondía, pero ninguno parecía mío.»

Texto B: «Cuando llegué al puerto, el aduanero escribió mal mi apellido. Desde entonces, en los papeles soy otro.»

Write a comparison of 60-80 words.

SOLUTION

Model: Ambos textos tratan la identidad dividida de los inmigrantes. En el Texto A, el doble nombre revela que el niño vive entre dos culturas; en cambio, en el Texto B, el error del aduanero simboliza una identidad borrada por la autoridad. Mientras que el primero expresa extrañeza interior, el segundo denuncia una injusticia institucional.

Frameworks used: TCE and the arc (similarity, difference, reason). Devices cited: el doble nombre (símbolo), el error escrito (ironía y símbolo).

Exam tip

When the prompt names a context, a period, or a technique, use its exact word in your thesis. A comparison earns full credit only if the theme is compared, not just described twice.

Practice

SET A Check Your Understanding

Answer each item as directed.

1. Place these texts in a period or movement and give one fact that supports it: Bécquer's *Rima LIII*, Darío's 'A Roosevelt', *Lazarillo de Tormes*.
2. List four elements to describe in an artwork in Spanish, with English glosses.
3. A text shows a poor boy mocked by wealthy townspeople. Which course theme and organizing concept apply?
4. Complete with the best connector: «Ambos poemas critican la guerra; _____, el primero lo hace con ironía y el segundo con elegía.»
5. Explain in two sentences how to use context in an analytical paragraph without writing a history summary.

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SET B Exam-Style Multiple Choice

Lee el texto y la descripción de la obra. Texto A: Cada tarde el viejo relojero abría su taller, aunque nadie traía relojes. Limpiaba las piezas, daba cuerda a un péndulo detenido y hablaba con el polvo. «El tiempo no se pierde», decía, «solo cambia de dueño». Cuando cerraba, dejaba la puerta entornada, por si el pasado quería entrar. Obra B (óleo, siglo XX, estilo surrealista): un paisaje desértico en el que varios relojes blandos cuelgan de una rama seca, de una mesa y del lomo de un animal dormido; el cielo, de un amarillo pálido, no tiene sol.

6. ¿Qué tema comparten el texto A y la obra B?

(A) La riqueza material

(C) La vida urbana moderna

(B) La disolución y el misterio del tiempo

(D) El amor no correspondido
7. Un símbolo común a ambos es

(A) el desierto

(D) el polvo

(B) el animal dormido

(C) el reloj
8. ¿En qué se diferencian principalmente las dos obras?

(A) En que el texto insinúa consuelo y la obra produce extrañeza

(B) En que el texto trata del tiempo y la obra no

(C) En que ambas rechazan el pasado

(D) En que el texto es de tema social y la obra religioso
9. El estilo de la obra B se asocia con una corriente que

(A) imita fielmente la realidad cotidiana

(B) busca expresar el mundo de los sueños y lo irracional

(C) exalta la naturaleza de manera idealizada

(D) defiende la moral cristiana medieval
10. ¿Cuál es la oración de comparación más sólida?

(A) El texto habla de un relojero y la obra tiene relojes.

(B) Ambas obras son interesantes y tratan del tiempo.

(C) El texto A es mejor que la obra B porque es más fácil.

(D) Mientras que el texto presenta el tiempo como algo que se hereda y persiste, la obra lo muestra como algo blando y desconcertante.

SET C Apply and Extend

Write in Spanish and use phrases from the lesson.

11. Write 60-80 words placing Darío's 'A Roosevelt' in its literary and historical context.
12. Write four sentences describing Obra B from Set B using vocabulary for composition, color, light, and symbol.
13. Texto 1: «Aquí nadie pregunta de dónde vengo; todos preguntan cuánto trabajo.» Texto 2: «En mi tierra me decían extranjero; en la tuya me llaman extranjero también.» Build a matrix (theme, voice, device, tone) and a one-sentence thesis.

Answers Chapter 1: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

1.1 Literary Terms and Devices in Spanish**SET A · CHECK YOUR UNDERSTANDING**

1. Oxímoron: «silencio atronador» joins two contradictory ideas. Model: El oxímoron expresa que el silencio de la despedida pesa más que cualquier palabra. Points: device named, effect tied to the farewell.
2. Grammatical syllables: Bri-lla-en-la-no-che-un-fós-fo-ro = 10; two sinalefas (lla-en, che-un) reduce it to 8; the esdrújula ending (fós-fo-ro) subtracts 1, so the line has 7 metric syllables, a heptasílabo.
3. A first-person narrator-protagonist who looks back. The phrase «entonces» marks hindsight, and the statement creates foreshadowing (prefiguración) and suspense.
4. Anáfora. Example: Sin ti la calle, sin ti el pan, sin ti el verano. Repetition builds emphasis on absence.
5. The first sentence is a metáfora because it states that her laughter is a field, with no linking word. The second is a símil because 'como' makes the comparison explicit.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. Ribera and pasajera rhyme in all sounds (A), and lamento and lento rhyme in all sounds (B), giving ABBA consonante. D is tempting because the lines are similar, but shared consonants mean the rhyme is not merely assonant.
7. B. Eleven metric syllables is an endecasílabo, the standard line of the sonnet. Option C is tempting because it is long, but an alejandrino has 14.
8. A. The light is said to become ashes and lament, a direct identification, so it is a metaphor that casts the sunset as mourning. Option B is wrong because there is no exaggeration, only transformation.
9. C. The river's continuity against the human life that passes sets up the theme of transience. Option A is tempting because 'lento' suggests slowness, but 'sigue' says the river continues.
10. D. Four lines in an ABBA pattern make a cuarteto, the unit that opens a sonnet. Option B is the tempting distractor, but a redondilla is octosyllabic and the lines here have eleven syllables.

SET C · APPLY AND EXTEND

11. Model: En este poema, el apóstrofe «Mar, hermano mar» convierte al mar en un interlocutor íntimo, y la anáfora de «mar» al comienzo de los versos intensifica la obsesión del hablante con su pérdida. Además, la personificación del mar que «guarda» los nombres sugiere que lo ausente sobrevive en el agua. Scoring: two devices named (2), quotations (1), effect tied to theme of loss (1). To raise: connect to the tone of lament.
12. Model: Ella miró cómo se alejaba el tren y comprendió que nunca volvería a oír la voz de él, aunque no lo sabía aún. Effect: the first person gives immediacy and personal regret; the third person adds distance and allows the narrator to know more than the character. Points: correct change of person and verbs (1), contrast of effect (1).
13. Model: La metáfora «la luz se vuelve ceniza y lamento» transforma el atardecer en un signo de duelo y anticipa el tono melancólico del cuarteto. Scoring: names the device, quotes briefly, explains the effect and tone; the student version only evaluates ('muy bonita').

1.2 Cultural Context, Art, and Comparison**SET A · CHECK YOUR UNDERSTANDING**

1. Rima LIII: Romanticismo tardío (Postromanticismo), siglo XIX, with intimate emotion and nature imagery. 'A Roosevelt': Modernismo, 1904, reacting to US influence in Latin America. Lazarillo: Renacimiento, siglo XVI, as picaresque satire of social hypocrisy. Any accurate fact tied to the text earns credit.
2. Composición (composition), color (color), luz (light), figuras (figures), perspectiva (perspective), símbolo (symbol). Any four with correct glosses earn credit.
3. Las sociedades en contacto, with the organizing concept las divisiones socioeconómicas (and, secondarily, la marginación).
4. En cambio (or sin embargo). The sentence contrasts the first poem's irony with the second's elegy, so a contrast connector fits; asimismo would wrongly signal similarity.
5. Choose one context fact that explains a device or theme, then connect it to evidence. For example, state that the Barroco's desengaño explains the poem's ruins image, instead of retelling the century's events.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. Both works present time as fluid or elusive: the watchmaker says time changes owners and the clocks melt. Option A is tempting because of the shop, but nothing concerns wealth.
7. C. The relojero's pendulum and the soft clocks both stand for time. Option D is tempting because the dust appears in the text only, so it is not shared.
8. A. The text offers a gentle hope in 'cambia de dueño' and the open door, whereas the sunless desert and limp clocks produce strangeness. Option B is wrong because both treat time.
9. B. Surrealism explores dreams and the irrational, which the melted clocks suggest. Option A describes realism and fails because the objects behave impossibly.
10. D. This sentence compares the treatment of the shared theme with a contrast connector and evidence from both works. Option A is tempting but only describes two objects.

SET C · APPLY AND EXTEND

11. Model: «A Roosevelt» pertenece al Modernismo hispanoamericano y fue escrito en 1904, cuando la influencia de Estados Unidos crecía en América Latina. Rubén Darío se dirige directamente al presidente mediante el apóstrofe y contrapone su poder material con la herencia espiritual de la cultura hispánica. Así, el poema refleja la preocupación nacionalista y la crítica del imperialismo. Scoring: movement (1), historical fact (1), link to device and theme (1).
12. Model: En el primer plano, varios relojes blandos cuelgan de una rama, de una mesa y de un animal dormido. El fondo es un desierto silencioso. La luz pálida y el cielo amarillo, sin sol, crean una atmósfera inquietante. Los relojes derretidos simbolizan la flexibilidad y la inseguridad del tiempo. Scoring: composition, color/light, symbol, accurate vocabulary.
13. Matrix. Theme: marginación e identidad. Voice: Text 1 is a worker who feels reduced to labor; Text 2 is an outsider rejected twice. Device: Text 1 uses contrast between 'de dónde vengo' and 'cuánto trabajo' (antítesis); Text 2 uses repetition ('extranjero') and parallel structure. Tone: Text 1 is ironic and bitter; Text 2 is resigned and tragic. Thesis: Ambos textos denuncian la marginación del inmigrante, pero el primero lo hace con ironía sobre la explotación laboral, mientras que el segundo lo hace con el paralelismo de un exilio sin hogar.

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Unit 1: La epoca medieval: Romance and Conde Lucanor.

1 sections with explanations and worked examples, then 13 practice problems. Answers and full explanations are at the end of the chapter.

2.1 Unit 1 Texts: Romance de la perdida de Alhama and Conde Lucanor

Unit 1 (La epoca medieval) has two required texts: the anonymous "Romance de la pérdida de Alhama" and Don Juan Manuel's Conde Lucanor, Exemplo XXXV. This lesson gives you the context, form, devices, themes and model answers you need for both.

The Middle Ages in Spain. From 711 until 1492, the Iberian Peninsula was shared, and fought over, by three communities: Christians, Muslims (called moros in the texts) and Jews. This is the period of the **Reconquista**, the gradual Christian conquest of territory held by Muslim rulers. The last Muslim kingdom, Granada, fell in 1492. Alhama, a fortress town near Granada, was captured by Christian forces in 1482, ten years before. Literature was often heard rather than read, because few people could read.

Oral tradition matters for both texts. **Juglares** (traveling performers) sang romances and recited stories from town to town. Because songs passed from mouth to mouth, a romance exists in many versions, and no single author is known. Written works such as Conde Lucanor, by contrast, have a named author, a noble who wrote to teach.

Profile: Romance de la perdida de Alhama (anonymous, 15th century)

Genre: **romance viejo** (a narrative ballad), more exactly a romance fronterizo (frontier ballad) about the war with Granada.

Form: octosyllabic lines (eight syllables), assonant rhyme in the even lines, and the refrain "¡Ay de mi Alhama!" (Oh, my Alhama!).

Plot: the Moorish king walks through Granada, receives letters announcing that Alhama has been taken, burns them, and kills the messenger. A wise man (alfaquí) and the nobles then blame the king for the loss and warn that he has brought it on himself.

Devices: refrain, apostrophe and exclamation (lyrical grief), abrupt beginning (in medias res), dialogue, repetition, parallelism, concrete place names (Elvira, Vivarrambla).

Themes: loss and grief, the fall of a power, blame and responsibility, points of view in war.

Perspective is the key idea. The ballad is a Spanish-language poem about the loss of a Muslim city, yet its sadness is told with sympathy for the defeated. The refrain gives the poem a mourning voice. Be careful: the speaker is not the king. The narrator describes him, and the alfaquí and others judge him. A strong answer separates these voices.

Term	Meaning	Where it appears
romance	narrative ballad in octosyllables with assonance in even lines	Alhama
estribillo (refrain)	repeated line that gives rhythm and emotion	¡Ay de mi Alhama!
exemplum (exemplo)	short story that teaches a moral lesson	Conde Lucanor XXXV
relato enmarcado	frame story: a narrator introduces an inner story	Count and Patronio

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Profile: Conde Lucanor, Exemplo XXXV (Don Juan Manuel, 1335)

Genre: **exemplum** inside a frame story. Don Juan Manuel (1282-1348) was a powerful nobleman and nephew of King Alfonso X, writing prose for noble readers.

Structure: (1) Count Lucanor describes a problem; (2) his adviser Patronio tells a tale; (3) the Count applies the lesson; (4) the author closes with a short rhymed moral.

Plot of XXXV: a young man, from a good family, marries a very strong-willed, fierce woman. On the wedding night he orders his dog, then his cat, then his horse to bring water for his hands; each fails, and he kills each one in front of his wife. Then he turns to her with the same command. She obeys at once, and the marriage is orderly from then on.

Moral (paraphrased): if you do not show who you are at the beginning, you will not be able to do it later.

Devices: repetition (three-step pattern), escalation, irony, humor, direct dialogue, symbolism of animals as warnings.

Reading XXXV today. The story assumes a marriage where one partner must dominate, and it uses violence against animals as a threat. Name the cultural perspective of the time (male authority, honor, social order) without simply agreeing or disagreeing; also note that Patronio is practical and the tale is a comic performance.

- 1 Identify** Name the author (or anonymous), the work, the period (medieval) and the genre.
- 2 State a theme** Write one clear thesis sentence, for example about power in relationships or the loss of a kingdom.
- 3 Prove it** Use two short quotations or events, and name the device in each.
- 4 Connect to context** Link the example to the Reconquista, the three cultures, oral tradition or noble society.
- 5 Conclude** Say what the device or perspective adds to the meaning.

EXAMPLE 1: SHORT-ANSWER TEXT EXPLANATION (ALHAMA)

Lee el fragmento y escribe un párrafo en español. Identifica al autor y el período, y explica cómo se desarrolla el tema de la pérdida.

Cartas le fueron venidas
que Alhama era ganada:
las cartas echó en el fuego,
y al mensajero matara.

SOLUTION

Model response: Este fragmento pertenece a un romance anónimo de la época medieval, "Romance de la pérdida de Alhama". El tema central es la pérdida y la incapacidad de aceptar la derrota. El rey recibe la noticia de que Alhama ha caído, pero no reacciona con reflexión: quema las cartas y mata al mensajero. Con estos dos gestos violentos, el poeta muestra que el poder del rey se vuelve contra quien le trae la verdad, y que destruir la noticia no cambia el hecho.

Why it scores: it names author and period, states a theme early, and gives two pieces of evidence.

To raise it: add the refrain "¡Ay de mi Alhama!" as a voice of mourning, and distinguish the narrator's pity from the king's rage.

EXAMPLE 2: THEME AND COMPARISON (CONDE LUCANOR)

Explica cómo el Exemplo XXXV presenta el tema del poder en las relaciones personales, y compara brevemente con el romance.

SOLUTION

Model response: En el Exemplo XXXV, don Juan Manuel usa un cuento didáctico para defender que, en el matrimonio, la autoridad debe establecerse desde el principio. El joven repite tres veces la misma orden (al perro, al gato y al caballo) y la repetición crea una escalada que acaba en la esposa, que obedece sin discutir. La repetición y la ironía, junto con el humor del tono, hacen que la lección parezca sencilla, pero también revelan una visión social en que el poder se impone por miedo. Al compararlo con el romance de Alhama, ambos textos muestran poder que se ejerce con violencia: el rey mata al mensajero, el joven mata a los animales. Pero el romance lamenta una pérdida colectiva y el ejemplo celebra un triunfo individual.

Scoring: thesis (power, relationships), two devices with evidence, a cultural perspective (noble society), and a clear comparison with a shared theme and a real difference.

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Common mistakes

Do not say the romance is told by the Moorish king (a narrator and other voices speak). Do not call Conde Lucanor a novel or a poem: it is a collection of exempla in prose. Always give the author and the period when the question asks for them, and say "anónimo" for the romance.

Practice**SET A Check Your Understanding**

Answer each question in one to three sentences.

1. What is the Reconquista, and why does it matter for the romance?
2. Why do romances exist in several versions with no known author?
3. Name the four steps of the structure of an exemplum in Conde Lucanor.
4. What is the effect of the refrain "¡Ay de mi Alhama!"?
5. In Exemplo XXXV, why does the young man kill the animals before speaking to his wife?

SET B Exam-Style Multiple Choice

Elige la mejor respuesta.

6. Lee el fragmento: "las cartas echó en el fuego, / y al mensajero matara." ¿Qué revela la reacción del rey?
(A) Su deseo de negociar la paz con los cristianos
(B) Su rechazo violento de una noticia que no quiere aceptar
(C) Su confianza en la lealtad de sus soldados
(D) Su preocupación por la seguridad del mensajero
7. Un romance viejo existe en muchas versiones y casi nunca tiene autor conocido. ¿Cuál es la explicación más probable?
(A) Los autores corregían sus errores en cada edición
(B) Los romances se escribieron solo en latín
(C) Cada ciudad prohibía las versiones de las demás
(D) La transmisión oral cambiaba el texto de un cantante a otro
8. En Conde Lucanor, ¿qué función tiene Patronio?
(A) Es el consejero que cuenta el ejemplo para responder al problema del Conde
(B) Es el rey que decide el castigo del joven
(C) Es el hijo de don Juan Manuel
(D) Es un criado que se burla del Conde
9. El Exemplo XXXV termina con una enseñanza breve y explícita: quien no muestra desde el principio quién es, no podrá hacerlo después. ¿Qué rasgo del género ilustra este cierre?
(A) La épica narra batallas de héroes
(B) La tragedia termina con la muerte del protagonista
(C) El exemplum busca instruir al lector con una moraleja clara
(D) La lírica expresa sentimientos íntimos del poeta
10. El estribillo "¡Ay de mi Alhama!" tiene como efecto principal
(A) describir con detalle la arquitectura de la ciudad
(B) convertir el relato en un lamento con voz emotiva
(C) presentar al alfaquí como personaje
(D) indicar que el poema es una carta

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SET C Apply and Extend

Write in Spanish (about 100 words per answer for 1 and 2, a short outline for 3).

11. Explica cómo el romance de Alhama desarrolla el tema del poder y la responsabilidad. Usa dos ejemplos del texto.
12. Compara la perspectiva del narrador en el romance con la del narrador en el Exemplo XXXV. ¿Qué voz juzga y qué voz se identifica con los personajes?
13. Prepara un esquema de ensayo: "La literatura medieval todavía se refleja en la vida de hoy". Elige uno de los textos.

Answers Unit 1: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

2.1 Unit 1 Texts: Romance de la perdida de Alhama and Conde Lucanor**SET A · CHECK YOUR UNDERSTANDING**

1. The Reconquista was the centuries-long Christian conquest of Muslim-held territory in Spain, ending with Granada in 1492. The romance is set in this conflict: it mourns the fall of Alhama (taken in 1482), so it can only be understood against this war.
2. Romances were performed orally by juglares and learned by memory, so each singer changed words, lines and order. Writing came later, which is why versions differ and the original author is unknown.
3. The Count states a problem, Patronio tells an exemplum, the Count applies the lesson, and Don Juan Manuel ends with a short rhymed moral. The frame makes advice dramatic and memorable.
4. The refrain adds a mourning voice and rhythm. It turns the story into a lament, invites sympathy for the lost city, and ties the stanzas together, which suits a song for performance.
5. He uses the animals as a public demonstration. By showing, through repetition and violence, what happens when an order is ignored, he scares his wife into obeying. The animals are a warning, not the real target.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. El rey quema las cartas y mata al mensajero: no puede aceptar la derrota. (The king burns the letters and kills the messenger, so he refuses to face the loss. A fails because nothing suggests he seeks peace; D fails because he harms the messenger.)
7. D. Juglares and listeners memorized and adapted songs, so versions multiplied. A is the tempting distractor, but there was no single author revising an edition; C is false because romances are in Spanish.
8. A. Patronio is the adviser who answers each problem with an exemplum. B is wrong because he holds no royal power; D is wrong because he is respected and serious, even when the story is funny.
9. C. An exemplum ends with a lesson. A is tempting because the tale has violence, but there is no war or hero; D is wrong because the protagonist survives and the aim is instruction, not private feeling.
10. B. The refrain adds mourning and rhythm. A is wrong because it names no architecture; C is wrong because the alfaquí appears in the story, not in the refrain.

SET C · APPLY AND EXTEND

11. Model: El rey recibe la noticia de la caída de Alhama y reacciona con violencia: quema las cartas y mata al mensajero. Después, un alfaquí y otros personajes lo culpan de la pérdida, de modo que el poema muestra que quien tiene poder también tiene responsabilidad. El estribillo mantiene un tono de duelo. Points: theme stated (1), two examples (2), voices of blame (1), device or form (1). To raise it: add the context of the Reconquista.
12. Model: En el romance, el narrador relata con simpatía al reino perdido, y otros personajes (el alfaquí) juzgan al rey; hay muchas voces y mucha emoción. En el Exemplo, Patronio cuenta y Don Juan Manuel cierra con una moraleja: la voz es didáctica y controlada, y se identifica con la autoridad del joven. Points: identifies both narrators, shows the difference in distance and purpose, uses evidence. To raise it: mention the effect on the reader (pity vs. instruction).
13. Model outline: Tesis: el romance, con su estribillo y su verso corto, sobrevive en canciones y poemas modernos que lamentan pérdidas. Párrafo 1: contexto (juglares, tradición oral). Párrafo 2: dispositivos (refrán, apostrofe). Párrafo 3: conexión actual (canciones populares, memoria colectiva). Conclusión. Points: thesis, three developed ideas with examples, modern link, conclusion.

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Unit 2: El siglo XVI: Conquest and Renaissance.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

3.1 Unit 2 Texts, Part 1: Lazarillo de Tormes and Garcilaso

Unit 2 (El siglo XVI) requires the anonymous Lazarillo de Tormes (Prologue and Treatises 1, 2, 3 and 7) and Garcilaso de la Vega's Soneto XXIII. This lesson covers context, form, devices, themes and model answers for these two very different works.

The Renaissance in Spain. The 16th century opens the Golden Age. Spain is now a unified monarchy with a global empire (the Americas, Europe) and a strong Church, while Renaissance ideas from Italy bring humanism, a return to classical models, and a new interest in the individual. Two literary currents meet in this lesson: the idealized, polished poetry of Italian models (Garcilaso) and the realistic, ironic prose of the **picaresque**. Books like Lazarillo (published in 1554) are anonymous partly because they criticize the Church and the social order.

Profile: Lazarillo de Tormes (anonymous, 1554)

Genre: **novela picaresca** (picaresque novel), the first of its kind; a fictional autobiography narrated by a **pícaro**, a poor young rogue who serves many masters.

Narrator: Lázaro, in first person, writes a letter to "Vuestra Merced" (Your Honor), who has asked to know "el caso" (the matter: Lázaro's situation, including rumors about his wife).

Prólogo: Lázaro says he wants his story known and compares himself to others who seek honor; the tone is already ironic.

Tratado 1: the blind man, Lázaro's first master, teaches him cruelty and cunning (the stone bull, the wine jug, the sausage and turnip). At the end Lázaro tricks him into hitting a pillar.

Tratado 2: the stingy cleric, the locked chest of bread, hunger and trickery.

Tratado 3: the poor squire (escudero) of Toledo, who values appearance and honra over food. Lázaro begs to feed both of them.

Tratado 7: Lázaro becomes a town crier, marries the maid of the archpriest, and claims to be at the peak of fortune despite public gossip.

Themes: hunger and survival, social satire (clergy, nobility, false honor), deceit, fortune, the unreliable narrator.

Is Lázaro reliable? Lázaro tells his own story to justify himself, so he selects, exaggerates and sometimes hides facts. He claims success in Tratado 7, but the reader sees a man who accepts shame for security. Always separate the voice of Lázaro (who speaks) from the perspective of the anonymous author (who invented him and mocks him). This is the main idea behind the essential question about whether a narrator can be trusted.

Tratado	Master	What it satirizes	Key device
1	blind man	exploitation, learning by pain	irony, dramatic reversal
2	cleric	greed in the Church	hunger imagery, humor
3	squire	empty honor and appearance	social satire, contrast of word and fact
7	archpriest (via wife)	hypocrisy, complicity	unreliable narrator, euphemism

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Profile: Soneto XXIII, Garcilaso de la Vega (c. 1501-1536)

Garcilaso was a soldier and courtier who helped bring the Italian **soneto** to Spanish poetry.

Form: 14 hendecasyllabic lines (11 syllables): two quartets (ABBA ABBA) and two tercets (CDE DCE).

Quartets: describe a woman's beauty with images of nature: rosa y azucena (red and white complexion), gold hair moved by the wind. The repeated "en tanto que" (while) builds suspense.

Tercets: the command "coged" (gather) is the **carpe diem** message: enjoy youth before time withers it.

Devices: anaphora, metaphor (primavera = youth, nieve = white hair, cumbre = head), personification of time (tiempo airado), hyperbaton, color contrast, enumeration.

Theme: the passing of time and the fragility of beauty. Tradition: Petrarchan love poetry and the classical "gather the roses" motif.

EXAMPLE 1: TEXT EXPLANATION (LAZARILLO)

Explica cómo se desarrolla el tema de la crítica social en el Tratado 3 de Lazarillo de Tormes.

SOLUTION

Model response: Lazarillo de Tormes es una novela picaresca anónima del siglo XVI. En el Tratado 3, Lázaro sirve a un escudero que no tiene dinero ni comida, pero que presume de honra. Cuando el escudero sale a la calle con aire de señor, parece rico; en casa casi no hay muebles ni comida. Lázaro mendiga para los dos y el escudero acepta la comida sin agradecer. El contraste entre apariencia y realidad muestra que la nobleza empobrecida valora más la imagen que la dignidad real. Esta ironía revela una sociedad obsesionada con la honra.

Points: author and period named; theme stated; two specific details from the treatise; the device (contrast/irony) named; the social context linked.

To raise it: quote a short phrase from the text and mention that Lázaro, the narrator, tells it with humor and pity.

EXAMPLE 2: ANALYSIS OF A SONNET

Analiza cómo el Soneto XXIII usa recursos literarios para desarrollar el tema del paso del tiempo.

SOLUTION

Model response: Garcilaso, poeta renacentista, divide el soneto en dos mitades. En los cuartetos, la anáfora "en tanto que" prolonga la descripción de la belleza y la imagen de la rosa y la azucena sugiere juventud. En los tercetos, el imperativo "coged" y la personificación del tiempo airado cambian el tono: la belleza no es eterna, y la nieve en la cumbre simboliza la vejez. La estructura en dos partes hace que el lector sienta el contraste entre el presente y el futuro, y el mensaje carpe diem resulta urgente.

Points: author, period and form; theme; two or more devices with effect; structure linked to meaning.

To raise it: add the Petrarchan tradition and the hendecasyllable rhythm.

Exam tip

Do not summarize the whole story. For Lazarillo, pick one treatise and one specific episode, and tell what it criticizes. For the sonnet, always name the shift between the quartets and the tercets. Common mistakes: calling Lázaro the author, saying the poem is about sadness only (it is about enjoying life while young), and forgetting to name the period.

Practice

SET A Check Your Understanding

Answer each question in one to three sentences.

1. Why is the first-person narration of Lazarillo important for the theme of reliability?
2. What does the squire in Tratado 3 reveal about the Spanish idea of honra?
3. Give the rhyme scheme of Garcilaso's sonnet and say how many syllables each line has.
4. What does carpe diem mean, and which word in the sonnet carries it?
5. Name two social groups criticized in Lazarillo and one episode for each.

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SET B Exam-Style Multiple Choice

Elige la mejor respuesta.

6. Lee: "Cada vez que el amo me mandaba a la bodega, yo hacía un pequeño agujero en la jarra y bebía despacio, sin que él lo notara." ¿Qué rasgo del pícaro ilustra este fragmento?
- (A) Acepta su destino sin protestar
 - (B) Defiende con orgullo el honor de su familia
 - (C) Usa la astucia para sobrevivir en un mundo que lo maltrata
 - (D) Obedece fielmente a su amo por amor
7. Lee: "coged de vuestra alegre primavera / el dulce fruto, antes que el tiempo airado / cubra de nieve la hermosa cumbre." En estos versos, la nieve representa
- (A) el frío del invierno en las montañas
 - (B) la pureza moral de la dama
 - (C) la tristeza del poeta por una pelea
 - (D) la vejez y las canas que acabarán con la belleza
8. Lee: "Estoy en la cumbre de toda buena fortuna", dice el narrador, mientras en el pueblo todos murmuran de su mujer. ¿Qué efecto produce esta contradicción?
- (A) Ironía: el narrador se engaña o quiere engañarnos, y pierde credibilidad
 - (B) Humor ligero sin intención crítica
 - (C) Tragedia: el narrador muere de pena
 - (D) Épica: el narrador gana una gran batalla
9. Lee: "El escudero, con el estómago vacío, se palillaba los dientes en la puerta como si hubiese comido." ¿Qué crítica el autor con esta imagen?
- (A) La generosidad de la nobleza con los pobres
 - (B) El orgullo de aparentar honra aunque se pase hambre
 - (C) El exceso de comida en las casas de los clérigos
 - (D) La falta de interés de Lázaro por su amo
10. En el Soneto XXIII, el imperativo "coged" marca principalmente
- (A) el final de la historia de amor
 - (B) una pregunta retórica sin respuesta
 - (C) el cambio de la descripción de la belleza al consejo de aprovechar el tiempo
 - (D) una descripción del paisaje renacentista

SET C Apply and Extend

Write in Spanish. Use short quotations or specific events as evidence.

11. Short answer (about 100 words): Explica cómo el Tratado 1 muestra la educación de Lázaro como pícaro. Usa dos ejemplos.
12. Essay thesis and outline: Analiza el efecto de dos recursos del Soneto XXIII en el tema del paso del tiempo.
13. Comparison (about 120 words): Compara la visión de la vida en Lazarillo (realismo, hambre) con la del Soneto XXIII (belleza idealizada). ¿Qué tienen en común?

3.2 Unit 2 Texts, Part 2: Cortes and Leon-Portilla

The second half of Unit 2 puts two views of the same event side by side: Hernán Cortés's Segunda carta de relación (selections) and Miguel León-Portilla's Visión de los vencidos (two sections). This lesson shows how to analyze perspective, rhetoric and voice.

The Conquest in context. In 1519 Cortés led a small Spanish expedition from Cuba to Mexico, allied with native peoples who resisted the Aztec (Mexico) empire, and entered Tenochtitlán, its capital. The city fell in 1521. Spain's colonial period in the Americas began with this event, which is why Unit 2 includes texts written on both sides of the Atlantic. The essential questions ask how context affects creation and how perspective shapes the representation of history.

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Profile: Segunda carta de relación (Hernán Cortés, 1520)

Genre: **carta de relación**, an official report addressed to Emperor Charles V (Carlos V). It is a historical chronicle, a legal document and a persuasive letter at once.

Author and context: Cortés had acted without the full permission of the governor of Cuba, so he writes to win the king's approval and protect his own position.

Content of the selections: admiring descriptions of Tenochtitlán and its market, the figure of Moctezúma, and an account of Moctezúma's supposed acceptance of the Spanish king as lord.

Voice: first-person singular; Cortés presents himself as a loyal, brave and clever vassal.

Devices: comparison with Spanish cities, enumeration of goods and buildings, hyperbole of size and wealth, formal address ("Vuestra Majestad"), selection of facts that serve his argument.

Themes: power, conquest, cultural encounter, the justification of empire.

Profile: Visión de los vencidos (Miguel León-Portilla, 1959)

Genre: an anthology of indigenous testimonies, translated from Nahuatl into Spanish, including sources collected by Sahagún (the Florentine Codex). León-Portilla is a modern scholar who organizes them.

"Los presagios, según los informantes de Sahagún": omens before the Spaniards arrive, such as a fire in the sky, a temple that burns, a weeping woman, and a bird with a mirror. They show fear and a worldview where signs foretell history.

"Se ha perdido el pueblo mexica": a lament for the fall of the city; images of broken weapons, hunger and ruined houses.

Voice: collective "nosotros", testimonial, elegiac and lyrical; not a single author.

Themes: defeat, memory, fate, loss of identity, survival of a culture through its word.

Feature	Cortés	León-Portilla (Nahua informants)
Speaker	one conquistador, "yo"	a collective voice, "nosotros"
Audience	the Spanish emperor	later readers; future memory
Purpose	report, persuade, justify	remember, mourn, testify
View of Tenochtitlán	a wonder to be possessed	a home destroyed
Tone	admiring, formal, strategic	fearful, then elegiac
Type of source	primary text by the actor	testimony recorded and later edited

Comparing the two views. Both texts describe the same city and the same encounter, so they can be compared on the theme of **perspective**: who tells the story, to whom, and why. The strongest comparison explains why the differences exist. Cortés writes to the king and must show success and legitimacy. The informants speak after defeat, and their words become a public memory. Do not claim that one text is simply true and the other false; instead, show how each is shaped by its position.

- 1 Name the text and genre** Say whether it is a letter, a chronicle or a testimonial anthology.
- 2 Identify the speaker and audience** Ask who is talking and who is meant to read.
- 3 Find two devices** Examples: comparison, enumeration, lament, omen, collective voice.
- 4 Explain the effect** Connect each device to the theme, purpose or emotion.
- 5 Compare** Use words such as mientras que, en cambio, por un lado..., por otro...

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EXAMPLE 1: TEXT EXPLANATION (CORTÉS)

Explica cómo la Segunda carta de relación presenta Tenochtitlán al lector.

SOLUTION

Model response: En la Segunda carta de relación, Hernán Cortés escribe al emperador Carlos V en el siglo XVI. Describe Tenochtitlán como una ciudad enorme, rica y bien organizada, y la compara con ciudades españolas para que el rey pueda imaginarla. La enumeración de mercados, templos y productos subraya la riqueza del lugar. Estos recursos persuasivos presentan la conquista como valiosa y legítima, porque la tierra merece ser gobernada por la Corona. Cortés no escribe como observador neutral sino como un soldado que busca la aprobación real.

Points: author, addressee and period; description of the city with two devices; purpose (persuasion/legitimacy); recognition of bias.

To raise it: add one short quotation and contrast with the vision of the conquered.

EXAMPLE 2: COMPARISON OF PERSPECTIVES

Compara cómo Cortés y Visión de los vencidos presentan el tema de la conquista.

SOLUTION

Model response: Aunque los dos textos tratan de la conquista de Tenochtitlán, la presentan desde perspectivas opuestas. Cortés escribe en primera persona singular para el rey, y por eso destaca el valor de sus acciones y la riqueza de la tierra. En Visión de los vencidos, la voz colectiva de "nosotros" cuenta los presagios y la ruina de la ciudad, de modo que la conquista aparece como una tragedia. Mientras que Cortés usa la comparación y la enumeración para persuadir, los informantes recurren a imágenes de dolor y a la lamentación para conservar la memoria. Así, la diferencia entre ambos textos se debe a sus propósitos y a sus destinatarios.

Points: shared theme; speaker and audience for each; one device per text; explanation of why they differ.

To raise it: mention that León-Portilla is a modern editor and that the Nahuatl words were recorded in Spanish and Nahuatl sources.

Common mistakes

Do not write that the Nahuatl informants wrote a book in 1520; their accounts were collected after the Conquest and published by León-Portilla in 1959. Do not write that Cortés is the narrator of both texts. Avoid calling one text completely biased and the other neutral: both have a point of view. Always say who speaks and to whom.

Practice**SET A Check Your Understanding**

Answer each question in one to three sentences.

1. What is a carta de relación and who was the reader of Cortés's letter?
2. Why does Cortés compare Tenochtitlán with Spanish cities?
3. What are presagios in Visión de los vencidos and what do they show about the Nahuatl worldview?
4. What does the collective "nosotros" add to the lament in "Se ha perdido el pueblo mexicano"?
5. Give one reason why the two texts present the Conquest differently.

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SET B Exam-Style Multiple Choice

Elige la mejor respuesta.

6. Lee este texto de práctica: "La ciudad es tan grande y tan bien ordenada que en España no hay cosa que se le compare; y su señor ha reconocido a Vuestra Majestad como rey." ¿Cuál es el propósito principal de este pasaje en una carta de relación?
(A) Criticar al emperador por su ausencia
(B) Convencer al rey de que la conquista es valiosa y legítima
(C) Describir un mercado para los turistas
(D) Confesar un error militar
7. Lee: "Nosotros lo vimos, nosotros lo admiramos." ¿Qué efecto produce el uso de "nosotros" en Visión de los vencidos?
(A) Presenta la opinión de un solo conquistador
(B) Muestra que el autor no estuvo presente
(C) Convierte el texto en una carta oficial
(D) Crea una voz colectiva que da testimonio de la derrota
8. Lee: "Una mujer lloraba de noche por las calles y gritaba que sus hijos tendrían que irse lejos." ¿Qué función cumplen los presagios en esta parte del texto?
(A) Anunciar el desastre y mostrar una visión del mundo donde los signos tienen sentido
(B) Divertir al lector con escenas cómicas
(C) Probar que los españoles eran dioses
(D) Justificar la guerra desde el punto de vista español
9. Cortés y los informantes nahuas narran la misma conquista. ¿Cuál es la mejor explicación de sus diferencias?
(A) Cortés ignora los hechos y los informantes los inventan por completo
(B) Los dos textos son iguales, pero uno está traducido
(C) Cada texto responde a una perspectiva e intereses distintos: uno busca aprobación del rey, el otro conserva la memoria del pueblo vencido
(D) Los informantes escribieron antes que Cortés
10. En la carta, Cortés compara Tenochtitlan con ciudades españolas. ¿Qué efecto retórico tiene esa comparación?
(A) Muestra desprecio por la cultura nahua
(B) Prueba que Cortés nunca vio la ciudad
(C) Indica que la ciudad era pequeña
(D) Hace comprensible lo desconocido para el lector europeo y realza el valor de la conquista

SET C Apply and Extend

Write in Spanish.

11. Short answer (about 100 words): Explica cómo "Los presagios" desarrolla el tema del destino. Usa dos ejemplos.
12. Essay thesis and outline: Analiza la retórica de Cortés para justificar la conquista ante el emperador.
13. Comparison (about 120 words): Compara la voz del vencedor y la voz del vencido en los dos textos. ¿Qué efecto tiene cada una sobre el lector?

Answers Unit 2: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

3.1 Unit 2 Texts, Part 1: Lazarillo de Tormes and Garcilaso**SET A · CHECK YOUR UNDERSTANDING**

1. Lázaro tells the story to justify his own life to Vuestra Merced, so we only hear his side. Because he chooses what to say, he may exaggerate or hide facts, and readers must question him (for example when he calls his situation fortunate in Tratado 7).
2. The squire cares more about looking honorable than about eating. He shows that honra, in his world, is about appearance and social rank, and that it can be empty and even harmful to those who defend it at all costs.
3. The scheme is ABBA ABBA CDE DCE (two quartets, two tercets). Each line has eleven syllables (hendecasyllables), the standard Renaissance verse borrowed from Italian poetry.
4. Carpe diem means "seize the day": enjoy youth before it fades. The imperative "coged" carries the message in the tercets, and "antes que" gives the time limit.

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5. The clergy (the cleric of Tratado 2, with his locked chest of bread) and the nobility (the squire of Tratado 3, who hides hunger behind honra). The blind man (Tratado 1) also shows cruelty and deceit among ordinary people.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. The pícaro survives by cunning when his master starves or beats him. A is wrong because he is not passive; B is wrong because the pícaro has no family honor to defend; D is wrong because his loyalty is to his own survival.
7. D. Snow is a metaphor for white hair, so time (tiempo airado) will cover the beautiful head (cumbre). A is the tempting literal reading, but the sonnet is about youth and time; B reads snow as purity, which the verses do not say.
8. A. Lazaro proclaims success while the facts show shame, so we doubt him: irony and an unreliable narrator. B is wrong because the humor serves social criticism; C and D do not match the tone or plot.
9. B. The squire pretends to be well fed to protect his honra, a social satire of appearance. A is wrong because he gives nothing; C is wrong because there is no abundance (the clergyman of Treatise 2 is stingy, not rich in food); D is wrong because Lazaro feeds his master.
10. C. The quartets describe beauty and the tercets give the carpe diem order. A is wrong because the poem is not a narrative; B is wrong since caged is a command, not a question.

SET C · APPLY AND EXTEND

11. Model: En el Tratado 1, el ciego enseña a Lázaro mediante la violencia: lo golpea contra el toro de piedra y le dice que el mozo debe saber más que el diablo. Después Lázaro aprende a usar la astucia: cambia la longaniza por un nabo y, al final, hace que el ciego choque contra un pilar. Estos episodios muestran que la crueldad forma al pícaro. Points: pícaro defined, two episodes, link to survival, narrator/irony. To raise it: mention that Lázaro tells it with humor and without remorse.
12. Model: Tesis: Garcilaso usa la anáfora "en tanto que" y la personificación del tiempo airado para mostrar que la belleza es breve. Párrafo 1: la anáfora retrasa la conclusión y crea tensión. Párrafo 2: el tiempo "airado" convierte el paso de los años en una amenaza. Conclusión: la estructura de cuartetos y tercetos hace sentir la urgencia del carpe diem. Points: thesis, two devices with effects, structure, conclusion.
13. Model: En Lazarillo, la vida es dura y los personajes mienten para sobrevivir; en el soneto, la dama es bella y el mundo parece armonioso. Sin embargo, ambos textos reconocen el paso del tiempo y la fragilidad de las apariencias: el escudero finge riqueza y la belleza de la dama también es temporal. Points: contrast of realism and idealism, shared theme (appearance and time), specific evidence from each. To raise it: name the genres (picaresque novel and Petrarchan sonnet).

3.2 Unit 2 Texts, Part 2: Cortes and Leon-Portilla

SET A · CHECK YOUR UNDERSTANDING

1. A carta de relación is an official report in letter form. Cortés wrote to the Spanish Emperor Charles V to explain events, praise his own actions and obtain royal approval.
2. The comparison makes an unknown city understandable to the king and emphasizes its size, order and wealth. This supports Cortés's argument that the conquest is valuable.
3. Presagios are omens, such as fire in the sky or a weeping woman, that foretell the fall of the city. They show a worldview where the natural world and history are connected and signs carry meaning.
4. The collective voice shows that the loss belongs to a whole people, not to one narrator. It turns the text into shared memory and testimony.
5. The authors have different positions, audiences and aims: Cortés wants approval from the king, while the Nahua informants mourn and remember. Their perspective shapes what they emphasize.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. The writer addresses the king to show the value of the land and the legitimacy of the conquest. A is wrong because the tone is respectful and persuasive; C is wrong because the audience is the monarch, not tourists; D is wrong because no failure is admitted.
7. D. The first-person plural makes the account a collective testimony of the defeated. A is wrong because the speakers are Nahua informants; B is the opposite, since they claim to have seen; C is wrong because the text is not an official letter.
8. A. Omens foreshadow the fall and reflect Nahua worldview. C is tempting but the text records fear and interpretation, not a claim that Spaniards were gods; D gives the Spanish view, not that of the informants.
9. C. Perspective, audience and purpose differ. A is too extreme: the two views are shaped by interest, not simply invented; B is wrong because the content differs; D is wrong because the Nahua accounts were recorded after the events.
10. D. Comparing with familiar cities helps the king imagine the city and see its worth. A is partly tempting because he is a conqueror, but the comparisons express admiration; B and C contradict the text.

SET C · APPLY AND EXTEND

11. Model: En "Los presagios", varios signos extraordinarios anuncian la llegada de los españoles: un fuego en el cielo y una mujer que llora por sus hijos. Estos hechos sugieren que la caída de Tenochtitlán era inevitable y que el pueblo ya sentía miedo antes de la llegada de los extranjeros. Los presagios crean un tono de tragedia y muestran una visión del mundo donde el destino se anuncia con signos. Points: theme named, two examples, effect, worldview. To raise it: note the collective voice and the role of Sahagún's informants.
12. Model: Tesis: Cortés usa la comparación, la enumeración y un tono formal para presentar la conquista como un servicio al rey. Párrafo 1: la comparación con ciudades españolas. Párrafo 2: la enumeración de riquezas. Párrafo 3: la imagen de Moctezuma que acepta al rey, que legitima la conquista. Conclusión: el texto es persuasivo, no neutral. Points: thesis, devices with effects, purpose.
13. Model: La voz de Cortés es individual y segura, y el lector ve la conquista como una hazaña. La voz de los vencidos es colectiva y dolorosa, y el lector siente la pérdida. Cortés usa la comparación y la enumeración; los informantes, imágenes de ruina y lamento. Ambas voces dependen del propósito y del destinatario. Points: both voices, devices, effects, comparison with reason. To raise it: add a short quotation from each.

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Unit 3: El siglo XVII: Baroque and Golden Age.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

4.1 Unit 3 Texts, Part 1: Don Quijote and Tirso de Molina

Unit 3 (El siglo XVII) pairs a novel and a play that both stage a clash between how people see themselves and what the world really is. This lesson shows you how to read Don Quijote and El burlador de Sevilla for the AP exam, with devices, themes, and model answers.

Unit 3 has five required texts: Góngora's Soneto CLXVI, Quevedo's Salmo XVII, Sor Juana's 'Hombres necios que acusáis', **Don Quijote** (Primera parte, capítulos 1-5, 8 y 9; Segunda parte, capítulo 74) by Miguel de Cervantes, and **El burlador de Sevilla y convidado de piedra** by Tirso de Molina. This lesson covers the last two; the next covers the poems. Learn exactly which chapters are assigned, because exam questions only use those.

The 17th century was the high point of Spanish art and also the start of the empire's decline. Writers answered that mix of glory and exhaustion with **desengaño** (disillusionment): a bitter, clear-eyed look at illusions about honor, love, power, and heroism. Both of our texts are built on an illusion that collapses. Always ask: what does the character believe, and what does the text let us see?

Don Quijote: what each assigned chapter does

Cap. 1: Alonso Quijano, a minor country nobleman (hidalgo), reads so many chivalric romances that he loses his judgment, renames himself don Quijote de la Mancha, his nag Rocinante, and his imagined lady Dulcinea del Toboso. The opening line, 'En un lugar de la Mancha...', hides the village name.

Cap. 2-3: first sally; he sees an inn as a castle and the innkeeper as its lord, who 'knight' him in a comic ceremony (parody of the dubbing ritual).

Cap. 4-5: he 'rescues' the boy Andrés, who is beaten worse after he leaves (idealism harms); he attacks merchants, is beaten, and is carried home by a neighbor.

Cap. 8: the windmills seen as giants; Sancho Panza represents common sense.

Cap. 9: the narrator breaks off, then claims to find an Arabic manuscript by Cide Hamete Benengeli, translated for him (metafiction, narrator reliability).

Parte II, cap. 74: Quijano recovers his reason, rejects chivalric books, makes a will, and dies; Sancho begs him to live.

Term	Meaning	Where to point in Don Quijote
parodia	imitation of a genre for comic or critical effect	the inn-castle and the knightening scene (cap. 2-3) mock the chivalric ritual
hipérbole	deliberate exaggeration	the windmills become giants with enormous arms (cap. 8)
intertextualidad	one text echoing another	the hero lives by the romances he reads, such as Amadis de Gaula
metaficción	fiction that talks about its own making	the found manuscript and the 'second author' (cap. 9)
narrador fidedigno / no fidedigno	reliable / unreliable narrator	the narrator doubts sources, then hands the story to Cide Hamete

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EXAMPLE 1: SHORT ANSWER ON DON QUIJOTE

Explique, con un ejemplo de los capítulos 1 a 3, cómo Cervantes usa la parodia para criticar los libros de caballerías. (Explain with one example from chapters 1-3 how Cervantes uses parody to criticize chivalric books.)

SOLUTION

Claim: Cervantes copies the structure of a chivalric adventure but fills it with ordinary, humble details, so the genre looks absurd.
Evidence: in the inn episode, don Quijote asks the innkeeper to knight him; the ceremony is a clumsy night scene with muleteers and a book of accounts instead of a holy vigil and sword.
Model response: 'En el episodio de la venta, don Quijote cree que la posada es un castillo y le pide al ventero que lo arme caballero. La ceremonia, que en las novelas es solemne, aquí es ridícula: se hace con un libro de cuentas y dos mujeres de mala fama que ayudan con la espada. Con este contraste, Cervantes critica la irrealidad de los libros de caballerías y muestra que el idealismo de don Quijote choca con la realidad.'
Why it scores: names the device, gives a detail, explains the effect.

El burlador de Sevilla: facts to know

Genre: comedia of the Golden Age, three jornadas (acts), verse that changes form (polimetría: romance, redondillas, sonnets, and more).
Protagonist: don Juan Tenorio, a young noble who deceives women of every class (Isabela, Tisbea, doña Ana, Aminta) by lying about his identity or promising marriage, and who kills don Gonzalo de Ulloa, doña Ana's father.
Servant: Catalinón, the gracioso (comic servant), who criticizes his master in asides but obeys him.
Climax: don Juan mockingly invites the statue of the dead Comendador to dinner; the statue invites him back and drags him to hell.
Refrain of his attitude: '¡Tan largo me lo fiáis!' - he thinks he has plenty of time to repent. This is his falla trágica (tragic flaw): arrogant delay, plus abuse of rank.

Honor in the play is not a private feeling but a social currency tied to rank and reputation. Don Juan violates other people's honor and uses his noble name as a shield, while the king and the nobles repair order at the end with marriages. The play ends with a **memento mori** (remember you will die) answering don Juan's carpe diem.

Convention	Definition	Example in the play
in medias res	story begins in the middle of the action	the opening in a dark room in Naples, where Isabela mistakes don Juan for her lover
acotación	stage direction	'sale don Juan y Catalinón' tells actors where to enter
aparte	words heard by the audience but not by other characters	Catalinón's comments on his master's deceptions
ironía	a gap between what is said and what is true	don Juan swears to keep his word while lying

EXAMPLE 2: HOW A DRAMATIC CONVENTION SHAPES MEANING

Analice cómo el uso de la técnica 'in medias res' en el comienzo de El burlador de Sevilla presenta a don Juan. (Analyze how in medias res at the start presents don Juan.)

SOLUTION

Claim: starting in the dark, in the middle of a deception, shows his identity as masked and his method as habitual.
Evidence: the play opens with Isabela speaking to a man she thinks is Octavio; when she discovers the truth, the man answers that he is 'un hombre sin nombre'.
Model response: 'La obra comienza in medias res, sin explicar quien es don Juan. Isabela cree hablar con su amante, pero es el burlador, que se presenta como un hombre sin nombre. Así, desde el principio, el público entiende que su poder está en el engaño y en ocultar su identidad; después vemos que repite este patron con otras mujeres.'
Why it scores: it names the convention, quotes a short detail, and explains the effect on characterization.

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Common mistakes

Do not say Don Quijote is 'just crazy' or don Juan 'just evil'. The exam rewards what the text does: Cervantes gives his hero dignity and a final lucidity; Tirso links don Juan's crimes to rank, delay, and divine justice. Also avoid retelling the plot instead of analyzing; give one device, one quotation or detail, and one effect.

Practice**SET A Check Your Understanding**

Answer each item in 2-4 sentences in English or Spanish.

1. Define parody and give one example from Don Quijote, Primera parte, capítulos 1-3.
2. In capítulo 4, the boy Andrés is beaten again after don Quijote leaves. What does this show about the hero's idealism?
3. What does the manuscript of Cide Hamete in capítulo 9 do to the reader's trust in the narrator?
4. Who is Catalinón, and what is the function of his asides in El burlador de Sevilla?
5. What does it mean that don Juan's tragic flaw is delay ('¡Tan largo me lo fiáis!')?

SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in Spanish, as on the exam.

6. Lea el texto original: 'Un hidalgo, de tanto leer novelas de caballerías, confunde una pobre posada con un castillo y a la dueña con una dama noble.' ¿Qué recurso literario predomina?
(A) La metáfora, porque compara dos objetos con un nexo
(B) El hipérbaton, porque cambia el orden de las palabras
(C) La parodia, porque imita el género caballeresco para criticarlo
(D) El aparte, porque revela el pensamiento a los espectadores
7. En el capítulo 9 de la Primera parte, el narrador encuentra un manuscrito árabe de Cide Hamete Benengeli. ¿Cuál es el efecto principal?
(A) Cuestiona la fiabilidad del narrador y juega con la idea de autoría
(B) Demuestra que la historia es una crónica histórica exacta
(C) Elimina el humor de la novela para dar más seriedad
(D) Presenta a Sancho Panza como autor de la obra
8. Don Juan dice en un momento: 'Mañana me arrepentiré; hoy el placer me llama.' Esta actitud representa principalmente
(A) la humildad del héroe frente a Dios
(B) el amor verdadero hacia una dama noble
(C) el respeto al honor familiar
(D) la falla trágica de postergar el arrepentimiento
9. En el capítulo 74 de la Segunda parte, Alonso Quijano recupera la razón y rechaza los libros de caballerías. ¿Qué interpretación es más completa?
(A) Cervantes celebra el fracaso de todas las ilusiones sin matices
(B) El desengaño final es a la vez una victoria de la lucidez y una pérdida emocional
(C) El protagonista se burla de Sancho Panza en su testamento
(D) La novela vuelve a la realidad sin mostrar ninguna ironía
10. Observe la escena: '(Aparte) Mi amo no escarmienta; si el cielo lo oye, lo castiga.' ¿Cuál es la función del aparte?
(A) Resumir la trama para los personajes en escena
(B) Anunciar un cambio de escenario sin acotación
(C) Mostrar al público el juicio moral del sirviente, que otros personajes no oyen
(D) Contradecir la acotación inicial

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SET C Apply and Extend

Write a paragraph of 5-7 sentences for each task. Use at least one literary term from the lesson.

11. Compare how don Quijote and don Juan each see themselves and how the world reacts. Choose one theme: la dualidad del ser or la imagen pública y la imagen privada.
12. Explain how humor works in either the inn scene (Quijote) or Catalinón's asides (Burlador). Is the humor only comic?
13. Take one scene from the unit and transpose it to a modern setting in two sentences. Then explain in three sentences which meaning stays and which changes.

4.2 Unit 3 Texts, Part 2: Góngora, Quevedo, and Sor Juana

Three Baroque poems, three ways of confronting time, death, and gender. This lesson gives you the form, devices, themes, and comparison moves you need for the poetry questions of Unit 3.

The Baroque style loves difficulty: dense metaphor, twisted word order, contrast, and surprise. Two currents matter. **Culteranismo** (Luis de Góngora) builds beauty through Latin-style syntax, mythology, color, and rich vocabulary. **Conceptismo** (Francisco de Quevedo) builds meaning through compact wit, paradox, and ideas packed into few words. The two poets were rivals, but both write about **desengaño**: beauty fades and life ends.

Feature	Culteranismo (Góngora)	Conceptismo (Quevedo)
Goal	dazzle the senses	startle the mind
Style	ornate images, color, hyperbaton	concise, ironic, plays on ideas
Typical device	metáfora, cromatismo, enumeración	antítesis, paradoja, símbolo
Effect on reader	admiration, then shock at the ending	a heavy, thoughtful sadness

Sonnet form (Góngora and Quevedo)

14 lines of endecasílabos (11 syllables), in two cuartetos (4 lines) and two tercetos (3 lines).

Rima consonante: the final sounds match fully (vano / llano; cabello / bello).

Both cuartetos are ABBA ABBA. Góngora's tercetos are CDC DCD; Quevedo's are CDE CDE.

Shape of ideas: cuartetos set the situation, tercetos deliver the turn or conclusion.

Góngora, Soneto CLXVI. The speaker addresses a beautiful woman and lists her features in the Renaissance beauty code: golden hair, lily-white forehead, carnation-red lips, crystal neck. The anaphora of 'mientras' ('while') repeats and builds suspense; the long sentence runs through both cuartetos and uses hipérbaton, so the main verb is delayed. In the tercetos comes the command, 'goza' (enjoy): carpe diem. The last line, a gradación of five nouns (tierra, humo, polvo, sombra, nada) moves from earth to nothing, so the sonnet ends as a memento mori. Compare Garcilaso's Soneto XXIII, which also advises enjoying youth before time ruins it.

EXAMPLE 1: SHORT ANSWER ON GÓNGORA

Explique cómo la última línea del Soneto CLXVI de Góngora modifica el tono del poema. (Explain how the last line changes the tone of the poem.)

SOLUTION

Claim: the final line shifts the tone from admiring to somber.

Evidence: the enumeration 'en tierra, en humo, en polvo, en sombra, en nada' is a gradación, and each noun is weaker than the one before.

Model response: 'Los cuartetos celebran la belleza con metáforas de oro, lirio y cristal; el tono es de admiración. En el último verso, la enumeración en gradación lleva de la tierra a la nada. Este descenso cambia el tono a uno grave y desengañado, y muestra que el carpe diem nace del memento mori: hay que gozar ahora porque todo terminará en nada.'

Why it scores: it names two devices, explains the change from admiration to gravity, and links both to the themes.

Quevedo, Salmo XVII. The speaker looks at the walls of his homeland, at the countryside, at his house, and at himself. Every image shows decay: walls once strong, now collapsing; a cane more bent; a sword that feels conquered by age. The last line says he found nothing that was not a reminder of death. The structure moves from outside (cuartetos) to inside (tercetos), and 'patria mía' reads as both personal and national: a speaker growing old in a declining Spain. Note that 'Salmo' (psalm) suggests meditation on mortality, not a prayer to God.

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Quevedo toolkit

Enumeración of observed places: muros, campo, casa, cuerpo.

Símbolos: muros (the nation and the body), báculo (old age), espada (lost strength).

Hipérbaton: 'de la carrera de la edad cansados' delays the noun.

Theme: the passing of time, introspection, memento mori, transformation (from strength to weakness).

Sor Juana, 'Hombres necios que acusáis'. Sor Juana Inés de la Cruz, a nun in colonial Mexico who defended women's right to study, wrote this poem in redondillas: four-line stanzas of octosílabos with rhyme ABBA. The speaker confronts men who blame women for the very behavior men cause. She uses antítesis and paradoja to expose a double standard: men want a woman to be both a Thais (courtesan) and a Lucrecia (model of chastity). A retruécano (reversal of word order) asks who is more at fault: 'la que peca por la paga / o el que paga por pecar'. The tone is ironic and confident, not pleading. Themes: la construcción del género, el machismo, el sistema patriarcal.

Theme	Góngora	Quevedo	Sor Juana
Time	beauty will turn to nothing	age wears down body and nation	time is not her main focus; social time of blame
Speaker's stance	advising, seductive	introspective, grave	argumentative, ironic
Key form	sonnet; hyperbaton, gradación	sonnet; enumeration, symbol	redondillas; antithesis, paradox
Mortality	explicit in last line	explicit in last line	indirect (social reputation)

EXAMPLE 2: COMPARISON OF TWO POEMS

Compare el tratamiento del tema del tiempo en el Soneto CLXVI de Góngora y en el Salmo XVII de Quevedo. (Compare how each treats time.)

SOLUTION

Thesis: both poets present time as destructive, but Góngora uses it to urge enjoyment, while Quevedo uses it for self-examination.

Góngora: imperative 'goza' and the gradación to 'nada' turn time into a reason to act.

Quevedo: images of ruin (walls, house, sword) turn time into a reason to look inward; nothing escapes the memory of death.

Model response: 'Aunque Góngora y Quevedo tratan el paso del tiempo, sus perspectivas difieren. En el soneto de Góngora, el hablante se dirige a una mujer y le aconseja gozar su belleza antes de que se convierta en nada; el imperativo y la gradación final subrayan el carpe diem. En cambio, en el Salmo XVII, el hablante se observa a sí mismo y a su patria; los símbolos del muro, el báculo y la espada muestran la decadencia y terminan en la idea de la muerte. Ambos poemas usan la rima consonante y el endecasílabo, pero uno dialoga con otra persona y el otro reflexiona en soledad.'

Common mistakes

Do not call Quevedo's poem a love sonnet or a prayer; it is a reflection on aging and decline. Do not say Góngora only praises the woman; the ending turns praise into warning. Do not say Sor Juana attacks all men without nuance: she attacks inconsistency and hypocrisy. When comparing, always give a similarity AND a difference with a device for each text.

Practice

SET A Check Your Understanding

Answer each item in 2-4 sentences in English or Spanish.

1. Define culteranismo and conceptismo and name one poet for each.
2. What is the function of the repetition of 'mientras' in Góngora's sonnet?
3. Name two symbols in Quevedo's Salmo XVII and explain what each represents.
4. What is a redondilla, and why is it suited to Sor Juana's argumentative tone?
5. Explain the double standard that Sor Juana exposes.

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SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in Spanish. The stanza in item 1 is an original sample, written for practice.

6. Lea la estrofa original: 'Mientras la rosa viste su belleza / y el río la refleja en su cristal, / el tiempo, que no teme ni a la sal, / ya afila su guadaña con presteza.' ¿Qué tema predomina?
 - (A) El amor correspondido
 - (B) La fugacidad de la belleza y el paso del tiempo
 - (C) La crítica a la sociedad patriarcal
 - (D) La nostalgia por la patria
7. En el Soneto CLXVI de Góngora, la enumeración del último verso funciona como
 - (A) una comparación entre la mujer y una diosa
 - (B) un diálogo con el lector
 - (C) una descripción de la naturaleza
 - (D) una gradación que lleva de lo material a la nada
8. En el Salmo XVII de Quevedo, el 'báculo más corvo' simboliza principalmente
 - (A) la vejez y la debilidad del hablante
 - (B) la fe religiosa del hablante
 - (C) el poder político de España
 - (D) el trabajo del campo
9. En 'Hombres necios que acusáis', la pregunta sobre 'la que peca por la paga / o el que paga por pecar' es un ejemplo de
 - (A) aliteración, por la repetición de la letra p
 - (B) apóstrofe, porque se dirige a la mujer
 - (C) retruécano, porque invierte los términos para mostrar la contradicción
 - (D) onomatopeya, porque imita sonidos
10. ¿Qué diferencia fundamental existe entre el hablante de Góngora y el de Sor Juana?
 - (A) El primero aconseja a una mujer; la segunda interpela a los hombres y critica su hipocresía
 - (B) El primero critica a los hombres; la segunda alaba a una mujer
 - (C) Ambos hablan de su vejez
 - (D) Ambos se dirigen a Dios

SET C Apply and Extend

Write a response of 6-8 sentences for each task, using terms from the lesson.

11. Compare how Góngora and Quevedo treat the theme of memento mori. Use one device from each poem.
12. Write a thesis for an essay that compares Sor Juana's poem with Tirso de Molina's play on la construcción del género. Then list two pieces of evidence for it.
13. Choose one poem of the lesson and explain how its form (sonnet or redondillas) supports its meaning.

Answers Unit 3: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

4.1 Unit 3 Texts, Part 1: Don Quijote and Tirso de Molina**SET A · CHECK YOUR UNDERSTANDING**

1. Parody is the imitation of a genre or style to criticize or mock it. In capítulo 2-3 the inn becomes a castle and the innkeeper a lord who knights the hero in a clumsy ceremony. The solemn rituals of the chivalric romances look ridiculous when set in a humble inn. This reveals the distance between the hero's imagination and reality.
2. It shows that good intentions based on fantasy can cause real harm. Don Quijote believes he is righting a wrong, but he lacks any means to protect the boy, so the farmer punishes Andrés even more. Cervantes uses this episode as satire of an ideal that ignores social power and consequences.
3. It makes the narrator unreliable or at least multiple. The first narrator says he cannot continue, then 'finds' an Arabic manuscript by Cide Hamete, translated by someone else. This is metafiction: the text draws attention to its own sources and invites the reader to doubt that any account of events is complete or neutral.
4. Catalinón is don Juan's servant and the comic figure (gracioso). His asides are heard by the audience but not by the other characters, so he gives a moral commentary and fear that contrasts with his master's confidence. He also adds humor and shows how power compels obedience.
5. Don Juan expects to repent later, so he treats his deadly sins as if time were unlimited. The play shows that death and judgment come suddenly. His delay is a tragic flaw because it leads to his punishment and ties the play to the memento mori and the religious idea of divine justice.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. The passage imitates the chivalric pattern and then reduces it to humble reality, which is parody. A (metaphor) is wrong because the hidalgo's confusions are not figurative comparisons made by the narrator; B (hyperbaton) concerns word order, not content.
7. A. The found manuscript adds a second source and a translator, so the reader cannot take the narrator at face value, which is metafiction and a sign of unreliability. B is the tempting wrong answer: the framing claims accuracy but does so ironically, so the effect is doubt, not historical certainty.
8. D. Delaying repentance is exactly don Juan's flaw: he believes time is on his side. B looks possible because he courts women, but his promises are lies, not true love, and A confuses humility with arrogance.
9. B. Quijano's recovered sanity is both a clear-eyed truth and the end of the dream that gave him purpose, so the ending is ambiguous. A is too absolute, and D denies the irony that runs through the whole book.
10. C. An aside lets the audience hear a character's private opinion. A is wrong because the other characters do not hear it, and B and D confuse asides with stage directions.

SET C · APPLY AND EXTEND

11. Model response: 'Don Quijote cree ser un caballero heroico, pero los demás lo ven como un hidalgo loco; su imagen privada está llena de ideales, su imagen pública es ridícula. Don Juan se presenta como un noble encantador, pero en realidad es un engañador que usa nombres falsos. Ambos protagonistas viven una dualidad: lo que son y lo que fingen ser. La diferencia es moral: el engaño de don Quijote nace de la ilusión y hace daño sin querer, mientras que el de don Juan es voluntario y egoísta. Por eso el mundo se ríe del primero y castiga al segundo.' Scoring points: (1) clear thesis; (2) both characters' self-image and public image; (3) at least one specific detail each; (4) comparison with a contrast; (5) correct terms. To raise the score, add a quotation and mention intertextuality or falla trágica.
12. Model response: 'En la escena de la venta, el humor nace del contraste entre la visión de don Quijote y los datos reales: la venta, el ventero, las mujeres. La hipérbole y la parodia hacen reír, pero también critican: si la caballería se ve así, quizá era un ideal falso. El humor no es solo cómico; funciona como sátira de la sociedad y de las lecturas ingenuas.' Scoring points: names the device, explains the contrast, interprets beyond comedy. Raise the score with a short quotation and a mention of the reader's role.
13. Model response: 'Don Quijote, estudiante de videojuegos, confunde un bar con un castillo medieval. Su vecino lo lleva a casa tras una pelea. Se mantiene el choque entre ilusión y realidad y la crítica a los medios que alimentan la fantasía; cambia el contexto: ahora es un videojuego y no la novela de caballerías, y la violencia social se ve distinta. El nuevo escenario muestra que la intertextualidad sigue siendo relevante.' Scoring points: a precise modern parallel, a clear statement of what remains (theme) and what changes (context). Raise the score by naming the original chapter.

4.2 Unit 3 Texts, Part 2: Góngora, Quevedo, and Sor Juana

SET A · CHECK YOUR UNDERSTANDING

1. Culteranismo is the ornate style based on elaborate metaphors, Latin-like syntax, color, and mythology; Góngora is its main poet. Conceptismo is the style that packs ideas into brief, witty, paradoxical statements; Quevedo is its best-known writer. The first aims to dazzle with beauty, the second to surprise with thought.
2. The anaphora of 'mientras' creates a long, building sentence that delays the main verb and makes the reader wait for the command. It also gives a rhythm of simultaneous beauties (hair, forehead, lips, neck) that will all vanish in the end. This suspense makes the final turn stronger.
3. The walls (muros) symbolize the strength of the homeland and the body, now in ruin. The cane (báculo) symbolizes old age and dependence; the sword (espada) represents lost strength or honor. Together they show that the speaker's decline mirrors the decline of his nation.
4. A redondilla is a four-line stanza of octosílabos with ABBA rhyme. Its short, clear lines are easy to follow and sound like logical argument or a popular saying. Sor Juana uses the form to build a clear case, stanza by stanza, against men's contradictions.
5. Men blame women for acts that men provoke: they want a woman to be both easy and chaste, and then condemn her whatever she is. The speaker points out that they pay for the behavior they condemn, which is hypocrisy. The poem shows that gender norms are constructed by a patriarchal system.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. The rose, mirror-like river, and scythe of Time all point to beauty's brevity (fugacidad). A is wrong because there is no beloved or dialogue; C and D are not suggested by the imagery.
7. D. The five nouns (tierra, humo, polvo, sombra, nada) descend in value, which is a gradación. A (comparison with a goddess) is the distractor, since the earlier lines use Renaissance metaphors but the last one does not compare the woman to anyone.
8. A. A cane supports someone weak; Quevedo says it is 'more bent and less strong', so it marks aging. B is tempting because the poem is titled 'Salmo', but the cane is a physical object, not a religious one.
9. C. The phrase reverses 'peca/paga' and 'paga/pecar' to show that the guilty party is as much the man as the woman, which is a retruécano. A is the best distractor: the letter p repeats, but the key device is the inversion of terms.
10. A. Góngora's speaker gives a seductive piece of advice to a woman; Sor Juana's speaker argues with men. B reverses the roles, and C and D do not fit either poem.

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SET C · APPLY AND EXTEND

11. Model response: 'Tanto Góngora como Quevedo cierran sus sonetos con la idea de la muerte. En Góngora, la gradación final lleva de la belleza a la nada; el memento mori es una advertencia para la mujer. En Quevedo, la enumeración de imágenes de ruina conduce a la afirmación de que todo recuerda la muerte; es una meditación personal. La diferencia está en el destinatario: Góngora se dirige a otra persona, Quevedo se dirige a sí mismo.' Scoring points: both poems, device named for each, similarity and difference, specific textual detail. Raise the score by quoting a line and connecting to Baroque desengaño.
12. Model response: 'Thesis: Sor Juana y Tirso de Molina muestran que la sociedad patriarcal crea el comportamiento que luego condena: ella lo denuncia con razonamiento irónico, y él lo muestra en el engaño de don Juan, que usa su rango para abusar de mujeres y no es castigado hasta el final. Evidence 1: la antítesis Thais/Lucrecia en el poema. Evidence 2: los engaños de don Juan a Isabela y Tisbea.' Scoring points: arguable thesis, two relevant details, different genres compared. Raise the score by adding a device from each text.
13. Model response: 'En el Soneto CLXVI, el soneto lleva la idea desde la descripción de la belleza (cuartetos) hasta la conclusión de que todo terminará (tercetos); la forma fija refuerza la lógica del argumento. En Sor Juana, las redondillas, de versos cortos, permiten un tono de debate claro; cada estrofa funciona como un argumento.' Scoring points: names form, links form to meaning, gives an example. Raise the score by naming rima consonante and the rhyme scheme.

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Unit 4: Romanticism, Realism, and Naturalism.

1 sections with explanations and worked examples, then 13 practice problems. Answers and full explanations are at the end of the chapter.

5.1 Unit 4 Texts: Heredia, Bécquer, Pardo Bazán, and Martí

Unit 4 moves from Romantic feeling to Realist and Naturalist observation. This lesson explains each assigned text, how to recognize the movements, and how to compare them in short answers and essays.

Unit 4 (La literatura romántica, realista y naturalista) has three required texts: José María Heredia's 'En una tempestad', Gustavo Adolfo Bécquer's Rima LIII ('Volverán las oscuras golondrinas'), and Emilia Pardo Bazán's 'Las medias rojas'. The first two are Romantic; the last is Realist and Naturalist. Note on Martí: his essay 'Nuestra América' is a required text of Unit 5, not Unit 4. It appears here only as a bridge, because it shares Romantic energy with Heredia, and you will study it with Unit 5.

Romanticism reacted against neoclassicism, which valued order, symmetry, and reason. Romantic writers value the individual, emotion, imagination, freedom, and nature as a mirror of the soul. **Realism** describes everyday life accurately, often among the middle and lower classes, with regional details. **Naturalism** goes further: it presents characters as shaped by heredity and environment, usually with a pessimistic tone.

Movement	Main values	Typical features	In this unit
Romanticismo	emotion, freedom, the sublime	personal speaker, exclamations, nature as emotion	Heredia, Bécquer
Realismo	accuracy, social observation	detailed description, dialogue, regional speech	Pardo Bazán
Naturalismo	determinism, social problems	pessimism, harsh scenes, poverty and violence	Pardo Bazán

Heredia, 'En una tempestad'

A Cuban poet exiled for political activity; the poem is about a hurricane in the Caribbean and its effect on the speaker.

Form: poema no estrófico (no stanzas) mixing heptasílabos and endecasílabos, so the rhythm feels free and stormy; Romantic freedom replaces neoclassical regularity.

Devices: apóstrofe to the hurricane (the speaker speaks directly to it), prosopopeya (the storm acts like a person), metonimia, aliteración that imitates thunder.

Themes: nature and environment, the individual before an overwhelming power, the sublime (beauty mixed with fear), the divine seen in nature's force.

EXAMPLE 1: SHORT ANSWER ON HEREDIA

Explique cómo el apóstrofe al huracán contribuye al tono del poema 'En una tempestad'. (Explain how the apostrophe to the hurricane builds the tone.)

SOLUTION

Claim: speaking to the storm makes the speaker's excitement immediate and shows nature as a living power.

Evidence: the poem addresses the hurricane directly from the first line and describes its coming as if it were a creature.

Model response: 'El hablante se dirige directamente al huracán, como si fuera una persona. Este apóstrofe crea un tono exaltado y emotivo, porque el hablante siente la tormenta en el cuerpo. Además, el huracán se convierte en símbolo de una fuerza superior, lo que muestra la pequeñez del ser humano y la sublimidad de la naturaleza, típicas del Romanticismo.'

Why it scores: names the device, explains the tone, and links to the movement.

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Bécquer, Rima LIII

Three stanzas of eight lines; longer eleven-syllable lines alternate with shorter seven-syllable lines (pie quebrado), and the even lines have assonant rhyme.

Paralelismo and anáfora: 'Volverán...' opens each stanza; 'pero aquellas...' marks the contrast; 'éas... ¡no volverán!' repeats the loss.

Symbols: swallows and honeysuckle (nature that returns) vs the lost moment of love (which does not); exclamations and encabalgamiento add emotion.

Turn: in stanza 3 the pattern changes; the speaker says another's love will not match his. Themes: time, nature, love and loss.

Bécquer's poem builds a pattern and then breaks it. Swallows and honeysuckle return each year (cyclical time), but the particular swallows and flowers that witnessed the lovers do not. The speaker moves from nature to his own love: an intimate, simple voice that is typical of late Romantic poetry. Compare Heredia: both link nature and feeling, but Heredia's nature is violent and sublime, while Bécquer's is gentle and nostalgic.

Pardo Bazán, 'Las medias rojas'. In a poor rural village in Galicia, a young woman named Ildara comes home with firewood. Her harsh guardian, tío Clodio, sees a red stocking and demands to know where she got it; she says she paid with egg money from the priest, but he does not believe her. He beats her brutally; she goes to a stream, and the story closes with the physical consequences of the beating. Read the original for exact details. An **omniscient narrator** (one who knows characters' thoughts) uses precise description, atmosphere, dialogue, regional vocabulary, and brief personification and synesthesia. The red stocking is a symbol of desire, vanity, or the hope of a different life that poverty and patriarchal control punish. Themes: construction of gender, socioeconomic divisions, construction of reality.

Term	Meaning	Where it appears in 'Las medias rojas'
descripción	detailed portrait of people and places	the kitchen, the fire, the clothes
ambiente / atmósfera	setting and mood	a cold, tense kitchen
narrador omnisciente	third-person narrator who knows thoughts	we know what tío Clodio feels and what Ildara plans
regionalismos	words or forms typical of a region	Galician vocabulary and rural address like 'tío'
diálogo	spoken exchange	the accusation about the stockings

EXAMPLE 2: COMPARISON OF TWO TEXTS

Compare cómo la naturaleza refleja los sentimientos en Rima LIII y en 'En una tempestad'. (Compare how nature reflects feeling.)

SOLUTION

Thesis: both are Romantic because nature mirrors emotion; Heredia stresses power and awe, Bécquer stresses memory and loss.

Heredia: the hurricane is addressed and personified; the sublime.

Bécquer: swallows and flowers return; parallelism and exclamations show nostalgia.

Model response: 'Los dos poemas son románticos porque la naturaleza expresa los sentimientos del hablante. En Heredia, el huracán es una fuerza poderosa a la que el hablante interpela con un apóstrofe; la emoción es de asombro. En Bécquer, las golondrinas y las madreselvas regresan, pero no los que recuerdan el amor; el paralelismo y la anáfora crean un tono de nostalgia. Así, Heredia presenta una naturaleza sublime y Bécquer una naturaleza íntima y melancólica.'

Common mistakes

Do not label 'Las medias rojas' Romantic: it is Realist with Naturalist pessimism. Do not say the narrator is a character; the narrator is omniscient. Do not retell the story; connect each detail to an idea (gender, class, reality). And do not put Martí into Unit 4 answers unless a question links him by theme.

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Practice

SET A Check Your Understanding

Answer each item in 2-4 sentences in English or Spanish.

1. Name two differences between neoclassicism and Romanticism.
2. What is an apostrophe, and where does Heredia use it?
3. How does the parallel structure of Rima LIII create its emotional effect?
4. What does the red stocking symbolize in 'Las medias rojas'?
5. Why is Pardo Bazán's story considered Realist and Naturalist rather than Romantic?

SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in Spanish.

6. ¿Cuál de estas características pertenece al Romanticismo?
(A) La descripción objetiva de la vida diaria
(B) El determinismo del ambiente
(C) El predominio de la emoción individual y la naturaleza sublime
(D) El humor satírico contra la caballería
7. En 'En una tempestad', la estructura sin estrofas fijas con versos de distinta medida contribuye a
(A) una impresión de regularidad clásica
(B) una impresión de libertad y de fuerza desbordante
(C) un efecto cómico
(D) una conversación entre dos personajes
8. En Rima LIII, la repetición 'Volverán... pero aquellas... no volverán' es un ejemplo de
(A) hipérbole
(B) ironía dramática
(C) metonimia
(D) paralelismo y anáfora que subrayan la pérdida
9. En 'Las medias rojas', el narrador omnisciente permite al lector
(A) conocer los pensamientos y sentimientos de los personajes
(B) ver la historia solo desde la mirada de Ildara
(C) dudar de la existencia de la violencia
(D) escuchar la voz de un testigo del pueblo
10. ¿Qué texto del grupo muestra con más claridad el naturalismo?
(A) La Rima LIII, por su música
(B) 'En una tempestad', por el huracán
(C) 'Las medias rojas', por la crudeza social y la violencia
(D) Los tres por igual

SET C Apply and Extend

Write a response of 6-8 sentences for each task, using terms from the lesson.

11. Write a thesis and two pieces of evidence comparing the treatment of nature in 'En una tempestad' and Rima LIII.
12. Explain how setting and atmosphere in 'Las medias rojas' show socioeconomic divisions.
13. Choose Heredia, Bécquer, or Pardo Bazán and explain which movement it represents and how the text reflects its historical context.

Answers Unit 4: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

5.1 Unit 4 Texts: Heredia, Bécquer, Pardo Bazán, and Martí

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SET A · CHECK YOUR UNDERSTANDING

1. Neoclassicism values order, symmetry, reason, and unity; Romanticism values emotion, individual freedom, and imagination. Romantics also break formal rules and treat nature as a mirror of the soul, while neoclassical writers prefer balance and restraint.
2. An apostrophe is a direct address to someone or something absent or non-human. Heredia addresses the hurricane. This makes the storm feel alive and makes the speaker's excitement immediate.
3. The repeated 'Volverán... pero aquellas... no volverán' sets a rhythm of hope followed by loss. Because the pattern repeats, the break in the third stanza stands out and the final line feels like a conclusion. The effect is nostalgia and sorrow.
4. The red stocking symbolizes desire, vanity, or a small hope of freedom that the girl's poverty and her guardian's control cannot accept. It becomes the object that triggers violence, showing how patriarchal and socioeconomic pressure punish a woman's small gesture.
5. The story describes everyday rural life precisely, uses regional details, shows characters shaped by poverty and environment, and ends in harsh consequences with a pessimistic tone. Romantic works instead emphasize the personal feeling of an individual and idealize nature.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. Individual emotion and the sublime in nature are core Romantic values. A is Realism and B is Naturalism, so they are the tempting wrong answers; D belongs to Cervantes and the earlier unit.
7. B. Free form without stanzas matches the storm and the Romantic rejection of neoclassical order. A is the opposite of what the poem does.
8. D. The repeated opening and refrain-like closing create parallelism and anaphora that stress the loss. A is wrong because the poem is restrained, not exaggerated; C is wrong because there is no substitution of one term for another.
9. A. An omniscient narrator knows what characters think and feel. B describes a limited narrator; D describes a first-person witness.
10. C. The brutality, poverty, and social determinism are Naturalist. A and B are Romantic poems, and D ignores their differences.

SET C · APPLY AND EXTEND

11. Model response: 'Thesis: Tanto Heredia como Bécquer usan la naturaleza para expresar emociones, pero Heredia presenta una naturaleza sublime y violenta, mientras que Bécquer presenta una naturaleza íntima y cíclica. Evidence 1: el apóstrofe al huracán y la prosopopeya en Heredia. Evidence 2: el paralelismo de las golondrinas y las madreselvas en Bécquer.' Scoring points: clear thesis, one similarity and one difference, a device from each text. Raise the score by adding a quotation.
12. Model response: 'La cocina pobre, el frío y el fuego presentan un ambiente de escasez. La atmósfera es tensa, porque cada detalle (la leña tomada del monte, las medias compradas con huevos) revela una vida de privaciones. Las divisiones socioeconómicas se ven en que una pequeña compra provoca sospecha y violencia, mientras que el sacerdote es una figura con poder.' Scoring points: setting, atmosphere, link to class. Raise the score with one regional detail.
13. Model response: 'Bécquer pertenece al Romanticismo tardío: en su poema el sentimiento personal y la naturaleza expresan el dolor de la pérdida amorosa. Su voz íntima y sencilla es una reacción contra la retórica fría del neoclasicismo.' Scoring points: correct movement, two features, link to context. Raise the score by naming a literary term such as paralelismo.

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Unit 5: La Generación del 98 y el Modernismo.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

6.1 Unit 5 Texts, Part 1: Darío and Machado

Unit 5 pairs two movements born from the same crisis, the Spanish-American War of 1898. This lesson covers the unit's two poems and the essay by Martí, "A Roosevelt" by Darío, "He andado muchos caminos" by Machado, and "Nuestra América," and shows how to write about them.

The shared backdrop. In 1898 Spain lost its last major colonies (Cuba, Puerto Rico, the Philippines) after a war with the United States. Spaniards call it **el Desastre**. Writers in Spain asked what Spain really was and what had gone wrong. In Spanish America, the same war revealed a new power to the north and raised fears about the region's future. When a question asks for context, name 1898 and say which side of the Atlantic the author writes from.

Text	Author and place	Form	Core idea	Terms to use
"A Roosevelt"	Rubén Darío, Nicaragua (Modernismo, second stage)	Poem with long, irregular lines (verso libre)	Warning to U.S. power: Hispanic America has a soul and will not be swallowed	apóstrofe, antítesis, símbolo, metonimia, imagen
"He andado muchos caminos"	Antonio Machado, Spain (Generación del 98)	Short poem of eight-syllable lines (octosílabos)	A traveler contrasts gloomy, proud people with simple people who work and dance	imagen, símbolo, hipérbole, alusión
"Nuestra América"	José Martí, Cuba (precursor of Modernismo), essay of 1891	Persuasive essay	Latin America must know itself and govern with its own reality, not copied models	metáfora, antítesis, paradoja, tono

Darío and the two stages of Modernismo. The first stage prized beauty, musical language, exotic images (swans, jewels, Greek myth) and formal freedom. The second stage, which includes "A Roosevelt," turns outward to politics and identity. The poem speaks directly to Theodore Roosevelt, whose "big stick" policy and the 1903 Panama affair made him a symbol of U.S. expansion. Darío does not simply insult him; he measures him. He grants Roosevelt strength and skill, then declares what power cannot buy: a spiritual and linguistic heritage that is still alive.

Reading "A Roosevelt"

Apóstrofe: the poet addresses an absent person directly. Effect: it turns the poem into a public challenge.

Antítesis: brute force versus spirit; the hunter versus a people with poets and an ancient past. Effect: it sets two civilizations side by side.

Símbolo y metonimia: the "Cazador" stands for imperial appetite; the Spanish lion cubs stand for a Hispanic world still alive.

Tono: respectful on the surface, defiant underneath, ending in warning and hope.

Skill 2.E: link every device to 1898, Panama and imperialism.

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EXAMPLE 1: SHORT-ANSWER RESPONSE

Explique en un párrafo cómo usa Darío la apóstrofe en "A Roosevelt" para expresar su postura sobre el imperialismo.

SOLUTION

Open with a topic sentence naming the device and its purpose.

Add textual evidence: the direct address and the contrast between power and spirit.

Add commentary that links the device to context.

Model answer: Darío usa la **apóstrofe** para dirigirse directamente al presidente de los Estados Unidos, como si lo tuviera delante. Al llamarlo «cazador» y reconocer su fuerza, el poeta admite su poder, pero lo contrasta con la vida espiritual de la América hispana, que «aún reza» y «aún habla en español». Este contraste convierte el poema en una advertencia: el imperialismo puede ocupar territorios, pero no borra una identidad cultural. Así, el contexto de 1898 y de Panamá explica el tono desafiante y a la vez orgulloso.

Machado and the Generation of 98. Like his generation, Machado looks inward and toward Spain's land and people after the Disaster. In "He andado muchos caminos," the speaker has traveled everywhere (a **hipérbole**: a hundred seas, a hundred shores) and found two kinds of people. One kind is sad, proud and falsely wise, watching life without tasting it. The other works its small piece of land, dances, drinks wine where there is wine and fresh water where there is not. The road is a **símbolo** of experience; wine stands for life lived; the closing image of resting under the earth shows that death makes everyone equal.

Template for a Unit 5 comparison paragraph

Tesis: Ambos textos presentan [tema], pero [Texto 1] lo hace desde [perspectiva] y [Texto 2] desde [perspectiva].

Evidencia 1 + recurso literario + efecto.

Evidencia 2 + recurso literario + efecto.

Contexto: relacione cada obra con 1898 (España o América).

Cierre: «Por lo tanto, ambos autores muestran que...»

EXAMPLE 2: COMPARISON MODEL

Compare Darío's "A Roosevelt" with Machado's "He andado muchos caminos" on how each speaker views pride and power. Write a thesis and one supporting sentence in Spanish.

SOLUTION

The thesis must state a shared theme AND a difference.

The supporting sentence needs one detail from each text.

Model: Tesis: Darío y Machado cuestionan el orgullo vacío, pero Darío lo hace con una protesta política colectiva, mientras que Machado lo hace con una observación personal y casi filosófica. Apoyo: Darío se dirige a un presidente poderoso y defiende a «nuestra América», mientras que Machado critica a los «pedantones» que creen saber y celebra a la gente humilde que trabaja y baila.

Martí's essay. "Nuestra América" (1891) argues that a nation must be governed according to its own elements. Martí uses a **metáfora** of grafting: the world may be grafted onto our republics, but the trunk must be ours. He also uses **antítesis** (the natural person against the imported book) and an urgent, rhythmic **tono** ("es la hora del recuento"). The giant with seven-league boots symbolizes the threatening power to the north. Pair Martí with Darío whenever a question asks about imperialism or national identity.

Common mistakes

Do not place Machado in Modernismo in this unit's frame: he belongs to the Generation of 98, which is Spanish and philosophical, while Darío's Modernismo is Spanish American. Do not retell a poem; every sentence needs device plus effect plus context. Do not call Darío anti-American as a people: he addresses a policy and a leader.

Practice**SET A Check Your Understanding**

Answer each question in one to three sentences. Use Spanish unless told otherwise.

1. Name two historical facts that help explain "A Roosevelt" and explain the connection.
2. ¿Qué es una apóstrofe? Dé un ejemplo de "A Roosevelt" y explique su efecto.
3. En "He andado muchos caminos," ¿qué dos tipos de personas encuentra el hablante? Describa a cada grupo.

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4. Explain in English the grafting metaphor in "Nuestra América" and what it argues.
5. Match each to the best text (Darío, Machado or Martí) and justify briefly: (a) the hyperbole of a hundred seas; (b) an apostrophe to a president; (c) the image of the trunk and the graft.

SET B Exam-Style Multiple Choice

Choose the best answer for each question.

6. Lea el comentario: «El poeta se dirige directamente a un presidente extranjero, le reconoce fuerza, pero afirma que la América hispana conserva su fe, su lengua y su alma.» ¿Qué recurso describe mejor esa estrategia?
 - (A) La prosopopeya, porque los objetos hablan
 - (B) La elipsis, porque se omiten verbos
 - (C) La apóstrofe, porque se dirige a un interlocutor ausente
 - (D) El flashback, porque cambia el tiempo narrativo
7. Según el contexto de 1898 y Panamá, ¿por qué "A Roosevelt" tiene un tono de advertencia?
 - (A) Porque Darío teme la expansión estadounidense en América Latina
 - (B) Porque Darío celebra una alianza militar con España
 - (C) Porque Darío critica a los poetas europeos
 - (D) Porque Darío describe una guerra civil
8. En "He andado muchos caminos," la hipérbole de «cien mares» sirve para
 - (A) mostrar que el hablante es un marinero profesional
 - (B) indicar que el viaje fue breve y fácil
 - (C) criticar la geografía de Castilla
 - (D) sugerir que el hablante tiene una amplia experiencia del mundo
9. ¿Cuál es la función simbólica de la gente que baila y trabaja su tierra en el poema de Machado?
 - (A) Representa la ignorancia que debe corregirse
 - (B) Representa una vida sencilla y auténtica opuesta al orgullo vacío
 - (C) Representa a los soldados españoles
 - (D) Representa una crítica al vino
10. ¿Qué idea comparten "A Roosevelt" y "Nuestra América"?
 - (A) Ambos describen el paisaje de Castilla
 - (B) Ambos proponen imitar el modelo europeo
 - (C) Ambos defienden que América Latina debe afirmar su identidad frente a influencias externas
 - (D) Ambos son relatos con narrador no fidedigno

SET C Apply and Extend

Write a full response for each task. Model responses with scoring points are in the answer key.

11. Short answer (5 to 7 sentences, Spanish): Explique cómo se relacionan el contexto histórico de 1898 y la imagen del camino en el poema de Machado. Cite un detalle del poema.
12. Short answer (4 to 6 sentences): Compare how Darío and Martí present Latin America's identity. Identify one device from each author.
13. Thesis plan: Escriba una tesis y dos puntos de apoyo para este tema: «La Generación del 98 y el Modernismo responden de forma distinta a la crisis de 1898.»

6.2 Unit 5 Texts, Part 2: Unamuno and the narrative texts

Unit 5's prose is built on narrators who cannot be fully trusted and on characters who are split in two. This lesson covers Unamuno's novella *San Manuel Bueno, mártir* and Quiroga's story "El hijo," with the narrative terms the exam expects.

San Manuel Bueno, mártir (1931) is told by **Ángela Carballino**, who writes as an older woman about her village, Valverde de Lucerna, set between a lake and a mountain. Her subject is the parish priest, **don Manuel**, loved as a saint. Over time we learn what Ángela slowly understands: don Manuel has lost his faith in an afterlife, yet he keeps preaching so that his people can live in peace and hope. Her brother **Lázaro**, who returns from America with progressive, anticlerical ideas, first wants to expose the priest but ends up protecting his secret.

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Element	In San Manuel Bueno, mártir	Why it matters
Narrator	Ángela writes decades later, in a memoir that includes a note by an "editor" (the author)	Narrator is sincere but admiring and partial: punto de vista limits what we know
Desdoblamiento (split self)	Don Manuel: public saint, private doubter	Imagen pública y privada : his goodness is real and his belief is empty
Símbolos	The lake (deep, still, doubt and what lies beneath); the mountain (height, faith); the bells of a drowned village heard on St. John's night	They give the doubt a physical landscape
Blasillo el bobo	The simple villager who repeats the priest's words and loves him	Shows how faith can be childlike, and how the priest cares for the least
Ambigüedad	Ángela asks herself whether she believes and whether her own account is a story	Leaves open faith, meaning and the status of the text (metaficción)

Narrator terms

Narrador fidedigno: we can trust his or her account. **No fidedigno**: the account is biased, limited, deceptive or mistaken.

Punto de vista: who tells, from where, and with what knowledge (first person participant, witness, omniscient).

Flashback: the story looks back from a later time; Ángela's memoir is built as a retrospective.

Desdoblamiento: a character or voice shows two selves; **metaficción**: the text draws attention to being a fiction.

EXAMPLE 1: SHORT ANSWER ON NARRATION

Explique en cuatro o cinco oraciones por qué Ángela no es una narradora completamente fidedigna y qué efecto tiene esto en el lector.

SOLUTION

State the claim (partly trustworthy) and say why: admiration and later memory.

Give an example: she presents don Manuel as a saint while narrating his hidden despair.

Explain the effect: the reader must interpret between lines.

Model answer: Ángela es sincera, pero no completamente **fidedigna** porque cuenta su vida desde el recuerdo y desde una profunda admiración por don Manuel. Ella interpreta lo que ve, y al final duda de su propia fe y de si su relato es una historia real o una ficción. Como lector, tengo que leer entre líneas para entender la verdad del sacerdote. Este efecto crea **ambigüedad** y hace que el tema de la fe y la duda sea más complejo.

Themes to connect. The unit's concepts for this novella include la dualidad del ser, la espiritualidad y la religión, la imagen pública y la imagen privada, la introspección and la naturaleza y el ambiente. The central paradox is that a man without belief performs a deeply Christian life of care. Unamuno suggests that the people's happiness may matter more than the truth, a position the novella neither fully accepts nor rejects. For Skill 2.E, link this to Spain after 1898: a country searching for a spiritual basis and an authentic identity.

Horacio Quiroga, "El hijo" (1928) is set in the subtropical Misiones region of Argentina. A father, protective and anxious, allows his young son to go hunting alone with a gun. As time passes, the father imagines dangers, and the narration slips toward his mind. The story ends by revealing that the vision of the boy's return was a desperate fantasy and that the father carries his dead son. The tone shifts from calm to dread through the **ambiente** (a hot, bright day and a jungle that is beautiful and indifferent). The reader enters the father's perception, so the facts remain **ambiguos** until the end.

Quiroga checklist

Ambiente: nature as beauty and threat; the sun, silence and distance.

Punto de vista: close third person that fuses with the father's consciousness (a form of **fluir de conciencia**).

Ambigüedad: hallucination and reality blur; the ending reorders the whole story.

Theme: family bond, love and fear, the construction of reality, nature's indifference.

Comparisons: Cole's painting "The Hunter's Return" (hunter, nature) and Rulfo's "No oyes ladrar los perros" (a father carrying his son).

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EXAMPLE 2: COMPARISON MODEL

Write a thesis comparing the way "El hijo" and San Manuel Bueno, mártir represent the gap between appearance and reality.

SOLUTION

Thesis names the theme and the technique in both works.

Model: Tanto Quiroga como Unamuno muestran que la realidad es más difícil de ver de lo que parece: en "El hijo," el punto de vista del padre mezcla la fantasía con los hechos, y en San Manuel Bueno, mártir, el relato admirado de Ángela oculta la duda de don Manuel. En ambos textos, la ambigüedad obliga al lector a reconstruir la verdad.

Compare with	Connection	Term
Borges, "Borges y yo"	Author splits into public and private self	desdoblamiento
Unamuno, Niebla	A character confronts the author; fiction questions itself	metaficción
Rulfo, "No oyes ladrar los perros"	A father carries a son and their bond is tested	relaciones familiares

Exam tip

When asked about narration, never write only "is told in first person." Say who narrates, when, with what bias, and what the reader must infer. Always tie a literary term to a quotation or event and a meaning.

Practice**SET A Check Your Understanding**

Answer in complete sentences. Use Spanish unless told otherwise.

- ¿Quién narra San Manuel Bueno, mártir y desde qué momento cuenta la historia?
- Explain in English the paradox of don Manuel's public and private selves.
- Name two symbols from the novella and explain what each suggests.
- En "El hijo," ¿cómo cambia el final nuestra comprensión de lo que leímos antes?
- Choose one comparison for each text (Unamuno, Quiroga) from the table and name the shared term.

SET B Exam-Style Multiple Choice

Choose the best answer. The passage in item 1 is original, written in the manner of the unit's texts.

- Pasaje: «Todos en el pueblo decían que el cura era un santo. Yo, que lo vi llorar en el atardecer junto al lago, sentí que su sonrisa de cada domingo era una tarea y no una alegría.» ¿Qué se infiere sobre el cura?
 - Que oculta una tristeza o una duda detrás de su imagen pública
 - Que no es querido por el pueblo
 - Que odia el lago y quiere irse
 - Que el narrador no lo conoce
- En San Manuel Bueno, mártir, el hecho de que Ángela narre desde el recuerdo produce principalmente
 - una narración objetiva sin emociones
 - un punto de vista limitado y afectivo
 - un narrador omnisciente que conoce todo
 - una trama cronológica sin recuerdos
- ¿Cuál de las siguientes opciones describe mejor el concepto de desdoblamiento en esta novela?
 - El cambio de escenario entre el lago y la montaña
 - La repetición de una canción popular
 - La existencia de dos narradores en distinto momento
 - La coexistencia en don Manuel de un yo público de fe y un yo privado de duda
- En "El hijo," ¿qué función tiene el ambiente de un día brillante y tranquilo?
 - Muestra que el padre está feliz
 - Anuncia una fiesta en el pueblo
 - Crea un contraste irónico con la angustia del padre y con la tragedia
 - Explica la geografía de Europa

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10. ¿Qué tienen en común Ángela y el padre de "El hijo" como focos de narración?

- (A) Su percepción emocional condiciona la información que recibe el lector
- (B) Ambos son testigos neutrales
- (C) Ambos ignoran lo que sienten
- (D) Ambos narran en tercera persona omnisciente

SET C Apply and Extend

Write a full response for each task. Model responses with scoring points are in the answer key.

11. Short answer (5 to 7 sentences, Spanish): Analice cómo un símbolo del lago o de la montaña expresa la tensión entre fe y duda en San Manuel Bueno, mártir.
12. Short answer (4 to 6 sentences): Explain how the point of view in "El hijo" changes the reader's understanding of reality, and name two terms.
13. Thesis plan: Escriba una tesis y dos puntos de apoyo para comparar la imagen pública y privada en Unamuno y en Borges ("Borges y yo").

Answers Unit 5: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

6.1 Unit 5 Texts, Part 1: Darío and Machado

SET A · CHECK YOUR UNDERSTANDING

1. Model answer: Spain lost Cuba, Puerto Rico and the Philippines to the United States (el Desastre), and the United States was active in Panama in 1903. Spanish America feared a dominant neighbor, and Darío answers with a poem defending Hispanic identity. Scoring: one fact, one link to the poem, no retelling.
2. Model answer: La apóstrofe es dirigirse a una persona o cosa ausente como si estuviera presente. En el poema, el hablante se dirige a Roosevelt con «tú». El efecto es crear un desafío público y dar al poema un tono de advertencia. Strong answers name the effect, not only the device.
3. Model answer: El hablante encuentra, por un lado, a gente triste, orgullosa y pedante que cree saber sin vivir; por otro lado, a gente sencilla que trabaja su pequeña tierra, baila, juega y bebe vino donde lo hay. El poeta admira a los segundos porque viven con autenticidad.
4. Model answer: Martí says foreign ideas can be added to the Latin American republics (grafted), but the trunk, meaning each nation's own history and reality, must stay Latin American. The metaphor argues for governing from knowledge of the local population instead of copying European or U.S. books. Full credit needs the meaning of both trunk and graft.
5. Model answer: (a) Machado: the exaggeration shows the extent of his experience. (b) Darío: the poem speaks directly to Roosevelt. (c) Martí: the graft and trunk is his central metaphor. Each match needs a one-line reason.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. The apostrophe is the direct address to an absent person. A is wrong because nothing is personified; D is wrong because there is no time shift; C names a figure the stimulus does not show.
7. A. Darío writes in the context of U.S. expansion after 1898 and Panama, so his tone warns. B is wrong because Spain was the defeated power, not an ally; C and D do not match the poem's subject.
8. D. A hyperbole exaggerates for emphasis; here it gives the speaker authority from wide experience. B takes the figure literally, which is the tempting trap; C reverses the meaning of a long journey.
9. B. The dancers and workers contrast with the proud and gloomy; they stand for authentic, humble life. A is wrong because the speaker admires them; C and D invent meanings not in the poem.
10. C. Both texts, from different genres, defend cultural self-definition. A is Machado's setting, not Darío's or Martí's; B contradicts Martí, who rejects blind imitation; D is wrong because neither is a narrative.

SET C · APPLY AND EXTEND

11. Model response: Después del Desastre de 1898, los escritores españoles buscan lo esencial de España. En el poema, el camino es un símbolo de la experiencia y de la búsqueda de verdad; el hablante ha andado muchos caminos y concluye que la gente humilde, que trabaja y baila, vive con más autenticidad que los orgullosos. Así, Machado convierte la crisis nacional en una reflexión sobre cómo vivir. Scoring: 1 point for the 1898 link, 1 for the symbol, 1 for a cited detail, 1 for commentary. To raise the score, connect the rural, humble Spain of the poem to the generation's interest in the country's essence.
12. Model response: Both authors defend Latin America's cultural and political independence. Darío uses apostrophe to address Roosevelt and warns that Hispanic America has a living spirit. Martí uses the grafting metaphor to argue that the region must build on its own roots. The poem warns an outside power; the essay advises Latin Americans themselves. Scoring: shared theme, one device each, one difference. To raise: add the contexts of 1891 and 1904-05.
13. Model response: Tesis: Mientras la Generación del 98 responde con introspección y búsqueda de la esencia de España, el Modernismo de Darío responde con una defensa pública de la identidad hispanoamericana. Apoyo 1: Machado usa el símbolo del camino y la hipérbole para reflexionar sobre la vida auténtica. Apoyo 2: Darío usa la apóstrofe y la antítesis para advertir al imperialismo. Scoring: a clear contrast thesis (1), two supports with devices (2), context link (1).

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6.2 Unit 5 Texts, Part 2: Unamuno and the narrative texts

SET A · CHECK YOUR UNDERSTANDING

1. Model answer: La narra Ángela Carballino, ya adulta, en forma de memoria. Cuenta desde un momento posterior a los hechos, mirando hacia atrás, lo que da a la novela estructura de recuerdo (flashback) y de testimonio sobre un sacerdote admirado. Scoring: name the narrator and the retrospective time.
2. Model answer: Don Manuel is publicly a model of faith who consoles the village, but privately he doubts or lacks belief in resurrection. The paradox is that his actions are saintly while his conviction is absent. This is a desdoblamiento and a contrast between imagen pública and privada.
3. Model answer: The lake suggests depth, stillness and hidden doubt; the mountain suggests height and faith or transcendence. The bells of the drowned village suggest an invisible past or a belief that remains under the surface. Any two symbols with a meaning earn credit.
4. Model answer: Al final se revela que la visión del regreso del hijo era una fantasía del padre y que el niño está muerto, de modo que releemos la historia como la expresión del miedo y la imaginación. El efecto es de ambigüedad y de tragedia. Scoring: reveal plus effect.
5. Model answer: Unamuno with Borges (desdoblamiento) or with Niebla (metaficción); Quiroga with Rulfo (the father-son relationship) or with Cole's painting (nature and the hunter). Credit for a correct pair and one reason.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. A. The passage shows tears and a smile that is an effort, so the public image hides inner sorrow. B and D contradict the stimulus (the village loves him; the narrator knows him); C misreads the lake as the cause.
7. B. A retrospective, affectionate narrator filters events, so point of view is limited and emotional. A is wrong because her admiration colors the account; C is wrong because she does not know everything; D is wrong because memory is central.
8. D. Desdoblamiento is the split between a public and a private self, and don Manuel is the clearest example. A is a setting contrast; B is not a device; C describes a structural feature that the novella does not actually have in that form.
9. C. A radiant, calm setting makes the dread and the final loss more painful by contrast, which is irony. A is wrong because the father is anxious; B and D are irrelevant to the story.
10. A. Both narrations are filtered through feeling (Ángela's admiration, the father's fear), so the reader cannot take them as neutral. B is the opposite; C is wrong since the father's mind is not hidden; D is wrong because Ángela is a first-person narrator.

SET C · APPLY AND EXTEND

11. Model response: El lago es un símbolo de la profundidad escondida: en la superficie está quieto, pero debajo hay un pueblo sumergido y campanas que se oyen en una noche especial. Del mismo modo, don Manuel muestra una superficie de fe y serenidad, mientras que en su interior hay una duda profunda. La montaña, en contraste, representa la altura y la trascendencia que él predica pero que no siente. Scoring: symbol identified (1), parallel to doubt (1), second symbol or contrast (1), clear commentary (1). To raise the score: link the landscape to Spain's search for meaning after 1898.
12. Model response: The close third-person view merges with the father's anxiety, so we see danger, fantasy and memory as if they were facts. This is a form of stream of consciousness and creates ambiguity: we cannot tell objective events from imagined ones. The ending corrects the vision and reveals the tragedy, making the reader reread the story as the father's mental construction of reality. Scoring: point of view (1), two terms (2), effect (1).
13. Model response: Tesis: Unamuno y Borges muestran un yo dividido, pero Unamuno lo dramatiza en la vida moral de un sacerdote, mientras que Borges lo reduce a una reflexión íntima sobre la escritura y la fama. Apoyo 1: don Manuel representa el desdoblamiento entre la fe pública y la duda privada. Apoyo 2: el narrador de Borges distingue entre el hombre que vive y el autor que escribe. Scoring: shared concept (1), difference (1), two supports (2).

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Unit 6: Teatro y poesía del siglo XX.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

7.1 Unit 6 Texts, Part 1: Garcia Lorca

Federico García Lorca anchors Unit 6 with a full play and a ballad. This lesson gives you the context, characters, symbols and devices of *La casa de Bernarda Alba* and "Prendimiento de Antoñito el Camborio en el camino de Sevilla," with model answers.

Context. Lorca (1898-1936) belongs to the Generación del 27 and wrote between the two wars, in the years of Spain's Second Republic (1931-1936). He was murdered near Granada at the start of the Civil War in 1936. *La casa de Bernarda Alba*, finished that year, was staged only in 1945, in Buenos Aires. Lorca's Andalusia gives him both its rural traditions (honor, mourning, the Gypsy world) and its social divisions. The unit asks you to read him as a critic of repression, inequality and the pressure of public opinion.

Character	Role	What to remember
Bernarda	Widowed mother, about 60	Imposes eight years of mourning and total control; obsessed with appearances
La Poncia	Servant of long standing	Knows every secret; voice of lower-class realism and warning
Angustias	Eldest daughter (39)	Daughter of the first marriage; has the inheritance and the engagement to Pepe el Romano
Magdalena, Amelia	Daughters	Resigned; show the damage of confinement
Martirio	Daughter (24)	Bitter, hidden love for Pepe; jealous; betrays Adela
Adela	Youngest (20)	Rebel, secret lover of Pepe; chooses her fate
María Josefa	Bernarda's mother (80)	Seems mad but speaks truths about freedom and desire
Pepe el Romano	Never appears	His absence makes him a symbol of male power and desire

Plot in three acts. In Act 1 the family returns from the funeral of Bernarda's second husband and the house is sealed for mourning. In Act 2 tension grows around Pepe's visits to Angustias, the harvest workers' song, and the discovery of a stolen portrait. In Act 3 Adela and Pepe meet, Martirio denounces them, a shot is fired, and Adela hangs herself believing Pepe dead. Bernarda's last word is a demand for silence. Remember **tres unidades** (one place, one day-night span in each act, one main action), and that the **acotaciones** (stage directions) describe white walls, thick and bare.

Symbols in the play

Casa: prison and convent; the white walls hide violent feelings.

Bastón (Bernarda's cane): authority; Adela breaks it, then dies.

Caballo garañón (the stallion kicking in the stable): male sexuality that cannot be contained.

Verde (Adela's green dress) and **luto negro**: desire and life against mourning and death.

Agua y calor: thirst, heat and a village of wells (no river) suggest stagnation.

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Themes and terms

- El sistema patriarcal and **el machismo**: men are absent but rule through the women's fear.
- La honra** and the public versus private image: what neighbors say matters more than what people feel.
- La construcción del género: women are defined by marriage and virginity.
- Las divisiones socioeconómicas: Angustias's money, the servants and the harvest workers.
- Tragedia** and **falla trágica**: Bernarda's pride (hubris) causes the catastrophe; **ironía**: she shouts for silence while the truth screams.

EXAMPLE 1: SHORT-ANSWER RESPONSE

Explique el simbolismo del bastón de Bernarda y cómo se relaciona con el tema del sistema patriarcal.

SOLUTION

- Identify the symbol and what it stands for.
- Give an event: Adela breaks it in Act 3.
- Link to the patriarchal system and its irony.
- Model answer: El bastón de Bernarda es un **símbolo** de su autoridad, ya que la madre lo usa para imponer disciplina. Cuando Adela lo rompe en el tercer acto, la hija rechaza simbólicamente el poder que controla a las mujeres. Sin embargo, Bernarda actúa como un hombre y mantiene el sistema patriarcal incluso sin marido. La **ironía** es que una mujer reproduce la opresión contra su propia familia.

"Prendimiento de Antoñito el Camborio en el camino de Sevilla." This poem from the Romancero gitano (1928) imitates the traditional Spanish **romance**: eight-syllable lines (**verso octosílabo**) with **rima asonante** in the even lines and the odd lines unrhymed. It starts **in medias res**: Antonio is already walking toward Seville, a rod of wicker in hand, and later the Civil Guard arrests him under an elm. A poetic voice then questions his identity: if he were a real Camborio, he would have fought. The Gypsy is a symbol of the free, marginalized individual; the guards symbolize state power. The ending shows the guards drinking lemonade while the sky shines like a horse's croup, an image mixing ordinary and mythic.

EXAMPLE 2: COMPARISON MODEL

Write a thesis comparing the treatment of power in La casa de Bernarda Alba and "Prendimiento de Antoñito el Camborio."

SOLUTION

- Thesis: shared theme plus difference in setting or form.
- Model: Tanto la obra de teatro como el poema muestran cómo el poder institucional o social destruye a los individuos que quieren ser libres: en La casa de Bernarda Alba, la autoridad de una madre y de la honra aplasta a Adela, y en el "Prendimiento," la Guardia Civil captura a un gitano. La diferencia es que el drama muestra el conflicto desde dentro de una casa, mientras que el romance lo narra con imágenes líricas y ambiguas.

Compare with	Shared idea	Link
Tomás Rivera, ...y no se lo tragó la tierra	Marginalization, family, community	Las divisiones socioeconómicas
Lorca, "Romance de la luna, luna"	Same ballad form and mythic imagery	verso octosílabo, símbolo
Anonymous "Romance de la pérdida de Alhama"	Traditional romance and loss	rima asonante
Dragún, El hombre que se convirtió en perro	Theater of the absurd on power and work	sátira, hipérbole

Common mistakes

- Do not summarize the play act by act. Choose a symbol, scene or stage direction and explain its effect. Do not say Pepe is a character on stage: his absence is the point. Do not claim the poem has fixed rhyme in all lines; the rhyme is assonant in the even lines.

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Practice

SET A Check Your Understanding

Answer in complete sentences. Use Spanish unless told otherwise.

1. ¿Qué es una acotación y por qué es importante en La casa de Bernarda Alba?
2. Identify Adela's role and explain why her ending is tragic.
3. Explique qué simboliza el caballo garañón.
4. Describe the form of "Prendimiento de Antoñito el Camborio" (line length, rhyme, beginning).
5. ¿Cómo representa Lorca la honra y el qué dirán en la obra?

SET B Exam-Style Multiple Choice

Choose the best answer for each question.

6. Lea: «Habitación blanquísima. Los muros son gruesos. Las puertas, con cortinas. Silencio.» ¿Qué efecto crea esta acotación inicial?
 - (A) Una escena de fiesta y música
 - (B) Un ambiente de naturaleza abierta
 - (C) Una sátira del mundo de la ciudad
 - (D) Una atmósfera de encierro, frialdad y control
7. ¿Cuál es la falla trágica de Bernarda?
 - (A) Su falta de dinero
 - (B) Su orgullo y su obsesión por controlar las apariencias
 - (C) Su ignorancia de la muerte
 - (D) Su amor excesivo por Pepe
8. En el poema de Antoñito, la expresión «Antonio, ¿quién eres tú?» sirve para
 - (A) cuestionar la identidad y el valor del gitano
 - (B) describir el camino a Sevilla
 - (C) presentar a la Guardia Civil como héroes
 - (D) explicar el origen del limón
9. ¿Qué tema comparten La casa de Bernarda Alba y el "Prendimiento"?
 - (A) La celebración de la cosecha
 - (B) El éxito económico
 - (C) La opresión de un individuo por un poder social o institucional
 - (D) La nostalgia de la infancia
10. La ausencia física de Pepe el Romano en escena contribuye a
 - (A) mostrar que la obra no tiene conflicto
 - (B) crear un tono de humor
 - (C) indicar que ocurre en una ciudad grande
 - (D) convertirlo en símbolo del deseo y del poder masculino que domina a las mujeres

SET C Apply and Extend

Write a full response for each task. Model responses with scoring points are in the answer key.

11. Short answer (5 to 7 sentences, Spanish): Analice cómo se relaciona el tema de la tradición y la ruptura con Adela.
12. Short answer (4 to 6 sentences): Explain how the images at the end of "Prendimiento" (guards drinking lemonade, sky like a horse) convey the poet's attitude.
13. Thesis plan: Escriba una tesis y dos puntos de apoyo sobre cómo La casa de Bernarda Alba critica el machismo y la honra.

7.2 Unit 6 Texts, Part 2: The Poets of the Americas

Unit 6 closes with five twentieth-century poems from the Americas that explore alienation, mixed heritage and women's voices. This lesson gives each poem's voice, form, devices and themes, and teaches you to compare them.

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The poems at a glance. The twentieth century broke from Modernismo with vanguard experiments, Surrealism, Afro-Caribbean poetry that imitates drums and speech, and women poets who spoke against the patriarchal system. Always start with the **voz poética** (who speaks, to whom) and the theme, then name form and devices.

Poem	Poet and context	Voice and form	Core idea
"Walking around"	Pablo Neruda, Chile; city alienation (surrealist influence)	First person, verso libre, enumeración, asíndeton	The speaker is tired of being a human in a mechanical, ugly city
"Balada de los dos abuelos"	Nicolás Guillén, Cuba; Afro-Cuban poetry	Two grandfathers (Black and white); estribillo, aliteración, gradación	Mestizo identity: two ancestries united in one speaker
"Mujer negra"	Nancy Morejón, Cuba; after the Revolution	First person, verso libre; history from slavery to the present	A Black woman narrates memory, rebellion, and collective belonging
"A Julia de Burgos"	Julia de Burgos, Puerto Rico	Self-address; desdoblamiento, antítesis	The authentic self rejects the social mask
"Peso ancestral"	Alfonsina Storni, Argentina	Apóstrofe to a man; endecasílabo with pie quebrado	The inherited weight of women's suffering shown by a single tear

Neruda. In "Walking around," the speaker confesses that he is tired of being a man. The city offers tailors, cinemas and barbershops, and he moves through them withered and numb. The poem uses **enumeración** (lists of places and objects), **imágenes** that are unexpected and sometimes grotesque, and **antítesis** between the desire for rest (stones, wool) and the pressures of modern life. Its form is **verso libre**. The title is in English, a sign of the modern, international city. The end imagines a playful rebellion against social respectability. The theme: dualidad del ser, introspección and the individual in the environment.

Neruda quick card

Voice: a solitary, weary "yo".

Devices: enumeración, asíndeton, imagen, antítesis, sinestesia, paradoja, verso libre.

Context: surrealism and Residencia en la tierra; modern urban alienation.

Comparisons: Lorca's poem about New York or Rome; "Lonely Metropolis" (art); Machado's wandering speaker.

Guillén and Morejón: mestizaje and memory. Guillén's ballad is built on a **estribillo**: the names of the two grandfathers (Federico and Facundo) alternate like a refrain. The speaker sees both ghosts at his side; one carries a spear and a drum, the other a collar and armor. Sounds repeat (**aliteración**) and the closing lines grow shorter in **gradación** as the two figures sing together. Morejón's "Mujer negra" begins with the memory of the sea crossing and the lost coast; the speaker rebels, flees, and finally says "we" in a new society. Compare how both poems move from separate ancestry to united identity.

EXAMPLE 1: SHORT-ANSWER RESPONSE

Explique cómo usa Guillén el estribillo y la gradación para presentar la identidad mestiza.

SOLUTION

Name the devices.

Describe what they do in the poem.

Link to the theme of mestizaje.

Model answer: Guillén usa el **estribillo** de los nombres de los abuelos para equilibrar las dos herencias, africana y europea. La **gradación** del final, en que las frases se acortan y los verbos suben en intensidad, muestra que los dos abuelos se igualan y cantan juntos. Así, el poeta transforma un conflicto histórico en una identidad unida.

Burgos and Storni: women's voices. In "A Julia de Burgos," the speaker addresses the social, polite version of herself. She contrasts "tú" (a doll, a lady of society, belonging to a husband) with "yo" (life, force, woman belonging to no one). This **desdoblamiento** dramatizes the conflict between public image and authentic self; **enumeración** and **antítesis** drive the argument. Storni's "Peso ancestral" addresses a man who says that men in his family never cry; a tear falls into her mouth like poison in a small cup, and she feels centuries of pain. The poem uses **apóstrofe**, **imagen**, and the contrast between hard male stoicism and female suffering.

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Paragraph recipe for poem comparison

Tesis: [Poema A] y [Poema B] exploran [tema], pero uno [diferencia] y el otro [diferencia].

Para cada poema: voz poética, recurso, cita corta, efecto.

Conexión: el sistema patriarcal, la dualidad del ser, las sociedades en contacto.

Cierre: why the difference matters to the poet's message.

EXAMPLE 2: COMPARISON MODEL

Write a thesis comparing the divided self in Burgos's poem and Neruda's "Walking around."

SOLUTION

Identify the shared concept and the key difference.

Model: Los dos poemas presentan un yo dividido, pero Burgos lo expresa como un enfrentamiento directo con una máscara social impuesta a la mujer, mientras que Neruda lo expresa como cansancio y alienación ante la vida urbana moderna. Para Burgos, la solución es afirmar su libertad; para Neruda, es soñar con una rebeldía imposible.

Exam tip

With poems, quote a few words, name a device in Spanish (apóstrofe, estribillo, enumeración), and explain the effect. Match every comparison to a Unit 6 concept: la dualidad del ser, la construcción del género, las sociedades en contacto, el individuo en su entorno.

Practice

SET A Check Your Understanding

Answer in one to three sentences. Use Spanish unless told otherwise.

- ¿Qué siente el hablante de "Walking around" y cómo lo expresa con la enumeración?
- Name the two grandfathers in Guillén's poem and explain what they represent.
- En "Mujer negra," ¿cómo cambia la voz de "yo" a "nosotros" y por qué es importante?
- Explain the contrast between "tú" and "yo" in Burgos's poem.
- ¿Qué significa la lágrima en "Peso ancestral"?

SET B Exam-Style Multiple Choice

Choose the best answer for each question.

- Lea: «Entro en tiendas, cines, ascensores, oficinas; todo es gris, y yo, como un mueble cansado, solo quiero descansar.» ¿Qué recurso se usa principalmente en esta cita original?
 - La aliteración, que imita un tambor
 - La enumeración, que expresa la monotonía de la ciudad
 - El estribillo, que repite un nombre
 - La apóstrofe, que se dirige a un hombre
- En "Balada de los dos abuelos," la repetición de los nombres cumple la función de
 - estribillo que equilibra las dos herencias
 - recurso para presentar a un narrador no fidedigno
 - descripción realista de una ciudad moderna
 - crítica al sistema educativo
- ¿Qué tema comparte "Mujer negra" con "Balada de los dos abuelos"?
 - La soledad en una gran ciudad
 - La relación de un hombre con su padre
 - La identidad afrocubana en un contexto histórico de sociedades en contacto
 - La crítica a la monarquía española

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9. En "A Julia de Burgos," el uso de «tú» y «yo» es un ejemplo de
 - (A) flashback a la infancia
 - (B) narrador testigo
 - (C) un diálogo entre dos hermanas
 - (D) desdoblamiento que contrasta la apariencia social con la identidad auténtica
10. ¿Qué efecto tiene la imagen de una lágrima como veneno en un vaso pequeño en "Peso ancestral"?
 - (A) Concentra el dolor ancestral de la mujer en un objeto pequeño y sorprendente
 - (B) Describe una receta de cocina
 - (C) Muestra que el hombre es feliz
 - (D) Anuncia una celebración

SET C Apply and Extend

Write a full response for each task. Model responses with scoring points are in the answer key.

11. Short answer (5 to 7 sentences, Spanish): Compare cómo "A Julia de Burgos" y "Peso ancestral" presentan el sistema patriarcal.
12. Short answer (4 to 6 sentences): Explain how Morejón uses a first-person voice to represent history, and name one device.
13. Thesis plan: Escriba una tesis y dos apoyos para comparar "Walking around" con un poema de Guillén sobre el individuo y su entorno.

Answers Unit 6: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

7.1 Unit 6 Texts, Part 1: Garcia Lorca

SET A · CHECK YOUR UNDERSTANDING

1. Model answer: Una acotación es una indicación del autor sobre decorado, gestos o ambiente. En esta obra son importantes porque describen la casa blanca, los muros gruesos y el silencio, de modo que el espacio expresa el encierro de las mujeres. Scoring: definition (1), example or effect (1).
2. Model answer: Adela is the youngest daughter, the one who rebels and loves Pepe in secret. Her ending is tragic because she believes Pepe is dead after Martirio's lie and takes her life, killed by the repression she defied. Credit for role, event and meaning.
3. Model answer: El caballo garañón simboliza el deseo sexual y la fuerza natural que no se puede controlar. Los golpes contra el establo reflejan la tensión de las hijas encerradas, especialmente de Adela. Scoring: meaning and link to the theme.
4. Model answer: The poem is a romance: octosyllabic lines, assonant rhyme in the even lines, unrhymed odd lines. It begins in medias res, with Antonio already on his way to Seville. Credit for line length, rhyme pattern and starting technique.
5. Model answer: La honra es la reputación pública. Bernarda quiere que el pueblo vea una casa perfecta, aunque dentro haya dolor. Por eso oculta la verdad, y al final pide silencio incluso ante la muerte de Adela, para proteger la imagen. Scoring: define honra, link to Bernarda, give evidence.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. D. White walls, thick walls and silence evoke enclosure and cold control. A, B and C describe settings or tones that the stage direction does not contain. The tempting A fails because there is no festivity.
7. B. Pride and obsession with appearances lead Bernarda to deny reality and cause Adela's death. A is a plot detail, not a flaw; C is wrong because nobody ignores death; D is false, Pepe is Adela's love.
8. A. The question calls into doubt who Antonio really is and whether he lives up to the Camborio name. B is wrong because the poem is sympathetic to Antonio; C and D are details with no relation to the question.
9. C. Both works show power (family honor, the Civil Guard) crushing someone who wants freedom. A, B and D are not themes of either text.
10. D. Because he never appears, Pepe becomes an idea: male desire and authority that everyone talks about. A is wrong since conflict is central; B and C have no support in the play.

SET C · APPLY AND EXTEND

11. Model response: Adela representa la ruptura porque rechaza el luto y la autoridad de Bernarda. Se pone el vestido verde, desafía el bastón y se entrega a su deseo con Pepe. La tradición, en cambio, está en Bernarda, que defiende el honor y el silencio. El conflicto termina con la muerte de Adela, lo que sugiere que la tradición, aunque cruel, aplasta a quien intenta romperla. Scoring: theme link (1), two textual details (2), commentary (1). To raise: connect to the Second Republic's tensions.
12. Model response: The guards drinking lemonade is an ordinary, almost trivial act that contrasts with the arrest of a man, showing the indifference of authority. The shining sky like a colt's croup is a mythic, lyrical image that makes the night grand and ominous. Together they suggest the poet's sympathy for the fallen Gypsy and criticism of the state. Scoring: two images (2), contrast (1), attitude (1).
13. Model response: Tesis: Lorca critica el machismo y la honra al mostrar que una sociedad que valora las apariencias destruye el deseo y la libertad de las mujeres. Apoyo 1: Pepe, ausente, domina por medio de la competencia entre las hermanas. Apoyo 2: el final, con el grito de silencio de Bernarda, prioriza la reputación sobre la verdad. Scoring: arguable thesis (1), two supports with evidence (2), link to theme (1).

7.2 Unit 6 Texts, Part 2: The Poets of the Americas

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SET A · CHECK YOUR UNDERSTANDING

1. Model answer: Siente cansancio y alienación en la vida urbana. La enumeración de lugares y objetos (sastrerías, cines, tiendas) muestra una ciudad llena de cosas que lo asfixian. Scoring: feeling (1), device and effect (1).
2. Model answer: They are Federico, the white grandfather, and Facundo, the Black grandfather. They represent the European and African ancestries of Cuban identity, which the speaker unites in himself. Credit for both names and the meaning.
3. Model answer: The speaker begins with an individual memory of slavery and rebellion and ends by marching with the people; the change of pronoun shows a movement from personal suffering to collective belonging in a new society. Credit for naming the shift and its meaning.
4. Model answer: "Tú" is a social mask, polite, hypocritical and belonging to a husband or master; "yo" is the authentic woman, free and honest. This contrast dramatizes the conflict between public image and true self (desdoblamiento).
5. Model answer: La lágrima simboliza el dolor acumulado de generaciones de mujeres y la emoción que el hombre no se permite. Al caer en su boca como veneno, se vuelve una imagen de sufrimiento heredado. Scoring: meaning (1), connection to gender (1).

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. The list of places and objects, with no connecting words, is enumeration and conveys sameness. A (alliteration with drums) belongs to Afro-Caribbean sound poems; C needs a repeated name; D needs an addressee.
7. A. The names Federico and Facundo return like a refrain, balancing the two ancestries. B and C do not fit a poem of ancestors; D is irrelevant.
8. C. Both poems explore Afro-Cuban identity shaped by contact between Africa and Europe. A is Neruda's theme; B is not in either poem; D is not a theme here.
9. D. The two pronouns split the speaker into a social self and an authentic self. A and B are narrative devices not in the poem; C misreads the pronouns as two people with a conversation.
10. A. The small cup and the poison compress centuries of pain into one concrete image. B reverses the tone; C and D are unrelated to the poem's mood.

SET C · APPLY AND EXTEND

11. Model response: Burgos y Storni critican el sistema patriarcal, pero con estrategias distintas. Burgos separa a la mujer social, que pertenece a un marido, de la mujer libre, que se pertenece a sí misma, y usa el desdoblamiento y la antítesis. Storni se dirige a un hombre y muestra, con la imagen de la lágrima, que la mujer carga un dolor heredado. Las dos autoras reclaman una identidad auténtica. Scoring: shared theme (1), device for each (2), difference (1). To raise: add the context of the early twentieth century.
12. Model response: Morejón uses a first-person voice that recalls the sea crossing, slavery, flight and rebellion, so one woman carries a people's history. The shift to "we" turns individual memory into collective experience. Devices: anaphora and enumeration of events, free verse. Scoring: history (1), voice (1), device (1), effect (1).
13. Model response: Tesis: Neruda y Guillén muestran la relación del individuo con su entorno, pero Neruda expresa alienación en una ciudad moderna, mientras que Guillén afirma pertenencia a una historia compartida. Apoyo 1: en Neruda, la enumeración muestra un mundo urbano asfixiante. Apoyo 2: en Guillén, el estribillo y la gradación unen dos herencias. Scoring: contrast thesis (1), two supports (2), device named (1).

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Unit 7: El Boom latinoamericano.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

8.1 Unit 7 Texts, Part 1: Borges, Cortazar, and Fuentes

Unit 7 gathers the stories that made Latin American fiction famous worldwide. This lesson covers four of them: "Borges y yo" and "El Sur" (Jorge Luis Borges), "Chac Mool" (Carlos Fuentes) and "La noche boca arriba" (Julio Cortázar), all built on doubles, shifting time and an uncertain reality.

The **Boom latinoamericano** names the 1960s and 1970s, when novelists and story writers from Argentina, Mexico, Colombia, Peru and elsewhere found readers across the world. They shared a taste for experiment: time that loops or splits, narrators who cannot be trusted, and a reality in which the impossible can happen. Borges wrote earlier but prepared the ground. The exam expects you to connect a text to its movement, so learn to say why a story is typical of the Boom, not only what happens in it.

Core terms for Unit 7

lo fantástico (the fantastic): an impossible event enters an otherwise ordinary world and the reader hesitates between a natural and a supernatural explanation.

realismo mágico (magical realism): the impossible is described calmly, as if it were normal, so characters do not find it shocking.

ambigüedad (ambiguity): the text supports two readings at once, for example dream or reality.

desdoblamiento (doubling): one self splits into two, or a character has a double.

tiempo lineal / tiempo circular: time moving forward once, or returning to its start.

flashback, suspenso, atmósfera, símbolo, prefiguración (a detail that hints at the ending).

Start every analysis with four questions: Who tells the story and from where? How is the plot ordered? Where does the impossible enter? What idea does that choice serve? The table summarizes the four texts.

Text	Narrator and structure	Fantastic element	Central themes
"Borges y yo"	First person; very short reflection that builds to a paradox	No event; the self splits into a private "yo" and a public "Borges"	Duality of the self, public versus private image, literary creation
"El Sur"	Third-person omniscient; hospital, then a journey south that may be a delirium	Two possible realities; the ending may be a dying dream	Argentine identity, criollo nostalgia, machismo, time and space, fate
"Chac Mool"	Frame narrator reads a dead friend's diary; flashbacks	A pre-Hispanic statue comes to life and takes over	Linear and circular time, power relations, the Aztec past inside modern Mexico City
"La noche boca arriba"	Third person, alternating two scenes that merge	A motorcyclist's hospital fever and an Aztec hunt trade places	Construction of reality, time and space, sacrifice

"Borges y yo" is a first-person meditation. The narrator says that things happen to "the other one", Borges, whose name appears on lists of professors and in dictionaries, while the narrator walks the streets of Buenos Aires and enjoys small pleasures. The narrator slowly gives his tastes and habits to the other, because the writing belongs to the public figure, and the closing lines refuse to say which of the two writes the page. The device is **paradoxical ambiguity**: the text is written by the very self it says has taken the writing away.

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"**El Sur**" follows Juan Dahlmann, a modest library employee of Buenos Aires who is proud of his gaucho ancestor more than of his German one. A head wound on a freshly painted window becomes a fever, and the narration blurs: the train trip to his family's ranch may be real or may be the dream of a dying man. When a young man provokes him in a country store, he accepts a knife duel he cannot win, because a death on his own terms fits his romantic idea of the South. Notice the **prefiguración** (the earlier wound and the book of tales he carries) and the contact between city and countryside.

"**Chac Mool**" begins with a funeral: Filiberto has drowned, and a friend reads his diary. Filiberto buys a Chac Mool figure, it appears to soften, grows hair and speaks, and gradually turns him into its servant. The modern office worker is ruled by an ancient god, so the story shows **circular time**: the past returns and reverses the power relation. The diary gives the fantastic a documentary look.

"**La noche boca arriba**" alternates two scenes. A man crashes his motorcycle in a modern city and is operated on; in his fever he flees through a jungle from enemies who hunt men for ritual sacrifice. The smells, sounds and sensations of the jungle are so concrete (**sinestesia**) that the ending, where the sacrificial knife appears and the hospital proves the dream, reverses which world is real. Cortázar adds **suspense** so the reader lives in both times at once.

Template for a Unit 7 text explanation

1. Name author, title, period (Boom, 20th century) and genre.
2. State the theme in one sentence with a verb: "El cuento muestra cómo..."
3. Give two quotations or precise moments and name the device in each.
4. Explain the effect: what does the device make the reader feel or think?
5. Close by linking to context (Argentina, Mexico, indigenous heritage, Latin American Boom).

EXAMPLE 1

Prompt (Question 1 style): Explain how Cortázar develops the theme of the construction of reality in "La noche boca arriba". Identify author and period, and give examples.

SOLUTION

Identify: Julio Cortázar, Argentine author of the Boom (20th century), writes a fantastic story.

Thesis: reality is not fixed; the text makes the reader accept first one world and then the other.

Example 1: the alternation of hospital and jungle with the same sensations (smell, fear, thirst), so each scene feels equally real.

Example 2: the ending reveals that the hospital was the dream and the sacrifice the truth, a reversal that shows the reader had no reliable proof.

Model response: "Cortázar, escritor del Boom, desarrolla en 'La noche boca arriba' la idea de que la realidad es una construcción. Al alternar el hospital con la selva y describir ambos con sensaciones físicas, el autor hace que los dos mundos parezcan verdaderos. Al final, el motociclista descubre que la vida moderna era el sueño; así, el lector entiende que no hay una realidad segura."

EXAMPLE 2

Prompt (comparison): Compare how "Chac Mool" and "El Sur" use ambiguity to treat time.

SOLUTION

Shared device: both texts leave open whether the impossible happened.

Fuentes: the diary and the frame let the reader doubt the statue's life; time is circular, the Aztec past returns and dominates the present.

Borges: the fever hides when the journey begins; time is bent, the hero reaches the past he longs for (the gaucho duel) at the moment of death.

Difference: in Fuentes the past is threatening and takes power; in Borges it is desired and chosen.

Common mistakes

Do not retell the plot: summary earns little. Do not say the narrator "lies" in a fantastic text; say the text is ambiguous. Do not call every impossible event magical realism: in Cortázar and Borges the impossible disturbs, which is closer to the fantastic. Always name the device and its effect.

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Practice

SET A Check Your Understanding

Answer each question in one to three sentences. Use Spanish if you can; English is acceptable for practice.

1. What is the difference between lo fantástico and realismo mágico? Give one text from this lesson for each tendency.
2. In "Borges y yo", what is the paradox of the final sentence?
3. Name two details in "El Sur" that prefigure the final knife duel.
4. Why does the diary form matter in "Chac Mool"?
5. Which sensory device in "La noche boca arriba" makes the jungle scenes believable?

SET B Exam-Style Multiple Choice

Choose the best answer. Each stimulus is an original practice text.

6. Lea el fragmento original.
"Despierto en la sala blanca y escucho la lluvia, pero el olor a humo y a barro me sigue. No sé si la lluvia cae sobre el techo del hospital o sobre las hojas anchas de aquella selva."
¿Qué recurso domina el fragmento?
(A) La hipérbole, porque exagera la lluvia
(B) La ambigüedad entre dos realidades, reforzada por sensaciones físicas
(C) El narrador omnisciente que explica toda la trama
(D) La ironía dramática sobre el final del personaje
7. En "Borges y yo", ¿qué efecto produce que el narrador dé sus gustos "al otro"?
(A) Muestra que el escritor público absorbe poco a poco al yo privado
(B) Demuestra que el narrador odia su ciudad natal
(C) Indica que el autor escribe un cuento de aventuras
(D) Revela que el narrador es un personaje inventado por otro autor
8. Lea.
"La estatua tenía ahora un color más vivo y, en las mañanas, el piso aparecía húmedo, aunque nadie había abierto una ventana."
En "Chac Mool", un detalle así funciona principalmente como
(A) flashback que cuenta la infancia del protagonista
(B) descripción costumbrista de la ciudad moderna
(C) prefiguración que anuncia el despertar del dios
(D) diálogo que revela el origen social del protagonista
9. ¿Qué función tiene la estructura de alternancia en "La noche boca arriba"?
(A) Separar claramente el sueño de la realidad
(B) Resumir la historia del imperio azteca
(C) Sustituir la acción por una reflexión filosófica del narrador
(D) Mostrar que los dos mundos se parecen y que el lector no puede decidir cuál es verdadero
10. En "El Sur", el duelo final con cuchillo se relaciona con el tema de la identidad argentina porque
(A) Dahlmann rechaza su origen y desea ser europeo
(B) el narrador condena la violencia del campo
(C) Dahlmann elige un destino heroico asociado con su ancestro gaucho
(D) el duelo prueba que el protagonista domina el cuchillo

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SET C Apply and Extend

Write a developed response for each task (about 120 to 180 words for tasks 1 and 2, and one paragraph for task 3). Each model answer lists the scoring points.

- Question 1 style (15 minutes): Explain how Fuentes develops the theme of power relations in "Chac Mool", using at least two examples and identifying author and period.
- Compare the point of view in "Borges y yo" and "El Sur". How does each narrator's position shape the theme of identity?
- Write a thesis and two topic sentences for an essay comparing "La noche boca arriba" with the Aztec heritage theme in "Chac Mool".

8.2 Unit 7 Texts, Part 2: García Márquez, Rulfo, Quiroga, and others

The second half of Unit 7 moves from the fantastic to rural and small-town worlds: two stories by Gabriel García Márquez, Juan Rulfo's "No oyes ladrar los perros" and Isabel Allende's "Dos palabras", with Horacio Quiroga's "El hijo" (a Unit 5 text) as a frequent comparison.

These four required stories give the Boom its regional voice. Their authors write about villages, plains and dry hills, and about nature and death, but they do so with great artistic control. García Márquez uses **realismo mágico** in one story and strict **realismo** in the other. Rulfo builds a dark, almost bare atmosphere. Allende, writing later and from exile, makes the power of language the subject. Quiroga is a Unit 5 author, yet "El hijo" is a standard comparison for stories about fathers, sons and the jungle or the countryside.

Text	Narrator and setting	Key devices	Themes
"La siesta del martes" (García Márquez)	Observing narrator; train through banana plantations, then a hot sleepy town	Description, ambiente, flashback, dialogue, realism, verosimilitud	Socioeconomic divisions, family relations, patriarchal system, societies in contact
"El ahogado más hermoso del mundo" (García Márquez)	Observing, collective village voice; a poor seaside community	Hyperbole, description, dialogue, desdoblamiento of the village	Individual and community, interpersonal relations, transformation
"No oyes ladrar los perros" (Rulfo)	Omniscient narrator; a father carries his wounded son through a night landscape	Dialogue, tono, ambiente, atmósfera, prefiguración	Family relations, love and contempt, communication or lack of it
"Dos palabras" (Allende)	Omniscient narrator; a land of civil war and public squares	Hyperbole, gradación, crónica, desenlace, ambiente	Construction of gender, power relations, communication, transformation

Vocabulary cluster: atmosphere and tone

ambiente (setting and social surroundings) and **atmósfera** (the mood they create).

tono (the author's attitude): sombrío, irónico, tierno, solemne.

narrador observador: reports only what can be seen and heard, without entering minds.

narrador omnisciente: knows thoughts and the whole story.

verosimilitud: the story seems believable inside its own world.

hipérbole, gradación, símil, epíteto.

"La siesta del martes": A woman in a plain black dress and her young daughter ride a train through the heat to a town where the woman's son has died. During the siesta she asks the priest for the cemetery key. The son, accused of theft, was shot by a neighbor. The narrator never says that the mother weeps; the story speaks through the heat, the stares of the crowd that gathers and her calm dignity. That restraint is the point: social inequality and grief are shown, not announced, and the closing image of the two walking out into the sun under one parasol shows pride defying a hostile community.

"El ahogado más hermoso del mundo": A drowned man washes ashore and the village women dress him and imagine his life. Their imagination fills his huge body with virtues, and he is named Esteban. The village paints its houses and plants flowers in his honor before returning him to the sea. The story exaggerates his size (hipérbole) and treats the impossible calmly, which is the signature of magical realism. Compare it with the sober "La siesta del martes": the same author moves between realism and magic to show how a community defines itself by what it admires and what it lacks.

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"No oyes ladrar los perros": A father carries his grown son through the dark toward a town where a doctor may help. The son is wounded and, as the dialogue shows, has lived by violence. The father keeps asking if the son hears the dogs, because barking would mean the town is near. The dialogue is sparse, and the father's tenderness and anger collide: he says he helps for the mother's sake, not the son's. The tone is bleak, and the rhythm of the walking sentences feels like the journey. The ending withholds explicit confirmation of the son's fate, a gap the reader must fill (a typical inference question).

"Dos palabras": Belisa Crepusculario, a poor woman who sells words in markets, is hired by a feared Colonel who wants the presidency. She gives him a speech and two secret words just for him. The story is a **crónica**-like tale with hyperbole, but it also questions power: a man of weapons is controlled by language, and Belisa, who began with no rights, becomes the author of a man's change. Compare Allende's feminist angle with the male-centered world of Rulfo.

Comparison frame for two Unit 7 stories

Shared theme: name it in one clause (family communication, community, power).

Difference 1: narrator and point of view.

Difference 2: key device and its effect.

Link to context: region, class or gender.

Connector bank: mientras que, en cambio, de modo similar, ambos textos, por el contrario.

EXAMPLE 1

Prompt: Explain how the narrator's point of view in "La siesta del martes" shapes the reader's understanding of the mother.

SOLUTION

Identify the point of view: an observing narrator who reports external facts.

Evidence: the clothing, the heat, the villagers watching, her short exact requests.

Effect: the reader infers grief and dignity from behavior, which respects her privacy and adds force.

Model response: "En 'La siesta del martes', García Márquez usa un narrador observador que describe lo que se ve y se oye, pero no revela los pensamientos de la madre. Por eso el lector deduce su dolor y su orgullo por su silencio, su vestido de luto y la mirada de la gente. El efecto es una dignidad sobria que contrasta con la hostilidad de la comunidad."

EXAMPLE 2

Prompt: Compare the family bond in "No oyes ladrar los perros" and "El hijo" (Quiroga).

SOLUTION

Shared theme: a father's love for a son in a harsh landscape.

Rulfo: the love is mixed with contempt and the son is a burden; dialogue and darkness.

Quiroga: the father trusts the son with freedom and his dream turns to loss in the jungle, with irony in the ending.

Both: nature is indifferent; the family bond ends in grief.

Model response: "En ambos cuentos el amor paterno enfrenta un paisaje hostil. Sin embargo, en Rulfo el padre acusa al hijo mientras lo carga, mientras que en Quiroga el padre confía en el hijo y su ilusión se rompe por la naturaleza."

Exam tip

When a prompt names a narrator type, spend half your paragraph on the effect, not the label. "Narrador observador" earns a point only if you add what the reader must infer.

Practice

SET A Check Your Understanding

Answer in one to three sentences.

1. What does it mean that the narrator of "La siesta del martes" is an observer?
2. Which exaggerated detail in "El ahogado más hermoso del mundo" shows *hipérbole*, and what does it reveal about the village?
3. In "No oyes ladrar los perros", why does the father repeat his question about the dogs?
4. What does Belisa sell in "Dos palabras", and why is that significant for the theme of power?
5. Why is Quiroga's "El hijo" a useful comparison text for Rulfo's story?

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SET B Exam-Style Multiple Choice

Choose the best answer. Stimuli are original practice texts.

6. Lea.
"Subió al tren con su hija, sin una sola queja. Nadie vio sus manos temblar; solo el sombrero, que apretaba contra el pecho."
El narrador de este fragmento es
(A) observador, porque muestra gestos externos sin explicar sentimientos
(B) omnisciente, porque entra en los pensamientos de la mujer
(C) protagonista, porque habla de sí mismo
(D) testigo colectivo, porque usa la primera persona del plural
7. En "El ahogado más hermoso del mundo", la transformación del pueblo muestra principalmente
(A) la burla hacia la ingenuidad de las mujeres
(B) el rechazo de la comunidad a lo extraño
(C) el miedo de los pescadores al mar
(D) cómo un ideal compartido puede cambiar a una comunidad pobre
8. Lea.
"-¿No oyes nada? -preguntó el hombre.
-Nada -dijo el hijo, con voz débil.
-Pues tienes que oír. Estamos cerca."
El diálogo sirve para
(A) mostrar la hostilidad del pueblo
(B) describir con detalle el paisaje
(C) revelar la tensión entre esperanza del padre y debilidad del hijo
(D) anunciar un cambio de narrador
9. En "Dos palabras", el hecho de que el Coronel dependa de Belisa muestra que
(A) la fuerza militar es suficiente para gobernar
(B) las mujeres deben obedecer a los hombres armados
(C) el pueblo desprecia la política
(D) el lenguaje puede dominar a quien tiene el poder político
10. ¿Qué rasgo comparten "La siesta del martes" y "No oyes ladrar los perros"?
(A) Un ambiente áspero que refleja relaciones familiares tensas o dolorosas
(B) Un narrador en primera persona
(C) Elementos fantásticos y sobrenaturales
(D) Un final claro y feliz

SET C Apply and Extend

Write a developed response for each task.

11. Question 1 style (15 minutes): Explain how García Márquez develops the theme of the individual and the community in "El ahogado más hermoso del mundo" with two textual examples.
12. Compare the role of communication in "No oyes ladrar los perros" and "Dos palabras".
13. Write the opening paragraph (thesis included) of an essay comparing "La siesta del martes" with "El hijo" on the theme of family in a hostile environment.

Answers Unit 7: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

8.1 Unit 7 Texts, Part 1: Borges, Cortazar, and Fuentes

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SET A · CHECK YOUR UNDERSTANDING

1. In the fantastic, the impossible shocks and leaves the reader hesitating ("La noche boca arriba"); in magical realism the impossible is told as normal and nobody is surprised. Chac Mool sits between them: Filiberto is afraid, but the narrative voice records the events in a plain documentary tone. A strong answer names the reaction of the characters as the test.
2. The narrator cannot say which of the two, the private self or the public Borges, writes the page, yet the page exists only because one of them wrote it. The text performs the split it describes, so reader and author are left with an unsolvable question. Naming it as ambiguity and desdoblamiento earns full credit.
3. Two possibilities: the wound from the freshly painted window, which brings fever and the sense that his death is near, and the book of tales he carries, which presents adventure and romantic fate. The wound sends him toward delirium; the book shapes his taste for a heroic death. Another valid detail is his admiration of the gaucho ancestor.
4. The diary lets Filiberto describe the events in his own voice and in dated entries, so the impossible seems documented, while the friend who reads it may be unreliable or biased. That mix of evidence and doubt keeps the reader uncertain. It also gives the story a frame about a modern man's death.
5. Sinesthesia and rich sensory detail: smells of the swamp, sounds in the dark, the feel of the ground and fear. These specifics make the jungle as concrete as the hospital, which prepares the final reversal of which world is real.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. The passage places a rain sound in two possible settings, hospital and jungle, and the smell of smoke and mud makes both feel physical, so the ambiguity is created by sensation. A is wrong because nothing is exaggerated; C is wrong because the narration is limited and uncertain, not all-knowing; D is wrong because the passage shows no irony between reader and character.
7. A. The narrator's tastes become part of the public figure's literary identity, so the private self shrinks. B is tempting because the narrator loves Buenos Aires, but the text praises it. C and D misread the form: it is a reflection, and the narrator is the author himself.
8. C. The statue's changing color and the mysterious damp signal that the figure is waking, which anticipates its taking over the house. A is wrong because no earlier time is narrated; B is wrong because the detail is fantastic, not documentary; D has no dialogue.
9. D. The scenes are told with equal sensory force, so the reader accepts both and cannot choose until the end, where the order flips. A is the opposite of the effect. B is wrong because the Aztec setting is a scene, not a history lesson. C is wrong because the story is a narrative of sensations.
10. C. Dahlmann, a city clerk, takes the knife duel as a gaucho death worthy of his heroic ancestor, which links personal fate with national identity. A reverses his pride in the criollo side. B is wrong because the narrator treats the choice with sympathy, not condemnation. D is wrong because he cannot fight with a knife; that is why the end is tragic.

SET C · APPLY AND EXTEND

11. Model response: "Carlos Fuentes, autor mexicano del Boom, desarrolla en 'Chac Mool' la idea de que el poder cambia de manos con el regreso del pasado. Al principio, Filiberto compra la estatua como objeto decorativo y la domina como dueño. Después, la figura cobra vida, le da órdenes y lo convierte en su sirviente, lo que invierte la relación. Además, el diario muestra que Filiberto pierde dinero, salud y libertad, y que una divinidad antigua vence al hombre moderno. Así, Fuentes sugiere que México no puede olvidar su raíz indígena." Scoring points: (1) author and period identified, (2) clear theme, (3) example of ownership at the start, (4) example of reversal, (5) explanation of what the examples mean, (6) contextual link to Mexico. To improve: name devices (diario, flashback, personificación) and analyze their effect.
12. Model response: "En 'Borges y yo', el narrador en primera persona habla desde dentro del conflicto, por lo que la identidad aparece como una lucha íntima entre el yo privado y el escritor público. En 'El Sur', el narrador omnisciente observa a Dahlmann desde fuera y desde dentro, y deja dudas sobre lo real, de modo que la identidad se muestra como un destino nacional que el héroe elige." Scoring points: accurate description of both points of view, link of each to identity, one concrete example each, clear comparison word (mientras que, en cambio). To improve, add that in both texts the narrator withholds certainty (ambiguity).
13. Model response: Thesis: "Aunque Cortázar y Fuentes recurren a lo fantástico, ambos usan el pasado azteca para cuestionar la modernidad: en Cortázar, el pasado ritual se impone como verdadera realidad; en Fuentes, domina a un hombre moderno." Topic sentence 1: "En 'La noche boca arriba', la alternancia de dos tiempos revela que el mundo azteca no era un sueño sino la verdad." Topic sentence 2: "En 'Chac Mool', la estatua revierte las jerarquías, pues el dios convierte al hombre urbano en servidor." Scoring points: arguable thesis with shared theme, one difference, two parallel topic sentences naming a text and a feature. A weak version would only say both stories have Aztec elements.

8.2 Unit 7 Texts, Part 2: Garcia Marquez, Rulfo, Quiroga, and others**SET A · CHECK YOUR UNDERSTANDING**

1. The narrator reports only what can be seen and heard and never enters the mother's mind. The reader must infer her grief from her black clothes, the heat, the crowd and her restraint. This technique produces dignity and tension, and it supports the theme of social inequality.
2. The drowned man is described as larger and more beautiful than any man in the village. The exaggeration shows the village's longing for beauty and meaning, since the women project their dreams on a stranger. It also leads to the village's transformation.
3. The dogs mean the town and the doctor are near, so the question carries hope and the mood of the night. The repetition shows the father's stamina and the son's silence, and gives rhythm to the journey. It also reveals the lack of communication between them.
4. She sells words, stories and speeches. This matters because the powerful Colonel needs her language to gain legitimacy, so a poor woman holds power through words. The story reverses the usual hierarchy of gender and class.
5. Both texts present a father and a son in a harsh natural setting and end in loss. They differ in tone and in how the father's love is expressed, so they allow a comparison of narrative voice, tone and family relations.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. A. The excerpt reports gestures (trembling hands, hat pressed to the chest) and says nothing about her thoughts, which defines an observing narrator. B is tempting because the emotion is clear, but it is inferred, not told. C and D are wrong because there is no first-person voice, singular or plural.
7. D. The village is poor and dull, and the shared admiration of Esteban makes it paint houses and plant flowers, so the community changes through a collective ideal. A is wrong because the narration is tender, not mocking. B is wrong because they welcome him. C is not a theme of the passage.
8. C. The man hopes and urges, the son barely answers, so the dialogue shows an emotional gap and physical weakness. A is wrong because no town is present. B is wrong because the excerpt contains no description. D is wrong because the narration stays the same.
9. D. The man who commands soldiers needs a woman's words to win people and gives in to her spell, so language dominates force. A and B repeat the Colonel's assumptions, which the story overturns. C has no support.
10. A. Both stories set family pain in harsh surroundings (heat and plantations, night and dry hills). B is wrong because both use third person. C is wrong because neither has a fantastic event. D is wrong because both endings are open or sorrowful.

SET C · APPLY AND EXTEND

11. Model response: "Gabriel García Márquez, autor colombiano de la segunda mitad del siglo XX, muestra en 'El ahogado más hermoso del mundo' cómo un grupo se une alrededor de un ideal. Al principio las mujeres limpian y visten al cuerpo; al imaginar su vida le ponen un nombre, Esteban, y lo hacen parte de la familia. Después el pueblo pinta las casas y siembra flores en su memoria. Así, el individuo extraño transforma la identidad colectiva." Scoring points: author and period; clear theme; example 1 (naming); example 2 (painting houses); explanation connecting both; language control. To improve, add hipérbole and the calm tone of magical realism.
12. Model response: In Rulfo, communication fails: the father speaks, the son hardly answers, and the key meaning appears in what is unsaid. In Allende, communication transforms: Belisa's words make a violent man change. The contrast: silence isolates, words bind. Scoring points: one idea for each text, a comparison connector, textual detail for each (the dogs; the two words), and a conclusion about language. A stronger answer links both to gender or family roles.
13. Model response: "En 'La siesta del martes' y 'El hijo' los lazos familiares aparecen frente a un entorno que amenaza: la mujer enfrenta un pueblo hostil para honrar a su hijo, y el padre de Quiroga pierde al suyo en la selva. Ambos cuentos muestran el amor familiar como una fuerza digna pero vulnerable. Mientras García Márquez usa un narrador observador y un tono contenido, Quiroga usa la ironía del desenlace." Scoring points: both titles and shared theme, arguable thesis, one contrast in narration, formal register. A weaker paragraph just lists the plots.

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Unit 8: Contemporary Writers of the United States and Spain.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

9.1 Unit 8 Texts, Part 1: Allende, Rivera, and Ulibarri

Unit 8 brings the course to the late 20th century and to the United States. This lesson covers Sabine Ulibarri's "Mi caballo mago" and two pieces from Tomás Rivera's ...y no se lo tragó la tierra, and uses Isabel Allende's "Dos palabras" (a Unit 7 text) as the Chilean comparison voice.

Unit 8 asks you to think about people who live between languages and cultures. Ulibarri writes from a family that has been in northern New Mexico for generations, so he is a native of the United States who writes in Spanish. Rivera, the son of migrant workers, writes about people who cross borders to harvest crops and face marginalization. Both authors keep Spanish alive in the United States and record oral tradition, so the texts have to be read as cultural documents as well as stories. The unit essential questions include how assimilation and marginalization are represented, and how the protagonist relates to interior and exterior spaces.

Two experiences, one unit

Native perspective (Ulibarri): belonging to the land, nostalgia, pride in heritage and language.

Migrant perspective (Rivera): moving for work, exclusion, struggle for dignity and voice.

asimilación: adopting the majority culture; **marginación**: being kept at its edges.

la tradición y la ruptura: honoring inherited customs versus breaking with them.

tradición oral: stories, sayings and voices passed by speech, imitated in writing.

Text	Voice and form	Devices to name	Themes
"Mi caballo mago" (Ulibarri)	First-person memory of a New Mexican childhood; descriptive narrative	Description, hyperbole, epíteto, enumeración, asíndeton, cromatismo, metaphor, simile	Love of the land, nature, transformation, construction of reality
"...y no se lo tragó la tierra" (Rivera)	Short narrative inside a collection of linked vignettes; a young migrant	Oral tradition, hyperbole, regionalism, perspective, atmosphere	Time and space, spirituality and religion, nature, family, tradition and rupture
"La noche buena" (Rivera)	Another vignette from the same collection, with spoken-style language	Oral tradition, setting, atmosphere, satire, regionalism	Societies in contact, class divisions, assimilation and marginalization

"Mi caballo mago" is a loving memory. The narrator recalls a horse that he and his companions regarded as extraordinary, and the prose uses long chains of images to bring the animal to life. Ulibarri uses **asíndeton** (no conjunctions) and **enumeración** to make a rush of images, **cromatismo** (color words) for the landscape, and **hipérbole** to turn horse and land into legend. Because the narrator is an adult remembering a childhood scene, the tone is nostalgic: the New Mexico of his memory is a world with its own language, customs and relationship to nature. The framework pairs it with two paintings of the American West (Borlum, Remington), which makes the story a good text for text-and-art comparison (see Question 2 below).

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"...y no se lo tragó la tierra" is the title piece of a collection about migrant farm families in Texas and the Midwest, written in 1971. A young boy suffers from the work, the heat and a sense of being abandoned by God; in anger he curses and expects the earth to swallow him. When nothing happens, he feels a new freedom and a new resolve. The title is a **negation**: it says what did not happen, and that absence becomes the center of meaning, a break with fear and with inherited religious obedience. The vignette structure and oral voice give a collective, not individual, dimension. Rivera's theme of **tradition and rupture** appears when the boy challenges what he was taught.

"La noche buena" moves to a family Christmas Eve. Check your own edition for each scene, but note the aims: to place tradition (the holiday, the family table) against the economic reality of migrant life, and to show how the surrounding culture treats workers. Rivera's satire, hyperbole and regionalism make the voices distinct. The story illustrates **societies in contact**: Spanish-speaking workers inside a country that sees them as labor.

Allende as comparison. "Dos palabras" gives a Chilean, female, magical-realist example of language as power. Belisa sells words, and a violent Colonel becomes her captive. Compare it with Rivera: Rivera gives a young migrant a first act of speech (cursing), while Allende gives a poor woman the authority to bind a powerful man. In both, speaking changes who has power. Compare with Ulibarrí: both writers use hyperbole and strong setting, but Ulibarrí's tone is memory and Allende's is wry myth.

Art and context pairings from the unit

Ulibarrí with two paintings of horses and cowboys: nature, myth of the West.

Rivera's vignettes with a painting of elders working in a family garden and one of a family gathering around food: tradition, family, community.

Rivera with an exhibition on a mid-century labor program for Mexican workers: historical context of migration.

EXAMPLE 1

Prompt: Explain how Rivera develops the theme of tradition and rupture in "...y no se lo tragó la tierra".

SOLUTION

Identify author, period (Chicano literature, 1970s), form (collection of vignettes).

Example 1: the boy curses God, breaking religious tradition.

Example 2: the earth does not swallow him; the absence is meaningful.

Explain: rupture frees him but leaves tension with the family faith.

Model response: "Tomás Rivera, escritor chicano de los años setenta, muestra la ruptura con la tradición religiosa. El niño maldice a Dios y espera un castigo; como la tierra no se lo traga, entiende que puede rechazar el miedo heredado. La negación del título transforma el silencio en libertad."

EXAMPLE 2

Prompt: Compare how Ulibarrí and Rivera represent nature.

SOLUTION

Ulibarrí: nature as beauty and kinship; color, enumeration, hyperbole; nostalgic tone.

Rivera: nature as heat and demanding labor; the earth as threat; stark tone.

Link to perspective: native belonging versus migrant exploitation.

Model response: "En Ulibarrí, la naturaleza es hogar y fuente de belleza, descrita con cromatismo y enumeración. En Rivera, el campo es trabajo y amenaza: la tierra puede tragar al niño. La diferencia refleja un hijo de la tierra frente a un trabajador que se desplaza."

Exam tip

In comparisons across Unit 8, always say whose perspective each text takes (native or migrant) before comparing devices. That one step gives the cultural context and the points of view in the same sentence.

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Practice

SET A Check Your Understanding

Answer in one to three sentences.

1. Define asindeton and explain why Ulibarrí uses it.
2. What is the significance of the title ...y no se lo tragó la tierra?
3. Why does the vignette structure suit Rivera's theme?
4. Name two differences in perspective between Ulibarrí and Rivera.
5. What do Rivera's boy and Allende's Belisa have in common regarding speech?

SET B Exam-Style Multiple Choice

Choose the best answer. Stimuli are original practice texts.

6. Lea.
"El alazán venía rojo, rojo de polvo, rojo de sol, rojo de viento, y detrás se alzaba la sierra, azul y lejana."
¿Qué recursos predominan?
(A) Metáfora y ironía
(B) Cromatismo y repetición con efecto de enumeración
(C) Diálogo y narrador omnisciente
(D) Flashback y suspenso
7. Lea.
"Cuando el niño levantó la cara hacia el cielo y gritó, nadie le respondió. El surco siguió caliente, y el silencio, para su sorpresa, no lo castigó."
El fragmento sugiere principalmente
(A) el temor de la comunidad al castigo divino
(B) la aceptación pasiva de la injusticia
(C) la nostalgia por una infancia feliz
(D) el descubrimiento de la propia voz frente al miedo heredado
8. Un texto narra una Nochebuena en una familia trabajadora con lenguaje oral y exageraciones humorísticas. La función de la hipérbole es probablemente
(A) criticar con humor las divisiones sociales y dar voz a la comunidad
(B) describir con precisión científica el campo
(C) ocultar la identidad del narrador
(D) anunciar un final trágico
9. La pintura de una familia que prepara tamales en una cocina se relaciona con Rivera principalmente por
(A) el tema de la violencia política
(B) la presencia de lo fantástico
(C) la importancia de la familia y la tradición en la vida cotidiana
(D) la crítica al sistema judicial
10. ¿Qué contraste distingue la visión de Ulibarrí de la de Rivera?
(A) Ulibarrí escribe en inglés y Rivera en español
(B) Ulibarrí evoca con nostalgia una relación de pertenencia con la tierra; Rivera muestra la dureza del trabajo migrante
(C) Ulibarrí critica la tradición y Rivera la defiende
(D) Ulibarrí usa narrador omnisciente y Rivera solo diálogos

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SET C Apply and Extend

Write a developed response for each task.

- Question 2 style (15 minutes): Compare how a theme of nature or the West appears in "Mi caballo mago" and a painting of cowboys and horses of the American West.
- Question 4 style (35 minutes): Outline a comparison essay on "La noche buena" and "Dos palabras" on the theme of communication and social divisions.
- Write a paragraph explaining how Rivera's use of oral tradition affects the reader's understanding of migrant experience.

9.2 Unit 8 Texts, Part 2: Montero and Contemporary Texts

The last required text is Rosa Montero's "Como la vida misma", the Spanish voice of Unit 8. This lesson analyzes it, practices comparing it with a nonrequired contemporary text, and ties all eight units to the six course themes.

Unit 8 pairs two United States texts (Ulibarri, Rivera) with one from Spain. Montero belongs to the generation that grew up after the Franco dictatorship and writes about daily urban life in Madrid. The framework says her work explores how an individual interacts with the community, and it lists the themes **la dualidad del ser**, **el individuo y la comunidad**, **el tiempo y el espacio** and **el individuo en su entorno**. Her literary terms are **onomatopeya**, **exclamaciones** and **narrador omnisciente**. Because the plot of a short modern text is easy to misremember, check your edition before you write about specific scenes; in this lesson the analysis rests on form, voice and theme.

What to say about Montero's style

Onomatopeya: sound words (bocinazos, golpes) that put the reader inside the noise of the city.

Exclamaciones: exclamations that capture emotion in the moment and a conversational tone.

Narrador omnisciente: the narrator moves between the character and the surrounding crowd.

Dualidad del ser: an inner self and an outer self do not coincide.

Individuo y comunidad: the character feels both close to and separate from other people.

Question	Montero	Compare with
Whose point of view?	Omniscient narrator close to an urban character	Rivera: community voice; Ulibarri: adult memory
What space?	Modern city, interior and exterior spaces	Cortázar's highway story (listed comparison); Borges' Buenos Aires
What device?	Onomatopoeia and exclamations	Cortázar's sensory style; García Márquez's observation
What theme?	Duality of the self; individual and community	Borges: duality; García Márquez: individual and community

A strong reading of Montero begins with the relation between inside and outside. The unit essential question asks how the protagonist relates to interior and exterior spaces, and the answer for a modern urban story is usually that the private mind is crowded by public noise. Exclamations bring the character's emotions to the surface at the moment she lives them, and sound words break the polite distance of narration. The omniscient narrator can then move from the sound of the street to the character's mind and explain the gap between what she shows and what she feels. That gap is the **dualidad del ser**.

Synthesis across eight units. The exam rewards connections. Use the six themes as bridges: **las sociedades en contacto** (Cortés and León-Portilla in Unit 2, Rivera in Unit 8), **la dualidad del ser** (Borges, Burgos, Montero), **la creación literaria** (Cervantes, Borges, Allende), **las relaciones interpersonales** (Lazarillo, Rulfo, García Márquez), **la construcción del género** (Pardo Bazán, Morejón, Allende) and **el tiempo y el espacio** (Machado, Fuentes, Cortázar). A single text usually belongs to several themes, which gives you choices when a prompt asks for a comparison.

Nonrequired texts. Question 4 pairs a required text with an unseen one. Treat the unseen text exactly as you would a required one: identify genre, speaker, theme, two devices, effect and context. Here is an original passage for practice.

Original practice passage (not a required text)

"Bajo la lluvia, la ciudad se vuelve un solo ruido: bocinas, pasos, el chirrido del tranvía. Yo camino y ninguna cara me mira. ¡Qué raro, vivir rodeado de tantos y llamarse nadie! En el bolsillo, una llave: la única prueba de que alguien me espera."

Gloss: Under the rain the city turns into a single noise: horns, steps, the screech of the tram. I walk and no face looks at me. How strange, to live surrounded by so many and call oneself nobody! In my pocket, a key: the only proof that someone is waiting for me.

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EXAMPLE 1

Prompt: Identify the theme of the practice passage and two devices, and explain their effect.

SOLUTION

Theme: loneliness and the individual within the crowd (individual y comunidad).

Device 1: enumeration and onomatopoeia-like sound words (bocinas, chirrido) turn the city into noise.

Device 2: the exclamation and the paradox "rodeado de tantos... nadie" show isolation.

Effect: the reader feels the contrast between external sound and internal emptiness.

Model response: "El fragmento desarrolla el tema del individuo frente a la comunidad. La enumeración de sonidos urbanos crea una atmósfera ruidosa, mientras que la exclamación y la paradoja 'rodeado de tantos y llamarse nadie' revelan soledad."

EXAMPLE 2

Prompt (Question 4 style): Compare the practice passage with "Como la vida misma" on the theme of the individual and the community.

SOLUTION

Thesis: both texts show the city as a place where noise and proximity do not produce connection.

Shared devices: sound words and exclamations bring urban noise and emotion into the text.

Difference: the practice passage uses a first-person speaker, while Montero's omniscient narrator shows a character from outside and inside.

Context: both are set in modern cities; Montero's belongs to post-Franco Spain.

Model response: "Ambos textos retratan la soledad en medio de la multitud. En el fragmento, la voz en primera persona expresa su aislamiento con una exclamación; en Montero, el narrador omnisciente, que mueve el foco entre la calle y la mente, hace visible la distancia entre el yo y los demás."

Common mistakes

In a text comparison do not write two separate summaries. Build each paragraph around a shared point (device, theme or context) and mention both texts in it. Also avoid saying a text 'uses a lot of figures'; name which ones and say what they do.

Practice**SET A Check Your Understanding**

Answer in one to three sentences.

1. List the three literary terms the framework gives for Montero and define one.
2. Which two course themes best fit Montero's story?
3. How does exclamation change the tone of a narration?
4. Match each theme to a text: la creación literaria, la construcción del género, el tiempo y el espacio. Use texts from Units 5 to 8 or earlier.
5. Why should you read the nonrequired text in Question 4 as you would a required one?

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SET B Exam-Style Multiple Choice

Choose the best answer.

6. Lea.
"¡Plaf! ¡Plaf! Los pasos retumban en la escalera. ¡Dios mío, otra vez tarde!"
El uso de onomatopeya y exclamación crea principalmente
(A) distancia irónica (B) descripción científica
(C) un ritmo inmediato y una emoción acelerada (D) un tono solemne y religioso
7. Un texto sobre una mujer que sonríe en público y está triste en casa desarrolla principalmente el tema de
(A) la naturaleza y el ambiente (B) la dualidad del ser
(C) la construcción del género únicamente (D) la ruptura con la tradición
8. ¿Qué ventaja tiene un narrador omnisciente en un relato urbano?
(A) Puede mostrar tanto el ruido de la calle como el pensamiento íntimo del personaje
(B) Impide que el lector conozca las emociones
(C) Solo puede describir lo que se ve desde fuera
(D) Siempre usa la primera persona
9. Para comparar a Montero con un cuento sobre soledad en otra ciudad, el mejor punto de partida es
(A) resumir los dos argumentos en orden
(B) comparar el número de páginas
(C) comentar la biografía de los autores en detalle
(D) identificar un tema común y comparar un recurso en cada texto
10. ¿Qué tema conecta mejor a Montero con Borges en "Borges y yo"?
(A) El ser dividido entre imagen pública y vida privada
(B) El duelo con cuchillo
(C) La persecución azteca
(D) La venta de palabras

SET C Apply and Extend

Write a developed response for each task.

11. Question 4 style: Using the original practice passage in the lesson, write a thesis comparing it with "Como la vida misma" and two topic sentences.
12. Explain how one text from Unit 7 and one from Unit 8 reflect the theme of the individual and the community.
13. Write a three-sentence closing paragraph for an essay on the six course themes across the course.

Answers Unit 8: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

9.1 Unit 8 Texts, Part 1: Allende, Rivera, and Ulibarri**SET A · CHECK YOUR UNDERSTANDING**

1. Asíndeton is the omission of conjunctions between items, which makes a list rush forward. Ulibarri uses it to create speed and abundance when describing horse and landscape. The device mimics movement and admiration. Naming the effect, not only the term, earns credit.
2. The title states what did not happen: the earth did not swallow the boy. This absence of punishment becomes a source of liberation, showing that the fear he inherited was not absolute. It signals tradition and rupture and the first assertion of his own voice.
3. A collection of linked fragments shows many people and moments, so the suffering and resistance of a whole migrant community appear, not only one life. The fragments also imitate oral storytelling. This choice supports the themes of community and time.
4. Ulibarri speaks from a family rooted in the region for generations, with nostalgia and pride in the land. Rivera speaks about migrants who move for work and face marginalization, with a tone of struggle. Therefore nature is a home in one and a burden in the other.
5. Both use speech as an act that changes their situation: the boy's curse breaks his fear, Belisa's words change the Colonel. In each case a person with little power obtains it through language. The difference is scale: private rupture in Rivera, public power in Allende.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. The passage repeats the color red and adds blue, so cromatismo and enumeration build the image. A is wrong because no metaphor or irony appears. C is wrong because there is no dialogue. D is wrong because there is no time shift.
7. D. The boy shouts, receives no punishment and finds a new freedom, which signals the discovery of his voice. A is the fear he had before, not the outcome. B is wrong because he is not passive. C is wrong because the setting is the field, not a happy childhood.
8. A. Humorous exaggeration in oral style mocks class differences and brings the community's voice into the text. B is wrong because hyperbole is not scientific. C is wrong because oral voice reveals identity. D is wrong because the tone is comic.
9. C. A family scene of cooking together shows how tradition and family life persist, as in Rivera's family pieces. A and D have no connection to the image, and B is wrong because the scene is realist.
10. B. Ulibarri remembers a native bond with the land; Rivera depicts migrant struggle. A is wrong because both write in Spanish. C reverses their attitudes. D is wrong because Rivera's vignettes also use narration.

SET C · APPLY AND EXTEND

11. Model response: "En 'Mi caballo mago', Ulibarri presenta la naturaleza como fuente de belleza y de leyenda a través del cromatismo y la hipérbole. En una pintura del oeste americano, la figura del caballo y el jinete también expresa libertad y mito, aunque lo hace con composición y color en vez de palabras. Ambas obras idealizan el vínculo entre humano y animal, pero el texto añade la memoria y el tono nostálgico." Scoring points: shared theme, feature of text with example, feature of image, comparison, link to period or genre. To improve, name the specific device and visual element.
12. Model outline: Thesis: both stories show that language marks social position, but Rivera shows a community's voice resisting exclusion, while Allende shows an individual using words to take power. Paragraph 1: oral voice and satire in Rivera. Paragraph 2: sale of words and the Colonel in Allende. Paragraph 3: contrast of collective and individual. Scoring points: thesis, two devices per text, comparison, context. A strong essay uses transitions (en cambio, de igual modo).
13. Model response: "La tradición oral de Rivera hace que el lector oiga a la comunidad. Al imitar el habla y las expresiones de los trabajadores, el texto da dignidad a una cultura que suele ser ignorada. Esto transforma la experiencia migrante de una estadística en una voz humana y colectiva." Scoring points: device named, effect explained, link to migrant experience, formal register.

9.2 Unit 8 Texts, Part 2: Montero and Contemporary Texts**SET A · CHECK YOUR UNDERSTANDING**

1. Onomatopeya, exclamaciones, narrador omnisciente. Onomatopoeia is a word that imitates a sound, such as chirrido; it makes the narration audible. A complete answer names all three and defines one precisely.
2. La dualidad del ser and el individuo y la comunidad (also acceptable: el tiempo y el espacio, el individuo en su entorno). The character's inner and public selves differ while she is among others in a modern city. Both themes come from the unit's list.
3. An exclamation brings in emotion and a spoken, immediate tone. It signals surprise, anger or irony without the narrator explaining. The reader seems to hear a voice reacting, which reduces distance.
4. Possible answer: la creación literaria with Borges' "Borges y yo"; la construcción del género with Allende's "Dos palabras"; el tiempo y el espacio with Cortázar's "La noche boca arriba". Other correct pairings are acceptable if justified.
5. Because the scoring asks for the same analysis in both: theme, devices, effect and comparison. Skipping close reading of the unseen text means losing the points for analyzing it. Annotate it first.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. The sound word and the exclamation produce speed and urgent feeling. A is wrong because nothing is ironic; B is wrong because the style is subjective; D is wrong because the exclamation is about being late, not religion.
7. B. Smiling outside and sadness inside is a split between public and private self. A and D do not appear. C is wrong because the passage does not mention gender.
8. A. Omniscience permits movement between outer scene and inner mind. B and C describe the opposite of omniscience. D is wrong because omniscient narration uses third person.
9. D. Strong comparison starts with a shared theme and compares devices; summaries and biography do not earn analysis points. A is the common error of two summaries.
10. A. Both explore a divided self (public and private). B and C belong to "El Sur" and "La noche boca arriba", D to "Dos palabras".

SET C · APPLY AND EXTEND

11. Model response: Thesis: "Aunque ambos textos retratan la soledad urbana, el fragmento lo hace con una voz íntima en primera persona, mientras que Montero usa un narrador omnisciente que expone la distancia entre individuo y comunidad." Topic sentence 1: "Los sonidos de la ciudad actúan en los dos textos como barrera emocional." Topic sentence 2: "La perspectiva narrativa cambia el modo en que se percibe el aislamiento." Scoring points: arguable thesis, shared theme, difference, two topic sentences naming both texts.
12. Model response: García Márquez in "El ahogado más hermoso del mundo" shows a community united by a shared ideal, while Montero shows an individual alone among many. Scoring points: one text per unit, clear definition of the theme, comparison of attitude, device named (hipérbole; exclamación). To improve, add context (Caribbean village; post-Franco Madrid).
13. Model response: "En conclusión, las sociedades en contacto, la dualidad del ser, la creación literaria, las relaciones interpersonales, la construcción del género y el tiempo y el espacio unen textos de épocas muy distintas. Esos temas permiten ver que la literatura hispana dialoga consigo misma. Por eso, comparar obras es una forma de entender cómo cambian y permanecen las preocupaciones humanas." Scoring points: all six named, synthesis claim, formal language.

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Chapter 10: Practice: Listening, Reading, and Writing.

4 sections with explanations and worked examples, then 54 practice problems. Answers and full explanations are at the end of the chapter.

10.1 Interpretive Listening: Audio Texts

Part A of Section I asks you to listen to authentic Spanish audio about literature and answer 15 multiple-choice questions in 20 minutes. This lesson gives you a listening routine, a note-taking system, and practice with original scripts.

Part A is the first part of the multiple-choice section and counts for 10% of the exam score. It has 15 questions in sets of 4 or 7. The audio sources are an **interview** (4 questions), a **poem** (4 questions), and a **discussion or lecture on literary topics** (7 questions). The questions mostly test analysis: main ideas, themes, tone, implied meaning, literary elements. The lecture set also tests cultural context and connections. You hear each source and then answer; plan your reading of the questions around the pauses.

The three-pass listening routine

Pass 0 (before audio): read the question stems in the pause and underline the question word. Predict: is this about main idea, tone, a detail, or an inference?

Pass 1 (first hearing): listen for the big picture. Who speaks, about which work or topic, with what attitude? Write only keywords.

Pass 2 (second hearing, if the source repeats): confirm details and signal words. Then choose, eliminating answers that are true in general but not said or implied.

Good notes are short and organized. Do not write sentences. Use a four-column grid and Spanish or English abbreviations you invent in advance. The table below shows a workable layout and what to capture in each column.

Column	Ask yourself	Example note
Quién / Qué	Who speaks and what is the topic?	novelista; narradora niña
Idea clave	What is the main claim?	memoria necesaria, no fiable
Cómo	What devices, structure, or tone?	ternura; contraste con carretera
Contexto	What period, place, or work is linked?	pueblo de sierra; modernización

Signal words that mark what matters

Contraste: en cambio (on the other hand), sin embargo (however), no obstante (nevertheless), pero (but) - the idea after the signal is usually the point.

Énfasis: lo importante es (what matters is), fíjense en (notice), recuerden (remember).

Causa y conclusión: por eso (for that reason), así que (so), en definitiva (in short).

Actitud: con ternura, con ironía, con rabia, como quien... (an implied comparison reveals tone).

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EXAMPLE 1: INTERVIEW (INFERENCE)

Audio excerpt (original):

La poeta: «Mi abuelo repetía que el mar le había quitado todo. Yo, sin embargo, lo escuchaba y notaba que, al decirlo, sonreía, como quien habla de un viejo rival al que echa de menos.»

Question: ¿Qué actitud del abuelo hacia el mar sugiere la hablante?

- A. rencor absoluto
- B. ambivalencia, con rastro de afecto
- C. indiferencia
- D. temor a salir de casa

SOLUTION

The signal 'sin embargo' warns that the speaker is about to correct the literal statement ('el mar le había quitado todo').

The detail 'sonreía' and the comparison 'como quien habla de un viejo rival al que echa de menos' show a mix of loss and affection.

Answer: B. A is only the surface meaning; the speaker undercuts it. C ignores the emotion; D has no support.

EXAMPLE 2: POEM (TONE FROM SOUND AND IMAGE)

Audio excerpt (original), read slowly:

«Cae la tarde sin ruido; / ni el viento mueve la rama. / Todo es pausa, todo es quieto, / menos tu nombre en mi cama.»

Question: ¿Cómo contrasta el último verso con los anteriores?

- A. Introduce una nota de angustia en un ambiente tranquilo.
- B. Repite la calma del paisaje.
- C. Cambia el tema a la política.
- D. Presenta un diálogo.

SOLUTION

The first three lines build stillness through repetition ('todo es pausa, todo es quieto') and negatives ('sin ruido', 'ni el viento').

The word 'menos' (except) is the turning point: only the beloved's name disturbs the calm, which creates inner restlessness.

Answer: A. B misses the contrast; C and D have no basis in the audio. When listening to a poem, track where the rhythm or mood breaks.

Common mistakes

Do not choose an answer just because you recognize a word from the audio; distractors often reuse words but reverse the meaning. Do not let one missed word freeze you: infer from tone and context. Never leave a question blank; there is no penalty for guessing, so eliminate and choose. For poems, listen for pauses and the last stanza, where meaning often turns.

For the lecture set, expect cause-and-effect organization and a comparison between texts or periods. Treat the speaker's roadmap sentence ('hoy comparemos...') as your outline. After the audio, check whether an answer matches the speaker's claim and not just a related fact you know from class.

Practice**SET A Check Your Understanding**

Read the script of Audio 1 aloud to a partner (or play it with text-to-speech), or listen as a partner reads it. Take notes in the four-column grid, then answer in complete English sentences with a Spanish phrase as evidence.

1. Audio 1: Why does the novelist choose a child as narrator? Give two reasons.
2. Audio 1: How does her grandmother's way of telling stories influence her view of memory?
3. Audio 1: What does the phrase 'en cambio' signal in the second answer, and what two ideas does it contrast?
4. Audio 1: Describe the novelist's attitude toward the new road. Which phrase shows it?
5. Audio 1: Based on the whole interview, what is the main theme of the novel as she presents it?

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SET B Exam-Style Multiple Choice

Have the scripts read aloud once, then answer. Audios 2 and 3 follow the exam's poem and lecture formats.

6. Audio 2: ¿Qué tono predomina en el poema?
 (A) Una melancolía resignada (B) Una alegría festiva (C) Una indignación política
 (D) Una burla del amante
7. Audio 2: ¿Qué función tiene la imagen «un río seco»?
 (A) Describir un paisaje del campo
 (B) Representar el vacío y la falta de vida de la hablante sin su amor
 (C) Anunciar el regreso de la lluvia
 (D) Criticar la contaminación
8. Audio 2: ¿Qué sugiere la última estrofa?
 (A) La hablante olvida a la persona amada
 (B) Un cambio brusco de tema
 (C) La hablante queda sola, pero conserva un resto de pasión
 (D) Una disculpa pública
9. Audio 3: ¿Qué tienen en común Heredia y Bécquer según la profesora?
 (A) Ambos escriben desde el exilio
 (B) Ambos rechazan la naturaleza
 (C) Ambos escriben solo sobre la política
 (D) Ambos usan el paisaje como reflejo del mundo interior
10. Audio 3: ¿Qué diferencia principal señala la profesora?
 (A) La escala del paisaje: uno es grandioso y el otro íntimo
 (B) La lengua en que escriben
 (C) El siglo en que viven
 (D) El género literario que cultivan

SET C Apply and Extend

Use Audio 4 (read aloud twice, with a pause between). Complete three tasks. Task 1 should be done while listening; Tasks 2 and 3 afterwards.

11. Task 1 (notes): In the four-column grid, record the lecture's structure. Then write a two-sentence summary in Spanish.
12. Task 2 (literary analysis): According to the lecture, what two questions should a critic separate when reading Exemplo XXXV, and why is answering only one incomplete? Answer in English with Spanish evidence.
13. Task 3 (prediction and check): Before hearing a lecture on a required text, list three kinds of question the exam might ask (e.g., structure, context). Then write two questions of your own for Audio 4 in Spanish and an answer for each.

10.2 Reading Analysis: Print Texts Under Time Pressure

Part B of Section I has 50 multiple-choice questions on written texts in 60 minutes. This lesson shows you how to read quickly, mark what matters, and recognize each question type.

Part B counts for 40% of the exam score. It consists of sets of 7 to 10 questions, each built on authentic written material: a **single required text** from the reading list, a **single nonrequired text**, a **text comparison** (one required and one nonrequired text), and a **critical commentary** about a required reading. At least three quarters of the multiple-choice questions assess analysis; a smaller share assess cultural context and connections and the comparison of literary texts. Sixty minutes for 50 questions is a little over one minute each, so you need a fixed plan.

The 4-step reading plan for each set (about 9-10 minutes)

1. Preview (30 seconds): read the title, author line, date or period clue, and the first question stems to know what to look for.
2. Read and mark (3 minutes): number stanzas or paragraphs; circle the speaker; underline tone words, contrasts (pero, sin embargo, aunque), and repeated words; draw a box around the final lines.
3. Answer in order (5 minutes): go back to the line each question cites; cover the choices, predict the answer, then match.
4. Check (1 minute): confirm you did not choose an answer that is true but not supported by the text.

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Question type	Typical Spanish stem	What to do
Devices	¿Qué recurso se emplea en el verso...? / ¿Cuál es el efecto de la metáfora?	Name the device, then tie it to meaning
Tone / attitude	¿Qué actitud muestra el hablante / el narrador?	Look for adjectives, verbs, and contrast words
Narrator / point of view	¿Qué tipo de narrador...? / ¿Desde qué perspectiva?	Check pronouns: yo, él, nosotros; is the narrator reliable?
Context	¿A qué época o movimiento pertenece el texto?	Match clues (vocabulary, themes, form) to a period
Theme / main idea	¿Cuál es el tema principal? / ¿Qué se critica?	Choose the broadest answer the whole text supports

EXAMPLE 1: NARRATOR AND TONE (PROSE)

Original passage in realist style:

«Doña Remedios cruzó la plaza con el paso de quien sabe que la miran. Llevaba un abrigo de piel que, según ella, había sido herencia de un tío de Madrid; los vecinos, que conocían la tienda de empeños, sonreían sin decir nada. Ella saludaba a todos con una dignidad tan perfecta que casi daba pena desmentirla.»

Question: ¿Qué actitud adopta el narrador hacia el personaje?

- A. admiración sincera
- B. ironía compasiva
- C. desprecio violento
- D. indiferencia total

SOLUTION

The narrator is outside the character (third person) and knows more than she admits: 'los vecinos, que conocían la tienda de empeños'.

'Una dignidad tan perfecta que casi daba pena desmentirla' mixes mockery (her pretense) with softness (pity).

Answer: B. A reads 'dignidad' literally; C is too strong because the narrator avoids cruelty; D ignores the evaluative language.

EXAMPLE 2: POEM AND CONTEXT (ROMANTIC STYLE)

Original stanza in Romantic style:

«Yo vi caer la luna entre los pinos / y una voz de la noche me llamaba; / era el viento, quizá, o era el destino, / y mi alma, sin saber, la acompañaba.»

Question: ¿Qué rasgo romántico predomina?

- A. la burla social
- B. la fusión de paisaje nocturno, misterio y emoción interior
- C. el análisis científico de la naturaleza
- D. el diálogo teatral

SOLUTION

Night, moon, pines, and an unexplained calling voice are standard Romantic scenery with a sense of mystery.

'Mi alma ... la acompañaba' shows the landscape stirring the speaker's inner life, and 'quizá' and 'destino' add uncertainty.

Answer: B. A belongs to satire or Realism; C and D do not appear. Tie period clues (nature as mirror of feelings, subjectivity) to the answer.

Period clues to remember

Medieval: didactic exemplum, oral tradition, ballad (romance) with assonance.

Renaissance/Baroque: sonnet, carpe diem, wit and contrast (conceptismo), ornate imagery (culteranismo), satire.

Romantic/Realist: emotion and nature; or social detail, irony, free-indirect narration.

Modernismo and later: musicality, symbolism, modern identity; Boom: the fantastic, time play, regional voice.

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Exam tip

When two choices both look right, pick the one that covers the specific line cited and the whole passage. Eliminate absolutes (siempre, nunca, solo) unless the text itself is absolute. If a question asks 'in the context of the period', the answer is almost never about plot details; it is about movement, form, or society.

Practice**SET A Check Your Understanding**

Answer each item in English, with Spanish evidence where the item gives text.

- Part B has 50 questions in 60 minutes. About how long should you spend per question, and why is that not enough time to reread the whole passage for every question?
- Original line: «Tu risa es un cristal que se quiebra en la tarde.» Name the device and explain its effect.
- Original opening: «Cuando llegué a la aldea, nadie me esperaba; por eso decidí contar yo mi historia.» Identify the narrative point of view and one effect it creates.
- Match each stem to a question type: (a) ¿Qué actitud muestra el hablante? (b) ¿A qué movimiento pertenece este poema? (c) ¿Qué recurso se emplea en el verso 3?
- Name four things you should mark while reading a passage in the second step of the plan, and give a reason for each.

SET B Exam-Style Multiple Choice

Read the original passage, written in the manner of a sixteenth-century picaresque narrator, and choose the best answer. Mi amo era un hidalgo de Toledo que presumía de linaje más que de pan. Salía cada mañana con el jubón bien cepillado y un palillo entre los dientes, para que la gente creyese que había almorzado. Yo, que lo seguía con la capa al hombro, sabía que en la despensa no quedaban sino dos cebollas y un pan duro, y que el escudo de armas colgado sobre la cama valía más que todo lo demás que poseíamos. Un día, al volver de misa, me dijo con gran solemnidad: «Muchacho, la honra no se come, pero tampoco se vende.» Yo callé, porque tenía el estómago más elocuente que la lengua. Esa noche, mientras él dormía soñando con banquetes ajenos, me levanté a mirar el escudo a la luz de una vela. Los leones pintados parecían tan flacos como nosotros. Entonces comprendí que en aquel pueblo todos vivíamos de apariencias: él fingía comer, los vecinos fingían creerle y yo fingía no tener hambre. Y aunque me dolía, no pude evitar reírme en voz baja, que es la única riqueza que el hambre no me quitó.

- ¿Qué tipo de narrador presenta el texto?
 - Un narrador omnisciente en tercera persona
 - Un narrador protagonista en primera persona, joven y observador
 - Un narrador que se dirige a un tribunal
 - Un narrador testigo que no participa
- ¿Qué simboliza el palillo entre los dientes?
 - La riqueza real de la familia
 - La enfermedad del amo
 - El hambre del hidalgo disfrazada de apariencia de abundancia
 - La costumbre de comer en la iglesia
- La expresión «tenía el estómago más elocuente que la lengua» es un ejemplo de

- onomatopeya - aliteración	- personificación humorística - hipérbaton
--	---
- ¿Cuál es el tema central del pasaje?
 - El amor entre un amo y su criado
 - La belleza de la ciudad de Toledo
 - La importancia de la religión en la corte
 - La contradicción entre la apariencia social y la realidad de la pobreza

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10. ¿A qué contexto literario pertenece el estilo del pasaje?
- (A) La novela picaresca del Siglo de Oro, que critica la hipocresía social
 - (B) La poesía modernista de fin de siglo
 - (C) El teatro del siglo XX
 - (D) La narrativa del Boom

SET C Apply and Extend

Complete the three tasks. Use the original quatrain below for Tasks 1 and 2. «Fue la vida un camino de mentiras / que el tiempo desmintió con su reloj; / ayer fueron rosales y suspiros, / hoy es ceniza el sueño y la ilusión.»

11. Task 1: Identify two literary devices in the quatrain, quote the words, and explain the effect of each in Spanish or English.
12. Task 2: Write a short paragraph (4-5 sentences, in Spanish) on the theme of time and disillusion, with a topic sentence and two pieces of evidence.
13. Task 3: Write two multiple-choice stems (one tone, one context) for the quatrain, each with one right answer and one tempting distractor, and explain why the distractor is wrong.

10.3 Multiple-Choice Practice: Practice: Listening, Reading, and Writing —

Twenty questions on original poetry, prose, and a critical commentary, with the question types of the reading part of the exam.

Give yourself about 9 minutes for each set (1 minute 10 seconds per question). Read the passage once, mark it, then answer. Check your answers only at the end. For every error, name the question type you missed (device, tone, narrator, context, theme).

SET A Core Skills

Read the original sonnet and choose the best answer. Desengaño (soneto original en estilo barroco) Quien presumió de gloria en su ventura y vio en la fama un trono permanente, hoy bebe el desengaño en la corriente del tiempo, que le roba su figura. La fama es flor que el viento ha de ajar, el oro, sol que apenas se detiene, la gloria, sombra que a nadie sostiene, y el hombre, ciego, quiere eternizar. Mirad al que fue ayer admiración: su manto de oro es hoy tela deshecha; su templo, un cuarto frío; su razón, un eco que en la sombra no aprovecha; vivid sin vanidad ni ostentación, pues solo la humildad da buena cosecha.

1. ¿Cuál es el tema central del soneto?
- (A) La alegría de la fama
 - (B) La vanidad de la gloria humana frente al paso del tiempo
 - (C) El amor no correspondido
 - (D) La belleza del paisaje
2. En los versos 5 a 8 («La fama es flor... el oro, sol... la gloria, sombra»), el recurso dominante es
- (A) la onomatopeya
 - (B) la aliteración
 - (C) el diálogo
 - (D) una serie de metáforas que expresan fragilidad
3. En el verso 4, «del tiempo, que le roba su figura», el tiempo se presenta como
- (A) un ladrón con voluntad propia (personificación)
 - (B) un reloj mecánico
 - (C) un maestro paciente
 - (D) un amigo del poeta
4. ¿Qué forma métrica tiene el poema?
- (A) Un romance con rima asonante
 - (B) Una décima
 - (C) Un soneto de dos cuartetos y dos tercetos
 - (D) Un poema en verso libre
5. ¿Qué actitud predomina en el hablante?
- (A) Alegre celebración
 - (B) Reflexión moral con amargura
 - (C) Enojo contra un individuo concreto
 - (D) Ternura maternal

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6. ¿Qué efecto tiene el imperativo «Mirad» en el verso 9?
- (A) Introduce un diálogo
 - (B) Cambia a una narración en pasado
 - (C) Interpela al lector y lo invita a aprender del ejemplo
 - (D) Marca el final del poema
7. ¿Con cuál texto requerido comparte este poema el tema de la fugacidad de la belleza y la vanidad?
- (A) Lazarillo de Tormes
 - (B) La casa de Bernarda Alba
 - (C) Romance de la pérdida de Alhama
 - (D) Soneto CLXVI de Góngora

SET B Applications

Read the original prose passage (realist/naturalist style) and choose the best answer. A las seis de la mañana la sirena de la fábrica de tejidos rasgó el aire húmedo del barrio, y las ventanas se encendieron una tras otra como ojos legañosos. Juana, que llevaba once años y once meses en la sala de hilados, se calzó las alpargatas sin mirar a su hijo, que dormía en un cajón de madera. Pensaba, mientras se ataba el pañuelo, que mirarlo le quitaría el valor. En la calle, el vapor de las máquinas mezclaba el olor a aceite con el de la sopa de ajo que se hacía en las casas. Los hombres caminaban en silencio, con las manos en los bolsillos, como si el trabajo fuera una enfermedad contagiosa que se pasaba de padres a hijos. El dueño, don Sebastián, vivía en una casa blanca de la loma, y desde su balcón el humo de las chimeneas le parecía un signo de progreso. «Hoy llegarán telas nuevas», dijo la encargada. «Quien se retrase pierde el jornal.» Juana asintió. No tenía otra opción: la deuda del almacén crecía cada semana, y el almacén pertenecía, claro está, a la familia del dueño. Al entrar en la nave, el estruendo la envolvió y le pareció, por un instante, que el ruido era lo único honesto de aquel lugar, porque no pretendía ser otra cosa.

8. ¿Qué tipo de narrador y perspectiva se emplean en el pasaje?
- (A) Tercera persona, con tono observador y crítico
 - (B) Primera persona protagonista
 - (C) Segunda persona
 - (D) Narrador testigo que dialoga con el lector
9. La comparación «como ojos legañosos» sugiere
- (A) energía y alegría matinal
 - (B) luces nuevas y brillantes
 - (C) cansancio y desgaste colectivo del barrio
 - (D) una fiesta religiosa
10. ¿Qué crítica social aparece en el último párrafo?
- (A) La falta de educación en el barrio
 - (B) La explotación laboral y la dependencia económica que atrapa a los obreros
 - (C) El abandono de la religión
 - (D) La rivalidad entre vecinos
11. ¿Qué contraste se establece con la visión del dueño?
- (A) Su casa es más pequeña que la de los obreros
 - (B) Él trabaja más horas que ellos
 - (C) Él sufre el ruido de la nave
 - (D) Para él el humo es progreso, mientras que para los obreros es una carga heredada
12. ¿A qué corriente literaria se asocia mejor este pasaje?
- (A) Al naturalismo y al realismo social del siglo XIX
 - (B) Al modernismo de fin de siglo
 - (C) Al romanticismo sentimental
 - (D) Al teatro del absurdo
13. «Pensaba ... que mirarlo le quitaría el valor» revela que Juana
- (A) no quiere a su hijo
 - (B) teme a la encargada
 - (C) sufre por dejar al niño pero no tiene alternativa
 - (D) desea cambiar de empleo
14. La última oración sugiere un tono de
- (A) optimismo ingenuo
 - (B) ironía amarga
 - (C) burla alegre
 - (D) nostalgia por el campo

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SET C Exam-Level Stretch

Read the critical commentary on a required text and choose the best answer. Comentario crítico: En «La noche boca arriba», Julio Cortázar construye un relato en dos planos que se alternan hasta que el lector ya no sabe cuál es el real. Según la crítica, la clave no está en el accidente de moto del protagonista, sino en los detalles sensoriales que sirven de puente entre el hospital y la persecución en la selva: el olor a pantano, la humedad, el miedo al fuego. El narrador, en tercera persona y muy cerca de la conciencia del personaje, nunca explica el paso de un mundo al otro. Esa ausencia de explicación obliga al lector a participar en la construcción del sentido. Al final descubrimos que el sueño no es la persecución antigua, sino la vida moderna del motociclista, y la inversión produce un efecto inquietante: lo que parecía la realidad resulta ser la pesadilla. Algunos críticos leen esta inversión como una reflexión sobre la fragilidad de la realidad racional; otros, como un recordatorio de que el pasado precolombino sigue vivo bajo la superficie de la modernidad. En ambos casos, la estructura circular y la economía del lenguaje refuerzan la tensión del relato.

15. Según el comentario, ¿qué sirve de puente entre los dos planos del relato?
- (A) Un narrador en primera persona
 - (B) Los diálogos del hospital
 - (C) La música de la selva
 - (D) Los detalles sensoriales compartidos, como el olor y la humedad
16. ¿Qué efecto produce la ausencia de explicación del narrador?
- (A) Hace participar al lector en la construcción del sentido
 - (B) Aclara cuál plano es real
 - (C) Reduce la tensión
 - (D) Elimina la fantasía
17. ¿En qué consiste la inversión del final?
- (A) El protagonista despierta y se recupera
 - (B) Lo que parecía realidad resulta ser la pesadilla
 - (C) El hospital desaparece
 - (D) El narrador cambia de persona
18. ¿Con cuál texto de la lista se podría comparar este relato por el uso de lo fantástico?
- (A) Lazarillo de Tormes
 - (B) Rima LIII
 - (C) «Chac Mool» de Carlos Fuentes
 - (D) Soneto XXIII de Garcilaso
19. ¿Qué postura adopta el comentario sobre la interpretación del final?
- (A) Defiende una sola lectura política
 - (B) Rechaza toda interpretación
 - (C) Dice que el final carece de sentido
 - (D) Presenta varias lecturas posibles sin imponer una
20. ¿Qué tipo de narrador se describe en el comentario?
- (A) Tercera persona muy cercano a la conciencia del personaje
 - (B) Primera persona protagonista
 - (C) Omnisciente y moralizador
 - (D) Un narrador en segunda persona

10.4 Free-Response Practice: Practice: Listening, Reading, and Writing

Four original free-response questions in the exam format, with model responses in Spanish and scoring points.

Section II has four questions: two short-answer questions (6 points each, recommended 15 minutes each) and two essays (10 points each, recommended 35 minutes each). Each is scored for content and for language, so a strong answer completes every task in the prompt, uses specific evidence, and is written in clear, accurate Spanish. Write your answer first, then compare it with the model and score yourself honestly using the points listed.

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QUESTION 1 Short Answer: Text Explanation

Tiempo recomendado: 15 minutos. Valor: 6 puntos (3 de contenido y 3 de lengua). Lea el fragmento de la Rima LIII de Gustavo Adolfo Bécquer: «Volverán las oscuras golondrinas / en tu balcón sus nidos a colgar, / y otra vez con el ala a sus cristales / jugando llamarán. / Pero aquellas que el vuelo refrenaban / tu hermosura y mi dicha a contemplar, / aquellas que aprendieron nuestros nombres, / ésas... ¡no volverán!» Tema: el paso del tiempo y la pérdida del amor. Escriba una respuesta en español en la que (1) explique cómo se desarrolla el tema en el texto, con ejemplos, y (2) identifique el período literario al que pertenece y, si puede, a su autor.

1. Escriba su respuesta completa en español (unas 120 a 160 palabras).
2. Revise su respuesta con la lista de control del modelo.

QUESTION 2 Short Answer: Text and Art Comparison

Tiempo recomendado: 15 minutos. Valor: 6 puntos (3 de contenido y 3 de lengua). Texto: Lea los versos iniciales y finales del «Salmo XVII» de Francisco de Quevedo: «Miré los muros de la patria mía, / si un tiempo fuertes, ya desmoronados, / de la carrera de la edad cansados...»; y «...y no hallé cosa en que poner los ojos / que no fuese recuerdo de la muerte.» Obra de arte (descrita, obra original): una pintura al óleo de estilo barroco titulada «Vanitas». Sobre una mesa de madera oscura hay un cráneo apoyado en un libro abierto, una vela casi consumida, un reloj de arena con la mayor parte de la arena abajo, una rosa que pierde sus pétalos y una copa vacía. Una luz lateral ilumina el cráneo; el fondo es negro. Tema: la fugacidad de la vida y la presencia de la muerte. Compare cómo se desarrolla el tema en el texto y en la pintura, y relacione el tema con el Barroco.

3. Escriba su comparación completa en español (unas 140 a 180 palabras).
4. Revise la comparación y el equilibrio de la evidencia.

QUESTION 3 Essay: Analysis of a Single Text

Tiempo recomendado: 35 minutos. Valor: 10 puntos (5 de contenido y 5 de lengua). Tema: Analice cómo «El ahogado más hermoso del mundo» de Gabriel García Márquez representa el realismo mágico en el contexto del Boom latinoamericano. En su ensayo, (1) formule una tesis, (2) explique al menos dos recursos o rasgos literarios (por ejemplo, la hipérbole, la naturalidad ante lo extraordinario o el narrador colectivo) y (3) relacione el texto con su contexto cultural. Cite ejemplos del texto.

5. Escriba su ensayo completo en español (unas 300 a 380 palabras).
6. Planifique el ensayo en cinco minutos.

QUESTION 4 Essay: Text Comparison

Tiempo recomendado: 35 minutos. Valor: 10 puntos (5 de contenido y 5 de lengua). Tema: la identidad y el papel de la mujer frente a las normas sociales. Compare cómo se desarrolla este tema en «Hombres necios que acusáis» de Sor Juana Inés de la Cruz y en «A Julia de Burgos» de Julia de Burgos. En su ensayo, (1) formule una tesis, (2) compare el desarrollo del tema, (3) analice al menos un recurso literario de cada texto en relación con el tema y (4) mencione el contexto de cada obra. Cite ejemplos.

7. Escriba su ensayo comparativo en español (unas 300 a 380 palabras).
8. Organice y revise la comparación.

Answers Chapter 10: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

10.1 Interpretive Listening: Audio Texts

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SET A · CHECK YOUR UNDERSTANDING

Audio scripts (have a partner read each aloud twice, or use text-to-speech, while you answer):

Audio 1: Entrevistador: Bienvenida, Clara. Su novela «La casa de los ecos» transcurre en un pueblo de la sierra. ¿Por qué eligió a una niña como narradora?

Clara Montalbán: Porque los niños miran sin filtros. Una niña no sabe qué cosas «no se dicen» en una familia, y por eso las cuenta todas. Además, yo crecí escuchando a mi abuela, que nunca terminaba un cuento de la misma manera. Al principio pensé que se equivocaba; después entendí que cada versión era también un acto de amor.

Entrevistador: Entonces, ¿la memoria no es fiable?

Clara Montalbán: Fiable, no; pero sí necesaria. Lo que me interesa no es lo que ocurrió, sino lo que el pueblo decidió recordar. En cambio, la llegada de la carretera, que todos celebran, a mí me parece una pérdida: con ella se fue el silencio donde nacían las historias. No lo digo con rabia, sino con ternura, como quien se despidе de una casa vieja.

1. (1) A child sees without social filters, so she reveals things the family would not say. (2) The novelist grew up with oral storytelling, where a child's viewpoint connects to remembered voices. Any two clear reasons earn credit.
2. The grandmother told the same story differently each time. The novelist first thought it was an error, then understood each version as an act of love. So memory is not a precise record but a shaped, caring act. This leads to her claim that memory is necessary but not reliable.
3. 'En cambio' marks contrast between her interest in what the village chose to remember (memory) and the villagers' celebration of the road. The point after the signal is that she sees the road as a loss, not progress.
4. She shows nostalgic tenderness, not anger: 'no lo digo con rabia, sino con ternura, como quien se despidе de una casa vieja.' The comparison to leaving an old house shows gentle sadness at a vanished silence.
5. The central theme is how a community constructs and preserves memory and the loss that modernization brings. The key evidence is her sentence about 'lo que el pueblo decidió recordar' and the silence 'donde nacían las historias'.

SET B · EXAM-STYLE MULTIPLE CHOICE

Audio scripts (have a partner read each aloud twice, or use text-to-speech, while you answer):

Audio 2: Locutora: Escuchen ahora «Ceniza», un poema de tres estrofas de una autora contemporánea. Presten atención a las imágenes y al ritmo.

Se apaga el día en la ventana,
y yo, que supe ser de fuego,
me quedo a oscuras con tu nombre
como se queda un río seco.
No me preguntes por qué callo:
las palabras que no te dije
se hicieron polvo en la garganta,
se hicieron ceniza y suspiro.
Mañana, quizá, otro día
traerá su luz a las puertas;
yo seguiré en este cuarto
guardando brasas en la ausencia.

Locutora: Como habrán notado, la lectura se vuelve más lenta en la última estrofa.

Audio 3: Profesora: Buenas tardes. Hoy comparamos dos maneras de mirar la naturaleza en la poesía romántica. Cuando José María Heredia contempla una tempestad, el paisaje es enorme, violento y sublime: el huracán lo hace sentirse pequeño y, a la vez, cercano a lo divino. El poeta, además, escribe desde el exilio, y esa distancia de su isla añade intensidad a cada imagen. Gustavo Adolfo Bécquer, en cambio, trabaja a escala íntima. Sus Rimas no describen montañas, sino un balcón, unas golondrinas, una mirada. Allí la naturaleza no impresiona: acompaña. Fíjense en que ambos poetas usan el paisaje como espejo del yo, pero uno lo agranda y el otro lo reduce a un gesto. Por eso decimos que el Romanticismo no es un solo tono, sino una familia de actitudes. Para el examen, recuerden dos ideas: primero, que el paisaje romántico refleja emociones; segundo, que la escala del paisaje, grandiosa o doméstica, cambia el efecto sobre el lector. Y ahora, antes de seguir, tomen apuntes del contraste que acabo de plantear.

6. A. The images (dark window, dry river, ashes) and the quiet ending show sadness accepted without protest. B and D have no support; C is wrong because the poem is intimate, not political.
7. B. A dry river is a loss of flow and life; it parallels the speaker 'sin fuego' with only a name left. A takes the image literally; C is the opposite, since there is no rain.
8. C. 'Guardando brasas' means keeping embers, a small remaining fire, against the ash. A is tempting because she accepts the absence, but she keeps the memory. D has no basis.

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Audio scripts (have a partner read each aloud twice, or use text-to-speech, while you answer):

Audio 2: Locutora: Escuchen ahora «Ceniza», un poema de tres estrofas de una autora contemporánea. Presten atención a las imágenes y al ritmo.

Se apaga el día en la ventana,
y yo, que supe ser de fuego,
me quedo a oscuras con tu nombre
como se queda un río seco.

No me preguntes por qué callo:
las palabras que no te dije
se hicieron polvo en la garganta,
se hicieron ceniza y suspiro.

Mañana, quizá, otro día
traerá su luz a las puertas;
yo seguiré en este cuarto
guardando brasas en la ausencia.

Locutora: Como habrán notado, la lectura se vuelve más lenta en la última estrofa.

Audio 3: Profesora: Buenas tardes. Hoy comparamos dos maneras de mirar la naturaleza en la poesía romántica. Cuando José María Heredia contempla una tempestad, el paisaje es enorme, violento y sublime: el huracán lo hace sentirse pequeño y, a la vez, cercano a lo divino. El poeta, además, escribe desde el exilio, y esa distancia de su isla añade intensidad a cada imagen. Gustavo Adolfo Bécquer, en cambio, trabaja a escala íntima. Sus Rimas no describen montañas, sino un balcón, unas golondrinas, una mirada. Allí la naturaleza no impresiona: acompaña. Fíjense en que ambos poetas usan el paisaje como espejo del yo, pero uno lo agranda y el otro lo reduce a un gesto. Por eso decimos que el Romanticismo no es un solo tono, sino una familia de actitudes. Para el examen, recuerden dos ideas: primero, que el paisaje romántico refleja emociones; segundo, que la escala del paisaje, grandiosa o doméstica, cambia el efecto sobre el lector. Y ahora, antes de seguir, tomen apuntes del contraste que acabo de plantear.

9. D. The professor says both use the landscape as a mirror of the self. A is false because only Heredia is described as writing from exile; B and C have no support.
10. A. She contrasts the sublime, violent storm with Bécquer's balcony and swallows, 'uno lo agranda y el otro lo reduce a un gesto.' B and C are not mentioned; D is wrong because both write poetry.

SET C · APPLY AND EXTEND

Audio scripts (have a partner read each aloud twice, or use text-to-speech, while you answer):

Audio 4: Conferenciante: Quienes leen por primera vez el Exemplo XXXV de Don Juan Manuel suelen preguntarse cuál es el verdadero tema. La estructura ayuda: el conde Lucanor plantea un problema a su consejero Patronio; este responde con un cuento; después el conde aplica la lección y, al final, el autor condensa la moraleja en un pareado. En este caso, un joven se casa con una mujer dominante y decide imponer su autoridad desde el primer día. Para un lector medieval, la historia hablaba de prudencia: conviene dejar claras las reglas al comienzo de cualquier relación. Hoy, sin embargo, notamos otra capa: el cuento presupone un orden patriarcal y justifica la intimidación. Por eso los críticos recomiendan separar dos preguntas: qué quería enseñar el texto en su época y qué revela sobre esa sociedad. Contestar solo la primera da una lectura incompleta; contestar solo la segunda ignora el contexto. Los buenos análisis unen ambas.

11. Model notes: Quién/Qué - conferenciante; Exemplo XXXV, Don Juan Manuel. Idea clave - dos lecturas: medieval (prudencia) y actual (orden patriarcal). Cómo - estructura de cuento enmarcado: problema, cuento, aplicación, pareado. Contexto - Edad Media, sociedad patriarcal. Model summary: «El Exemplo XXXV de Don Juan Manuel usa una estructura de cuento enmarcado para enseñar prudencia. Hoy, además, revela un orden patriarcal que debemos analizar.» Scoring: 2 points for accurate structure, 2 for the two readings, 1 for a clear two-sentence Spanish summary.
12. The lecture says to separate what the text wanted to teach in its time ('qué quería enseñar el texto en su época') from what it reveals about that society ('qué revela sobre esa sociedad'). Only the first ignores the modern perspective and social critique; only the second ignores the historical context. 'Los buenos análisis unen ambas.' Full credit needs both questions and the reason.
13. Likely question types: main idea, structure/form, tone or attitude, implied meaning, cultural context. Model questions: «¿Cuál es la estructura del Exemplo XXXV?» Answer: «Un problema del conde, un cuento de Patronio, la aplicación y un pareado final.» «¿Qué revela el cuento sobre la sociedad medieval?» Answer: «Revela un orden patriarcal que justifica la intimidación.» Scoring: relevant prediction categories (1), two accurate questions in correct Spanish (1 each), two correct answers (1 each). To raise the level, add a question that links the exemplum to a modern perspective.

10.2 Reading Analysis: Print Texts Under Time Pressure

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SET A · CHECK YOUR UNDERSTANDING

- About 1.2 minutes (a bit over one minute). Each set has 7 to 10 questions and a passage, so you must read once carefully, mark, and return only to the lines each question cites. Rereading everything for each question would use the entire hour.
- It is a metaphor (and implies a simile-like comparison): laughter is identified with crystal. Crystal is beautiful, transparent, and fragile, and 'se quiebra' predicts loss, so the line combines joy with an anticipation of sadness at the end of the day ('en la tarde').
- First person: the narrator is 'yo' and a participant. It creates intimacy and subjectivity; we see only what he knows, and 'nadie me esperaba' establishes his outsider status. A strong answer also notes a possible lack of reliability.
- (a) tone/attitude; (b) context (period or movement); (c) literary device. A full answer names all three correctly.
- Any four, e.g.: the speaker or narrator (to answer point-of-view questions); contrast words like 'pero' or 'sin embargo' (turns in meaning); repeated words (themes, emphasis); the last lines (conclusions, irony); imagery (devices); date or form clues (context).

SET B · EXAM-STYLE MULTIPLE CHOICE

- B. The narrator says 'mi amo', 'yo ... lo seguía' and recounts his own thoughts. A fails because we only access one character's mind; C and D contradict the participation of the narrator.
- C. The toothpick pretends that the master had eaten, while the pantry holds only onions and bread. A contradicts the text; B and D are invented.
- B. The stomach is given a voice that is more eloquent than the boy's tongue, a comic personification that also hints that hunger speaks louder than manners. A and C do not fit; D is wrong because there is no unusual word order highlighted.
- D. The shield, the toothpick, and the closing line about everyone 'fingiendo' all build one idea: appearances against need. A and B are minor, C is not in the text. Choose the broadest idea that all details support.
- A. The poor young servant, a proud but starving master, and satire of honor are marks of the picaresque, as in the sixteenth-century tradition. B, C, and D are later movements with different styles, so they are tempting only if you ignore the first-person satire of social pretension.

SET C · APPLY AND EXTEND

- Model: (1) Personification and metaphor in «el tiempo desmintió con su reloj»: time becomes a judge who proves illusions false, which makes time an active force. (2) Antithesis/contrast in «ayer fueron rosales y suspiros, hoy es ceniza»: past flourishing against present ruin, which stresses disillusion. Scoring: 1 point for each correct device with a quotation, 1 for each effect. Extra credit: note the metaphor 'camino de mentiras'.
- Model: «El poema trata de la desilusión que trae el paso del tiempo. Desde el primer verso, la vida es «un camino de mentiras», lo que sugiere que nuestras ilusiones eran falsas. Además, el contraste entre «ayer fueron rosales y suspiros» y «hoy es ceniza el sueño» muestra la transformación de la belleza en ruina. Por eso, el tiempo aparece como una fuerza que revela la verdad con dureza.» Scoring: topic sentence (1), two accurate pieces of evidence (2), connector use and accurate Spanish (1). To raise the score, add the Baroque context of desengaño.
- Model tone item: ¿Qué actitud predomina? Right: desengaño amargo. Distractor: 'nostalgia alegre' is wrong because 'ceniza' and 'mentiras' are negative, not joyful. Model context item: ¿Qué rasgo barroco aparece? Right: el tema del desengaño y el paso del tiempo. Distractor: 'la celebración de la naturaleza' is wrong because the images of nature become ash. Scoring: stems that ask for one clear thing (1 each), a plausible distractor (1 each), correct explanations (2).

10.3 Multiple-Choice Practice: Practice: Listening, Reading, and Writing**SET A · CORE SKILLS**

- B. The sonnet centers on fame and glory as empty; time strips the proud person. A is the opposite, C and D never appear. Notice the title 'Desengaño', a Baroque key word.
- D. The three images (flower, sun, shadow) are metaphors that all say that fame, gold, and glory do not last. A and B do not carry the idea: there is no sound imitation or marked alliteration, and B is tempting only because some lines share sounds.
- A. Time 'roba' like a thief, so it acts with a will; this is personification. B and D describe time in ways the text never uses; C contradicts the idea of loss.
- C. Fourteen lines grouped as 4-4-3-3 with consonant rhyme (ABBA ABBA CDCDCD) is the sonnet. A is wrong because a romance uses assonance and a single rhyme repeating; B has 10 lines.
- B. The speaker moralizes ('vivid sin vanidad') but with bitter images ('tela deshecha', 'cuarto frío'). A is the opposite; C is wrong because the target is anyone, not one person; D has no basis.
- C. The command 'Mirad' addresses readers and prepares the moral in the tercets, a typical didactic device of the period. A is wrong because nobody answers; B is wrong because the poem stays in the present; D is wrong since the poem continues.
- D. Góngora's sonnet also contrasts present beauty with its destruction by time, ending in dust and nothing. A is a picaresque satire of society, C is a medieval frontier ballad, and B is a twentieth-century play; none treats fleeting beauty as its main theme.

SET B · APPLICATIONS

- A. The narrator reports from outside ('Juana ... pensaba') and uses detail and irony to criticize. B is wrong because there is no 'yo'; C and D do not match the text.
- C. Windows lighting up 'like bleary eyes' evokes tiredness shared by the whole neighborhood. A and B are opposite; D has no support. The simile gives the setting a human, worn-out look.
- B. The debt in the company store, owned by the boss's family, shows how workers are trapped. A is not discussed; C and D have no textual basis. The word 'claro está' highlights the irony.
- D. The owner sees 'progreso' from his balcony, while workers walk silently as if labor were an inherited illness. A and B are invented; C is opposite: he lives far from the noise on a hill.
- A. Social determinism, working-class setting, and objective description are traits of naturalism and social realism. B favors musical, exotic symbolism; C focuses on personal emotion and landscape; D is twentieth-century theater, not narrative.

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13. C. She avoids looking at her son because it would weaken her resolve; the sentence shows love and forced separation. A is the opposite. B and D are not supported by the passage.
14. B. 'Lo único honesto' used for a deafening factory is bitterly ironic: the only honest thing is noise, so everything else, including progress, is pretense. A and C ignore the bitterness; D is not mentioned.

SET C · EXAM-LEVEL STRETCH

15. D. The commentary names 'olor a pantano, la humedad, el miedo al fuego' as the bridge. A is wrong because the narrator is third person; B and C are not mentioned.
16. A. The text says the lack of explanation 'obliga al lector a participar'. B is the opposite; C is wrong since the commentary says the structure reinforces tension; D contradicts the fantastic elements.
17. B. The persecution seemed a dream, but the dream is the modern life. A is a plausible but unstated outcome; C and D are not in the commentary.
18. C. 'Chac Mool' also mixes a modern setting with a pre-Columbian presence that disrupts reality, a hallmark of Boom-era fantastic narrative. A is picaresque, B Romantic poetry, D Renaissance love lyric.
19. D. The commentary says 'algunos críticos... otros', offering a rational-fragility reading and a living-past reading. A is a distractor because it narrows the commentary; B and C are not stated.
20. A. 'Tercera persona y muy cerca de la conciencia del personaje' describes internal focalization. B is wrong because it is not first person; C is not mentioned; D is not true.

10.4 Free-Response Practice: Practice: Listening, Reading, and Writing

QUESTION 1 · SHORT ANSWER: TEXT EXPLANATION

1. Respuesta modelo: «En la Rima LIII, el hablante desarrolla el tema de la pérdida amorosa mediante el contraste entre lo que regresa y lo que no regresa. Primero, la repetición de «volverán» presenta ciclos de la naturaleza, como las golondrinas que cuelgan sus nidos en el balcón. Después, la conjunción «pero» marca el giro: las golondrinas especiales, «aquellas que aprendieron nuestros nombres», «no volverán». Así, la naturaleza continúa, mientras que el momento irreplicable del amor se pierde para siempre. La exclamación y los puntos suspensivos finales transmiten dolor y resignación. El poema pertenece al Romanticismo (o Posromanticismo) del siglo XIX, por su subjetividad, su musicalidad y el uso de la naturaleza como espejo de la emoción. El autor es Gustavo Adolfo Bécquer.»
- Puntos: Contenido 3/3: explica el desarrollo del tema (contraste y repetición) con evidencia relevante (1 punto por la explicación, 1 por la evidencia, 1 por identificar correctamente el período, con autor opcional). Lengua 3/3: vocabulario variado y preciso (golondrinas, giro, resignación), verbos y acentos generalmente correctos. Un 2 de contenido aparece si solo se describe el tema con ejemplos poco claros; un 2 de lengua, si hay errores ocasionales de tiempo o acentos que no impiden la comprensión. Para subir: nombre el paralelismo del resto de las estrofas y evite resumir.
2. Autoevaluación: marque en su respuesta (a) la tesis o idea principal, (b) dos citas del texto, (c) el período y el autor, y (d) un conector contrastivo (pero, sin embargo, mientras que). Si falta una de estas marcas, añádala. Un puntaje de 5 o 6 exige las cuatro marcas y una lengua con pocos errores. Un puntaje de 3 o 4 suele indicar evidencia vaga o ausencia del período. Un 0 se da si solo se repite el enunciado.

QUESTION 2 · SHORT ANSWER: TEXT AND ART COMPARISON

3. Respuesta modelo: «En el «Salmo XVII» de Quevedo y en la pintura «Vanitas» se desarrolla el tema de la fugacidad de la vida y la inevitabilidad de la muerte. En el poema, el hablante recorre los muros desmoronados y concluye que todo lo que ve es «recuerdo de la muerte»; la edad aparece personificada como una carrera que cansa. En la pintura, los objetos (el reloj de arena, la vela casi consumida, la rosa que pierde pétalos) funcionan como símbolos del tiempo que se agota, y el cráneo, iluminado por la luz lateral, hace presente la muerte. Ambas obras comparten una visión desengañada, aunque el poema usa un recorrido progresivo del paisaje al interior de la casa, mientras que la pintura concentra los símbolos en un solo espacio. Estas características son propias del Barroco, época del desengaño y del memento mori, en la que arte y literatura recuerdan la fragilidad de los placeres humanos.»
- Puntos: Contenido 3/3: compara el tema con evidencia de ambas obras (2 puntos: tema en las dos obras, evidencia equilibrada) y lo relaciona con el Barroco (1 punto). Lengua 3/3: vocabulario variado (fugacidad, desengaño, simbolizar) y estructuras correctas. Un 2 de contenido se obtiene si solo se describe el tema en cada obra sin comparar. Para subir: use un conector de comparación y nombre un recurso (personificación, símbolo).
4. Autoevaluación: cuente cuántos elementos del poema y cuántos de la pintura usó. La evidencia debe estar equilibrada (por ejemplo, dos de cada obra). Verifique que escribió una oración que compare directamente (ambas obras..., mientras que...). Verifique que mencionó el Barroco con una característica (desengaño, memento mori, contraste de luz y sombra). Si solo describió la imagen sin relacionarla con el tema, el contenido no supera 2.

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QUESTION 3 · ESSAY: ANALYSIS OF A SINGLE TEXT

5. Respuesta modelo: «En «El ahogado más hermoso del mundo», García Márquez usa el realismo mágico para mostrar cómo un hecho extraordinario transforma la vida de un pueblo pobre. Esta técnica es característica del Boom latinoamericano, que mezcla lo maravilloso con la realidad cotidiana.

En primer lugar, el narrador cuenta lo imposible con naturalidad. El cuerpo del ahogado es tan grande que los niños lo confunden primero con un barco o una ballena, pero los adultos aceptan pronto lo extraordinario: el tono es sereno y objetivo, como si lo extraordinario fuera normal. Este contraste revela la manera en que, en la visión latinoamericana representada, lo mágico convive con lo real.

En segundo lugar, la hipérbole sirve para elevar al muerto a la categoría de mito. Las mujeres lo imaginan más alto, más fuerte y más hermoso que cualquier hombre del pueblo y le dan el nombre de Esteban. El exceso expresa la necesidad de belleza de una comunidad aislada.

Finalmente, el contexto cultural confirma esta lectura: el pueblo, que vivía con resignación, decide pintar sus casas de colores y plantar flores en honor del extraño. El relato propone que la imaginación colectiva puede cambiar la realidad. En conclusión, García Márquez usa recursos del realismo mágico para valorar la solidaridad y el poder del mito en Latinoamérica.»

Puntos: Contenido 5/5: tesis clara que explica cómo el texto representa el realismo mágico y el contexto (1); dos recursos con evidencia relevante (2); relación con el Boom y la cultura (1); desarrollo coherente sin resumen excesivo (1). Lengua 5/5: vocabulario variado (naturalidad, hipérbole, mito), conectores efectivos (en primer lugar, finalmente), verbos y acentos mayormente correctos. Para subir de 3 a 4 en contenido: cambie la descripción por explicación de cómo cada recurso desarrolla el tema. Para subir en lengua: varíe las estructuras (subjuntivo, oraciones subordinadas) y revise los acentos.

6. Plan de 5 minutos para este ensayo: (1) Subraye y numere las tareas: tesis, recursos, contexto. (2) Escriba un esquema con tres párrafos: naturalidad, hipérbole y contexto. (3) Redacte una introducción con tesis y una conclusión de dos oraciones. (4) Reserve tres minutos para revisar acentos y concordancia. Un ensayo que omite una tarea baja de puntaje porque no desarrolla lo pedido; uno que resume la trama sin analizar queda en 2 o 3 de contenido.

QUESTION 4 · ESSAY: TEXT COMPARISON

7. Respuesta modelo: «Sor Juana y Julia de Burgos denuncian las normas que limitan a la mujer, pero lo hacen con estrategias distintas: la primera discute con lógica una contradicción masculina, mientras que la segunda construye una división interna entre dos yoes.

En «Hombres necios que acusáis», escrito en el México virreinal del siglo XVII, la hablante acusa a los hombres de culpar a la mujer de lo mismo que ellos provocan: «Hombres necios que acusáis / a la mujer sin razón...». La estructura argumentativa en redondillas, con preguntas retóricas, expone la hipocresía de quienes piden virtud y la desprecian al mismo tiempo. El tono es irónico y racional, propio del Barroco.

Por su parte, «A Julia de Burgos», poema del siglo XX publicado en el contexto del feminismo y de la identidad puertorriqueña, usa la apóstrofe y el desdoblamiento. La hablante se dirige a una «Julia» que representa la imagen social de la mujer, «fría muñeca de mentira social», y se opone a ella con una voz que afirma su libertad: «En mí no manda nadie.» La oposición entre las dos voces dramatiza el conflicto entre la expectativa social y la autonomía.

En ambos textos el tema se desarrolla como crítica de un orden patriarcal. Sin embargo, mientras que Sor Juana señala la inconsistencia del hombre, Julia de Burgos rechaza el rol impuesto a la mujer y reivindica su derecho a decidir. Los dos poemas, escritos con siglos de distancia, muestran que la desigualdad perdura, aunque la voz femenina gana fuerza con el tiempo.»

Puntos: Contenido 5/5: compara el tema en ambos textos con evidencia relevante (2); explica cómo un recurso en cada texto (argumentación y preguntas retóricas; apóstrofe y desdoblamiento) contribuye al tema (2); organiza el ensayo con tesis y progresión lógica (1). Lengua 5/5: vocabulario variado (hipocresía, desdoblamiento, autonomía), conectores comparativos (por su parte, sin embargo, mientras que) y control gramatical. Para subir de 4 a 5: haga la comparación en cada párrafo y no en párrafos separados sin conexión. Evite concluir sin volver a la tesis.

8. Esquema de comparación recomendado (por tema, no por obra): Párrafo 1, introducción y tesis con ambos títulos. Párrafo 2, cómo cada texto presenta el problema (acusación frente a división interior). Párrafo 3, recursos (retórica y argumentación frente a apóstrofe y desdoblamiento) y su efecto. Párrafo 4, contexto (Barroco virreinal frente a siglo XX) y conclusión. Revise: ¿citó a ambos textos de forma equilibrada? ¿Usó al menos tres conectores de comparación? Un ensayo que trata los textos por separado sin comparar queda en 3 de contenido.

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Practice Exam: **Mini Practice Exam.**

1 sections with explanations and worked examples, then 29 practice problems. Answers and full explanations are at the end of the chapter.

E1 Mini Practice Exam

A half-length practice exam: 8 listening and 17 reading multiple-choice questions and all four free-response questions, with model answers and a scoring table.

Directions: This mini exam follows the real exam format at about half the length. Section I has 25 multiple-choice questions: Part A (8 listening questions, about 11 minutes) and Part B (17 reading questions, about 20 minutes). Section II has all four free-response questions, written in Spanish with the real recommended times (15, 15, 35 and 35 minutes). Do the exam in one sitting, without notes, and then check your answers using the scripts and explanations in the answer key. Practice texts here are original; on the real exam, passages come from the required reading list and from other authentic texts.

Part	Raw points	Weight in this mini exam	Conversion to 100
Section I, Parts A and B: 25 multiple-choice questions	25 (1 each)	50%	raw x 2 = up to 50
Question 1: Text Explanation	6 (3 content + 3 language)	7.5%	raw x 1.25 = up to 7.5
Question 2: Text and Art Comparison	6 (3 content + 3 language)	7.5%	raw x 1.25 = up to 7.5
Question 3: Analysis of a Single Text	10 (5 content + 5 language)	17.5%	raw x 1.75 = up to 17.5
Question 4: Text Comparison	10 (5 content + 5 language)	17.5%	raw x 1.75 = up to 17.5
Total		100%	Add the four converted scores and the multiple-choice score

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SECTION I, PART A Interpretive Listening (8 questions, about 11 minutes)

Directions: You will hear two audio texts: an interview and a poem read aloud. A partner or a text-to-speech tool reads each script (printed in the answer key) once at natural speed. Before each audio, read the questions. Choose the best answer for each question.

1. Audio 1. ¿Por qué eligió la escritora un pueblo casi vacío como escenario?
(A) Porque quiere describir el turismo rural en España.
(B) Porque su abuela todavía vive allí rodeada de vecinos.
(C) Porque el vacío funciona casi como un personaje que recuerda.
(D) Porque prefiere las novelas sin personajes humanos.
2. Audio 1. ¿Qué sugiere la comparación con el agua del pozo?
(A) Que la memoria vuelve en círculos y no sigue el orden cronológico.
(B) Que el pueblo necesita más agua para sobrevivir.
(C) Que el pasado se olvida rápidamente.
(D) Que la memoria avanza siempre en línea recta.
3. Audio 1. ¿Cuál es la actitud de la autora ante los adjetivos?
(A) Cree que los adjetivos hacen la novela más triste.
(B) Piensa que el lector no debe sentir nada.
(C) Usa muchos adjetivos para explicar cada emoción.
(D) Prefiere sugerir las emociones con imágenes y silencio en vez de nombrarlas.
4. Audio 1. ¿Qué aprendió la escritora de Antonio Machado?
(A) A escribir poemas sobre la vida en las ciudades.
(B) A comunicar mucho con imágenes y poca explicación.
(C) A usar siempre rima consonante.
(D) A describir las guerras con detalle.
5. Audio 2. ¿Qué rasgo de forma se percibe al escuchar el poema?
(A) Todos los versos terminan con las mismas letras, como en un soneto.
(B) Los versos pares terminan con vocales que suenan igual (nada, ventana, aguarda).
(C) Los versos son muy largos y no tienen ritmo.
(D) Cada estrofa termina con el mismo estribillo.
6. Audio 2. ¿Qué recurso se usa cuando "la luna baja" y "se sienta en la cocina"?
(A) Onomatopeya. (B) Hipérbole numérica. (C) Antítesis.
(D) Personificación.
7. Audio 2. ¿Qué sentimiento domina en el poema?
(A) Una nostalgia serena por lo que se perdió. (B) Ira contra los antiguos dueños.
(C) Alegría por una mudanza reciente. (D) Miedo a los fantasmas de la casa.
8. Audio 2. ¿Qué significa el último verso, "vive de lo que le falta"?
(A) La casa necesita reparaciones urgentes.
(B) Los dueños viven del dinero de la casa.
(C) La casa sigue existiendo gracias al recuerdo de lo ausente.
(D) La casa quiere ser vendida.

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SECTION I, PART B, SET 1 **Reading a Poem (5 questions)**

Directions: Read the poem and choose the best answer for each question. Al reloj de arena Corre en el vidrio la menuda arena, y con ella se escurre ya mi vida; cada grano es un paso, una partida, cada grano, una gota de mi pena. Ayer fui rosa fresca, alba serena; hoy soy la sombra ya de mi caída; el tiempo es una larga despedida y yo, preso del tiempo, en su cadena. Si he de ser, tarde o pronto, polvo callado, aprenda el corazón a respetar cada instante, que es don recién llegado; que el tiempo, aunque verdugo, es el lugar donde también el amor ha germinado, y es en la arena donde hay que sembrar.

9. ¿Qué forma poética tiene el texto?
- (A) Un romance de versos octosílabos.
 - (B) Un poema en verso libre sin estrofas.
 - (C) Unas redondillas con rima asonante.
 - (D) Un soneto de endecasílabos con dos cuartetos y dos tercetos.
10. ¿Qué simboliza el reloj de arena en el poema?
- (A) El paso irreversible del tiempo y de la vida.
 - (B) El deseo de ganar riqueza.
 - (C) El paisaje de una playa tranquila.
 - (D) La belleza eterna de la naturaleza.
11. ¿Qué contraste aparece en el segundo cuarteto?
- (A) La ciudad frente al campo.
 - (B) El amor frente al odio.
 - (C) La rosa fresca del pasado frente a la sombra del presente.
 - (D) La riqueza frente a la pobreza.
12. ¿Qué cambio ocurre en los tercetos?
- (A) El poeta rechaza el pasado y culpa a otras personas.
 - (B) El lamento se convierte en una invitación a vivir cada instante con conciencia.
 - (C) El poeta describe un viaje largo por el mar.
 - (D) El poema se vuelve una burla del lector.
13. ¿A qué movimiento se acerca más este soneto?
- (A) Al Barroco, por el desengaño y la conciencia de la muerte.
 - (B) Al Naturalismo, por el estudio científico de la sociedad.
 - (C) Al Realismo mágico, porque presenta hechos extraordinarios como normales.
 - (D) Al Modernismo, por el lujo exótico y la musicalidad.

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SECTION I, PART B, SET 2

Reading a Prose Passage (5 questions)

Directions: Read the passage and choose the best answer for each question. Desde hacía semanas, Remedios se levantaba antes de que cantaran los gallos. En la cocina, el fuego apenas daba calor; fuera, la niebla se pegaba a las paredes de la aldea como un sudario sucio. Pasó junto a la cuadra, donde la vaca, flaca y paciente, rumiaba su ración de paja húmeda, y se detuvo un momento a mirar el camino que bajaba hacia la mina. Por allí habían desaparecido su marido y su hijo mayor, y por allí volverían, si volvían, negros de polvo y de cansancio. «Mujer, que se enfría el caldo», gritó la vecina desde la puerta. Remedios no respondió. Pensaba en la carta del dueño, que ella no sabía leer pero que el maestro había traducido con voz de pésame: la empresa cerraba el pozo número tres «por razones de seguridad y economía». Doscientas familias, repetía el maestro, como quien reza. Ella solo entendía que el caldo, el carbón y el pan dependían de un hueco en la montaña que alguien, lejos, había decidido tapar con un trazo de pluma.

14. ¿Qué efecto tiene la comparación de la niebla con "un sudario sucio"?
 - (A) Muestra que la aldea está muy limpia.
 - (B) Indica que Remedios está contenta con su vida.
 - (C) Crea una atmósfera de tristeza y muerte en la aldea.
 - (D) Anuncia la llegada de una fiesta.
15. ¿Qué tipo de narrador cuenta el fragmento?
 - (A) Un narrador protagonista en primera persona.
 - (B) Un narrador testigo que solo ve lo que ocurre afuera.
 - (C) El maestro del pueblo, que escribe una carta.
 - (D) Un narrador omnisciente en tercera persona que conoce los pensamientos de Remedios.
16. ¿Qué sugiere la expresión "un trazo de pluma"?
 - (A) Que el dueño es un poeta.
 - (B) Que una persona lejana decide con facilidad el destino de muchas familias.
 - (C) Que Remedios sabe escribir muy bien.
 - (D) Que la carta es muy larga.
17. ¿Por qué se dice que el maestro repite "doscientas familias" "como quien reza"?
 - (A) Porque la cifra suena solemne y muestra su impotencia ante el cierre.
 - (B) Porque quiere consolar a Remedios con una oración.
 - (C) Porque quiere vender las casas del pueblo.
 - (D) Porque la cifra es una broma.
18. ¿Con qué corriente se relaciona mejor el fragmento?
 - (A) Con el Romanticismo, por la exaltación de la naturaleza sublime.
 - (B) Con el Barroco, por el juego de conceptos y la antítesis constante.
 - (C) Con el Modernismo, por el exotismo y la musicalidad.
 - (D) Con el Realismo o el Naturalismo, por el ambiente pobre y la presión social sobre los personajes.

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SECTION I, PART B, SET 3 Critical Commentary (3 questions)

Directions: Read the commentary and choose the best answer for each question. Cuando Sor Juana escribe «Hombres necios que acusáis», no se limita a protestar: construye un razonamiento. Primero señala la contradicción de quienes piden a la mujer una virtud que ellos mismos destruyen; luego muestra, mediante preguntas y antítesis, que la culpa se reparte. Ahora bien, el poema no es un simple panfleto. Su tono irónico y su rigor lógico, heredados de la retórica barroca, convierten la queja en una demostración. De ahí su fuerza: la autora usa el lenguaje del poder, la argumentación escolástica, para cuestionar al poder. Quien lea el poema solo como un lamento perderá lo esencial: es una defensa que se presenta como un juicio.

19. ¿Cuál es la idea principal del crítico?
- (A) El poema es un panfleto sin valor literario.
 - (B) El poema de Sor Juana es una argumentación lógica y no solo una queja.
 - (C) El poema expresa solamente un lamento personal.
 - (D) El poema imita a los poetas hombres de su época.
20. ¿Qué función tiene la expresión "Ahora bien"?
- (A) Concluye todo el comentario.
 - (B) Presenta un ejemplo concreto del poema.
 - (C) Introduce una precisión que corrige una lectura simplista.
 - (D) Cambia completamente de tema.
21. ¿Con cuál afirmación estaría de acuerdo el crítico?
- (A) La autora usa las herramientas del orden dominante para cuestionarlo.
 - (B) La retórica barroca impide entender el poema.
 - (C) El tono irónico debilita el mensaje de la autora.
 - (D) La autora evita la lógica para ser más emotiva.

SECTION I, PART B, SET 4 Text Comparison (4 questions)

Directions: Read the two texts and choose the best answer for each question. Texto 1: «Regreso» Volví a la calle de mi infancia. Las casas son más bajas de lo que recordaba, el almendro ya no existe, y un niño que no conozco me mira, extranjero, desde mi antigua ventana. No sé a quién pedir permiso para llorar. Texto 2: fragmento de un cuento Al llegar al pueblo, Andrés buscó el banco de piedra donde su abuelo fumaba las tardes de domingo. Lo encontró cubierto de pintadas y rodeado de bicicletas. Se sentó de todos modos. Alguien pasó, lo saludó sin reconocerlo, y él sonrió: era la primera vez en años que lo trataban como a un desconocido y se sorprendió de que no le doliera tanto como había temido. Quizá, pensó, volver no consiste en recuperar el lugar, sino en aceptar que el lugar ya sigue sin uno.

22. ¿Qué tema comparten los dos textos?
- (A) La alegría de un reencuentro familiar.
 - (B) La crítica a la vida moderna en las grandes ciudades.
 - (C) El miedo a la guerra.
 - (D) La extrañeza que produce volver a un lugar que ha cambiado.
23. ¿Cómo difiere la actitud ante el cambio?
- (A) El poema es irónico y la prosa es furiosa.
 - (B) El poema expresa un dolor sin consuelo; la prosa llega a una aceptación serena.
 - (C) Ambos textos se burlan del regreso.
 - (D) El poema celebra el cambio y la prosa lo rechaza.
24. ¿Qué efecto produce la imagen del niño "extranjero" en la antigua ventana del poema?
- (A) Indica que el niño es peligroso.
 - (B) Revela que el hablante vive en otro país.
 - (C) Muestra que el hablante es ahora un extraño en su propio pasado.
 - (D) Sugiere que la casa está en venta.

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25. ¿Qué diferencia formal es evidente entre los textos?

- (A) El poema usa versos libres y fragmentarios; la prosa tiene un narrador en tercera persona que reflexiona.
- (B) El poema tiene rima consonante y la prosa tiene diálogos.
- (C) Ambos textos tienen narrador en primera persona.
- (D) El poema es un soneto y la prosa es una carta.

QUESTION 1 Short Answer: Text Explanation (15 minutes)

Section II. Recommended time: 15 minutes. Instrucciones: Escribe una respuesta coherente y bien organizada EN ESPAÑOL sobre el siguiente tema. Lee el fragmento (texto de práctica original; en el examen real será de una obra requerida). «El día en que llegó el forastero, las campanas de la iglesia sonaron solas, y nadie se sorprendió. Doña Ernestina dijo que era buena señal, el boticario dijo que era el viento, y los niños, que sabían más que todos, salieron a recibir al hombre que venía montado en una mula azul. Traía una maleta llena de relojes parados. «Vengo a venderles la hora exacta», anunció. En el pueblo, donde el tiempo se había detenido desde la última lluvia, aquella frase fue recibida como una promesa y como una amenaza. Esa noche, por primera vez en años, nadie quiso dormir.» Explica cómo se desarrolla el tema del tiempo y el espacio en el fragmento. Incluye ejemplos del texto. Identifica el período o movimiento literario al que pertenece y menciona un texto requerido del mismo período.

26. Explain how the theme of time and space develops in the excerpt, with examples; identify the period or movement and name a required text from the same period (6 points: 3 content, 3 language).

QUESTION 2 Short Answer: Text and Art Comparison (15 minutes)

Section II. Recommended time: 15 minutes. Instrucciones: Escribe una respuesta coherente y bien organizada EN ESPAÑOL sobre el siguiente tema. Lee el poema y observa la descripción de la pintura. Obra de arte (descrita para práctica): pintura al óleo titulada «El viajero ante la tormenta», estilo romántico, siglo XIX. Un hombre solo, de espaldas, está de pie sobre una roca frente al mar. El cielo es negro y violeta, las olas golpean las rocas y un rayo ilumina las nubes. El hombre es muy pequeño en comparación con la inmensidad del paisaje; su capa se agita con el viento. Texto: poema «Ante el mar» Ruge el mar y el cielo arde, y yo, tan pequeño y solo, me siento un grano de arena bajo el trueno y el relámpago. Pero el alma, que no cabe en el pecho, sale al viento y se vuelve tan inmensa como el mar que la sacude. Compara cómo se presenta el tema de la naturaleza y el individuo en el poema y en la pintura en relación con el Romanticismo. Incluye ejemplos de ambas obras.

27. Compare how the theme of nature and the individual appears in the poem and in the painting, relating it to Romanticism, with examples from both (6 points: 3 content, 3 language).

QUESTION 3 Essay: Analysis of a Single Text (35 minutes)

Section II. Recommended time: 35 minutes. Instrucciones: Escribe una respuesta coherente y bien organizada EN ESPAÑOL sobre el siguiente tema. Lee el fragmento. Fragmento de una obra de teatro (texto de práctica) (Sala de una casa de campo. Las ventanas están cerradas con postigos. Sobre la mesa hay un mantel blanco y una llave de hierro. Es mediodía. Entra JULIA con un abanico.) JULIA: Madre, abra un poco la ventana. Se ahoga una aquí dentro. MADRE: Las ventanas se abren cuando el luto termina. ¿Qué dirán en el pueblo? JULIA: En el pueblo ya lo saben todo. Lo saben los perros. MADRE (golpeando el suelo con el bastón): ¡Silencio! En esta casa se habla poco y se obedece mucho. JULIA: Una no obedece a la sombra, madre. Se obedece a la luz. (MADRE toma la llave y la guarda en el pecho. Fuera, un caballo relincha. JULIA mira hacia la ventana.) MADRE: Ese caballo no tiene dueño en esta casa. JULIA: Pero lo oigo. (Pausa. El abanico cae al suelo.) Analiza cómo el fragmento representa las características del teatro simbólico del siglo XX y el contexto cultural de una sociedad rural y patriarcal. Discute el uso de recursos literarios (símbolos, acotaciones, diálogo, ironía) e incluye ejemplos del texto.

28. Analyze how the excerpt represents 20th-century symbolic theater and a rural, patriarchal cultural context; discuss literary devices with examples (10 points: 5 content, 5 language).

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QUESTION 4 Essay: Text Comparison (35 minutes)

Section II. Recommended time: 35 minutes. Instrucciones: Escribe una respuesta coherente y bien organizada EN ESPAÑOL sobre el siguiente tema. Lee los dos poemas (textos de práctica originales; en el examen real uno será de la lista de lecturas requeridas). Poema 1: «Espejo» Cada mañana me saludo y un desconocido me responde. Él lleva mi cara, pero no mis dudas. Me peino, me sonrío, me miento: hoy todo está en orden. Y el espejo, que sabe más que yo, guarda silencio. Poema 2: «Dos» Uno vive en la plaza con sombrero y sonrisa; el otro, tras los vidrios, cuenta las horas vivas. Cuando cae la tarde, se miran sin palabras, y ninguno recuerda cuál de los dos me llama. Analiza el efecto de los recursos literarios que usan los poetas para desarrollar el tema de la dualidad del ser. En tu ensayo, compara la presentación de este tema en los dos poemas. Debes incluir ejemplos de los textos que apoyen tus ideas.

29. Analyze the effect of literary devices on the theme of duality of the self and compare the two poems, with examples (10 points: 5 content, 5 language).

Answers Practice Exam: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

E1 Mini Practice Exam

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SECTION I, PART A · INTERPRETIVE LISTENING (8 QUESTIONS, ABOUT 11 MINUTES)

Audio scripts (have a partner read each aloud twice, or use text-to-speech, while you answer):

Audio 1: Entrevista de radio.

Locutora: Hoy conversamos con la escritora salmantina Inés Carrasco, autora de la novela El pozo del pueblo. Inés, ¿por qué eligió un pueblo casi vacío como escenario?

Inés: Porque el vacío habla. Cuando era niña, mi abuela me contaba que en su calle había treinta casas con luz; hoy quedan dos. Quise que el pueblo fuera casi un personaje, un narrador mudo que recuerda.

Locutora: En la novela el tiempo no avanza en línea recta.

Inés: Exacto. Mezclo el presente con los recuerdos de tres generaciones. No lo hago por capricho: la memoria no es cronológica, vuelve en círculos, como el agua del pozo cuando se echa una piedra. Además, evito los adjetivos fáciles. Prefiero que el lector sienta el silencio a decirle que es triste.

Locutora: ¿Qué aprendió de otros autores?

Inés: Sobre todo de Antonio Machado: muchas imágenes del camino y muy poca explicación.

Audio 2: Un locutor lee un poema titulado «La casa cerrada».

Cerraron la casa un martes
sin decirle al viento nada.

Se llevaron los relojes
y dejaron la ventana
abierta a un jardín de polvo
donde el limonero aguarda.

Por la noche, sin que nadie
lo mande, la luna baja
y se sienta en la cocina
a calentarse en la brasa.

Nadie ha vuelto. Pasan años,
se descuelgan las persianas,
y la hiedra, con paciencia,
va escribiendo su palabra.

Si pasas de noche, oyes
una canción sin garganta.

Es la casa, que repite
los nombres de quien la amaba.

Cerrada, sigue viviendo;
vive de lo que le falta.

1. C. Inés dice que "el vacío habla" y que el pueblo es casi un narrador mudo que recuerda. The grandmother option is tempting because she is mentioned, but she only told how thirty lit houses became two; nothing says she lives surrounded by neighbors.
2. A. She says memory is not chronological and returns in circles, like the ripples after a stone falls. The line-straight option is the opposite of what she says (the novel's time does not advance in a straight line).
3. D. She avoids "adjetivos fáciles" and wants the reader to feel the silence rather than be told it is sad. The last distractor reverses her position; she uses few, not many, adjectives.
4. B. She says Machado taught her to use many images of the road and little explanation. The rhyme option is wrong because rhyme is never mentioned in the interview.
5. B. The even lines end in a-a (nada, ventana, aguarda, baja, brasa), which is assonant rhyme typical of the romance. A sonnet would have consonant rhyme and 14 lines in quatrains and tercets; no refrain repeats in the poem.
6. D. The moon acts like a person who sits down to warm herself, which is personification. Hyperbole would exaggerate a quantity; the verbs here give human actions to an object, not an exaggeration.
7. A. Images such as the closed house, the stopped clocks and the song without a throat create a calm, sad longing. The fear option is tempting because of the night scenes, but the tone is tender, not frightening.
8. C. The paradox says the house lives through the memory of those who are gone: what it lacks keeps it alive. The repair option takes "falta" literally and ignores the metaphor.

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SECTION I, PART B, SET 1 · READING A POEM (5 QUESTIONS)

9. D. The poem has 14 lines grouped 4+4+3+3 with consonant rhyme (arena/pena, vida/partida), the sonnet pattern. A romance would use eight-syllable lines with assonance and no fixed number of lines.
10. A. Each grain is a step and a drop of pain, so the object stands for time and life draining away. The beach option is tempting because of the word arena, but the poem uses sand as a measure, not as a landscape.
11. C. "Ayer fui rosa fresca... hoy soy la sombra" is an antithesis between past youth and present decline. The love and hate option does not appear anywhere in the quatrain.
12. B. The tercets move from sorrow to a lesson: respect each moment and sow love "en la arena". The blame option is wrong because the poet accepts death and never accuses anyone.
13. A. Antithesis, the theme of fleeting time, the memento mori and the sonnet form are Baroque features. Modernismo is the best distractor because it also loves musical verse, but it does not center on desengaño and mortality in this way.

SECTION I, PART B, SET 2 · READING A PROSE PASSAGE (5 QUESTIONS)

14. C. A sudario is a burial shroud, and "sucio" makes it grim, so the simile builds a gloomy, deathlike mood. The clean-village option contradicts the adjective sucio.
15. D. The text says what Remedios "pensaba" and "entendía", so the narrator enters her mind, and there is no "yo". The witness option fails because a witness would report only what can be seen.
16. B. A single stroke of a pen is a small act with huge consequences, which contrasts the owner's ease with the families' dependence. The long-letter option misses the metaphor.
17. A. The repetition sounds like a prayer: the number is grave and he can do nothing about it. The consolation option is tempting, but the simile describes the sound of his voice, not his intention to pray with her.
18. D. A realistic rural and mining setting, social class and economic forces that control lives are typical of Realism and Naturalism. Romanticism is wrong because nature here is cold and hostile, not sublime or celebrated.

SECTION I, PART B, SET 3 · CRITICAL COMMENTARY (3 QUESTIONS)

19. B. The critic says the poem builds a reasoned case and turns complaint into demonstration. The panfleto option picks up a word from the text but the critic says the poem is "no un simple panfleto".
20. C. "Ahora bien" marks a turn: after describing the argument, the critic warns the poem is more than a pamphlet. It does not conclude (the conclusion starts with "De ahí") and it does not change topic.
21. A. He says Sor Juana uses "el lenguaje del poder" (scholastic argument) to question power. The last option is the reverse: he praises her "rigor lógico".

SECTION I, PART B, SET 4 · TEXT COMPARISON (4 QUESTIONS)

22. D. Both characters return to a place of memory (calle, banco) and feel like outsiders. The family reunion option is wrong because no reunion happens in either text.
23. B. The poem ends with a need for "permiso para llorar", while Andrés concludes that returning means accepting the place goes on without him. The celebration option reverses the poem's grief.
24. C. The child occupies the speaker's former window, so the speaker becomes the outsider; "extranjero" works metaphorically. The other-country option takes the word literally.
25. A. Text 1 is free verse in short lines with a first-person voice; Text 2 narrates Andrés in the third person and closes with his thought. The sonnet option is wrong: the poem has only six lines and no rhyme.

QUESTION 1 · SHORT ANSWER: TEXT EXPLANATION (15 MINUTES)**26. MODEL RESPONSE (Spanish):**

El fragmento pertenece al realismo mágico del Boom latinoamericano, un movimiento del siglo XX; es parecido a un texto requerido como "El ahogado más hermoso del mundo" de Gabriel García Márquez. El tema del tiempo y el espacio se desarrolla de manera ambigua. Primero, el espacio es un pueblo donde "el tiempo se había detenido", lo que sugiere una comunidad aislada y sin futuro. Luego, la llegada del forastero con "relojes parados" introduce una paradoja: vende "la hora exacta" en un lugar donde el tiempo no avanza. Por eso la frase es "una promesa y una amenaza": el cambio puede salvar al pueblo o destruir su calma. Finalmente, que las campanas suenen solas y nadie se sorprenda muestra que lo extraordinario se acepta como algo normal.

SCORING:

Content 3 of 3: names the period/movement correctly (Boom, magical realism) and a required text from it; explains how the theme develops in stages (stopped time, arrival, ambiguous reception) with three short, relevant quotations. Content 2 would name only the period or give evidence without explaining how it develops. Content 1 would describe the theme with no usable evidence.

Language 3 of 3: varied vocabulary (aislada, paradoja, ambigua), correct use of the pluperfect and imperfect (se había detenido, venía), accurate syntax, accents correct (sorprenda, movimiento, paradoja).

To raise a lower score: add the period and a text in the first sentence, use exact quotations, and explain the effect of each quotation on the theme instead of retelling the scene.

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QUESTION 2 · SHORT ANSWER: TEXT AND ART COMPARISON (15 MINUTES)**27. MODEL RESPONSE (Spanish):**

Tanto el poema como el cuadro presentan el tema de la naturaleza y el individuo desde el Romanticismo, un movimiento que exalta la emoción y el poder de lo sublime. En la pintura, el viajero es "muy pequeño" frente a un cielo violeta, un mar furioso y un rayo; su capa agitada por el viento muestra que está expuesto a la fuerza natural. En el poema, el hablante dice que es "un grano de arena bajo el trueno y el relámpago", una metáfora que expresa la misma fragilidad. Sin embargo, hay un matiz: el poema añade que el alma "sale al viento" y se vuelve "inmensa", mientras que el cuadro, solo con la postura del hombre, deja abierta la interpretación. En ambos, la naturaleza refleja el estado de ánimo del individuo, un rasgo central del Romanticismo.

SCORING:

Content 3 of 3: compares the theme in both works (not two separate descriptions), uses balanced evidence (small man, storm, capa vs. grano de arena, alma inmensa), and links the theme to Romanticism (sublime nature, emotion). Content 2: discusses both but evidence is lopsided or the link to Romanticism is vague. Content 1: addresses only one work or only names the movement.

Language 3 of 3: comparison connectors (tanto... como, sin embargo, mientras que), accurate agreement and tenses.

To raise a lower score: use one comparison sentence for each point (smallness, emotion, difference) and name the movement explicitly.

QUESTION 3 · ESSAY: ANALYSIS OF A SINGLE TEXT (35 MINUTES)**28. MODEL ESSAY (Spanish):**

En este fragmento teatral del siglo XX, la autoridad de una madre sobre su hija revela una sociedad rural y patriarcal en la que el honor y las apariencias pesan más que el deseo personal. El autor lo muestra mediante el simbolismo, las acotaciones y el diálogo.

En primer lugar, los objetos funcionan como símbolos. Las ventanas cerradas con postigos representan el encierro y la represión; por eso Julia pide que abran "un poco la ventana" para respirar. La llave de hierro, que la madre guarda "en el pecho", simboliza el control sobre la libertad de la hija. Por el contrario, el caballo que relincha fuera y el abanico de Julia sugieren el deseo y el calor que la casa no puede contener.

En segundo lugar, las acotaciones crean la atmósfera: el mantel blanco, el mediodía y el bastón que golpea el suelo anuncian un ambiente de luto rígido y de autoridad. Además, la pausa final, cuando "el abanico cae al suelo", funciona como prefiguración de un conflicto que no se puede resolver.

Finalmente, el diálogo contiene ironía. Cuando la madre pregunta "¿Qué dirán en el pueblo?", muestra que la opinión pública importa más que los sentimientos; Julia responde con humor amargo, "Lo saben los perros", y ridiculiza esa obsesión.

En conclusión, el fragmento representa el teatro simbólico del siglo XX y el contexto de una sociedad patriarcal donde las mujeres son vigiladas y silenciadas.

SCORING:

Content 5 of 5: thesis that addresses both the technique (symbolism) and the context (patriarchy, honor, rural society); at least three devices (símbolo, acotación, ironía, prefiguración) each tied to the theme with a quotation; logical order with transitions (en primer lugar, además, finalmente). Content 4: both topics present but evidence is uneven. Content 3: mostly description of the scene. Content 2: names one feature of the context. Content 1: does not address the prompt.

Language 5 of 5: varied vocabulary (represión, prefiguración, ridiculiza), correct tenses and agreement, accents (símbolo, acotación, así) and paragraphing.

To raise a lower score: replace retelling with explanation of effect, give each paragraph a topic sentence, and mention the cultural context in every paragraph, not only the first.

QUESTION 4 · ESSAY: TEXT COMPARISON (35 MINUTES)**29. MODEL ESSAY (Spanish):**

Los dos poemas desarrollan el tema de la dualidad del ser, pero con recursos distintos: el primero se centra en un espejo que inquieta al hablante, mientras que el segundo divide al yo en dos figuras que viven separadas.

En "Espejo", el desdoblamiento aparece cuando el hablante afirma que un "desconocido" le responde. La antítesis entre la cara compartida y las dudas ausentes ("lleva mi cara, / pero no mis dudas") muestra que la imagen exterior no coincide con el interior. Además, la ironía de "me miento: hoy todo está en orden" revela una máscara social. El espejo "que sabe más que yo" es una personificación que le da al objeto una conciencia superior, y su silencio final deja una sensación de angustia.

En "Dos", en cambio, la división es espacial y simbólica: uno vive "en la plaza", es decir, en el mundo público, y el otro "tras los vidrios", en el espacio privado. El paralelismo entre ambas figuras y la imagen de los vidrios subrayan la distancia entre la imagen pública y la privada. El final, en el que ninguno recuerda "cuál de los dos me llama", añade ambigüedad sobre la identidad.

Ambos poemas coinciden en que el yo está dividido y en que esa división produce soledad. Sin embargo, el primero usa verso libre y un tono inquieto e íntimo, mientras que el segundo emplea versos breves y un ritmo casi de canción, que suaviza la tristeza. Por lo tanto, los recursos varían, pero los dos poetas presentan la identidad como algo incierto.

SCORING:

Content 5 of 5: thesis that names the theme and both texts; at least one device in each poem (desdoblamiento, antítesis, ironía, personificación, paralelismo) explained for its effect on the theme; real comparison (similarities and differences) with specific quotations; clear structure and transitions. Content 4: comparison present but one poem is weaker. Content 3: both poems discussed with little comparison. Content 2: only one poem developed. Content 1: no discussion of the theme.

Language 5 of 5: accurate agreement and tenses, varied connectors (en cambio, además, sin embargo, por lo tanto), correct accents (antítesis, ironía, ambigüedad).

To raise a lower score: organize by point (device, effect, contrast) instead of summarizing one poem and then the other, and quote the line each time.

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Appendix: Reference.

Scoring guides, vocabulary by theme, and checklists for fast review.

R.1 The 38 Required Texts at a Glance

A memory aid: all 38 required texts by unit with author, genre, period, form, themes, devices and a one-line summary.

Use this table to place every one of the 38 required texts in its unit, genre and period, to recall its main themes and devices, and to choose a text for a free-response answer. The unit numbers match the eight units of the course. Titles and quotations are Spanish; summaries are in English. Always read the full text; this is a memory aid, not a replacement.

How to use the table

Find the theme in the prompt, then scan the Themes column for two or three candidate texts.

Check the Period column so that your answer names the correct period or movement (this earns the identification point in Question 1).

Pick devices from the Key devices column, then prove each one with a short quotation from the text itself.

For Question 4, match one required text with a nonrequired text that shares the theme but differs in form, period or tone.

Unit	Author and title	Genre and form	Period	Themes	Key devices	One-line summary
1	Anónimo, "Romance de la pérdida de Alhama"	Poema narrativo (romance viejo); octosílabos, rima asonante en versos pares, estribillo	Medieval (late 15th c.)	Sociedades en contacto; poder; imperialismo	In medias res, estribillo, apóstrofe, voz poética, tradición oral	A Moorish king learns that the town of Alhama has fallen, ignores the warnings, and is blamed by an elder for the loss.
1	Don Juan Manuel, Conde Lucanor, Exemplo XXXV	Prose exemplum inside a frame story; moraleja in verse	Medieval (14th c.)	Sociedades en contacto; poder; machismo	Cuento enmarcado, moraleja, hipérbole, fábula	Count Lucanor asks the adviser Patronio for advice; the tale of a young man who tames a fierce wife by showing his authority at the wedding dinner.
2	Anónimo, Lazarillo de Tormes (Prólogo; Tratados 1, 2, 3, 7)	Novela picaresca; first-person letter	Renaissance (1554)	Sociedades en contacto; divisiones socioeconómicas; construcción de la realidad	Narrador en primera persona no fidedigno, ironía, sátira, antihéroe	A poor boy serves a blind man, a priest and a squire, learns to survive by trickery, and ends up compromised in a marriage of convenience.
2	Garcilaso de la Vega, Soneto XXIII	Soneto; endecasílabos, rima consonante	Renaissance (16th c.)	Tiempo y espacio; carpe diem; amor	Apóstrofe, anáfora, cromatismo, metáfora, hipérbaton	The speaker urges a beautiful woman to enjoy her youth before time withers her beauty.

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Unit	Author and title	Genre and form	Period	Themes	Key devices	One-line summary
2	Hernán Cortés, "Segunda carta de relación" (selecciones)	Carta de relación (report to the king)	Conquest (1520)	Sociedades en contacto; construcción de la realidad; naturaleza	Narrador testigo, enumeración, asíndeton, polisíndeton	The conqueror describes Tenochtitlán and justifies the campaign to Charles V, shaping events in his own favor.
2	Miguel León-Portilla, Visión de los vencidos ("Los presagios..." and "Se ha perdido el pueblo mexica")	Compilation of indigenous testimonies in Spanish	Conquest narrative (Nahua sources; published 1959)	Sociedades en contacto; espiritualidad; imperialismo	Simbolismo, paralelismo, imagen, elegía, apóstrofe	The Nahua viewpoint: omens before the Spaniards arrive, then lament for the fall of the Mexica.
3	Miguel de Cervantes, Don Quijote (I: caps. 1-5, 8, 9; II: cap. 74)	Novela	Baroque / Golden Age (1605, 1615)	Dualidad del ser; construcción de la realidad; creación literaria	Parodia, ironía, metaficción, intertextualidad, antihéroe	A gentleman driven mad by chivalric novels becomes a knight-errant; at the end he regains his sanity and dies as Alonso Quijano.
3	Tirso de Molina, El burlador de Sevilla	Comedia (theater), polimetría	Baroque (c. 1630)	Género; machismo; poder; espiritualidad	Aparte, ironía, falla trágica, redondilla, estribillo	Don Juan deceives women and mocks justice until he is dragged to hell by the stone statue of the man he killed.
3	Luis de Góngora, Soneto CLXVI	Soneto; endecasílabos	Baroque (culteranismo)	Tiempo y espacio; carpe diem y memento mori	Hipérbaton, anáfora de "mientras", metáfora, gradación, cromatismo	The beauty of a woman is praised in a long series of images, then reduced to dust and shadow.
3	Francisco de Quevedo, Salmo XVII	Soneto; endecasílabos	Baroque (conceptismo)	Tiempo; trayectoria y transformación; introspección	Enumeración, metáfora, símbolo, hipérbaton	The speaker looks at the crumbling walls of his homeland and sees death in everything.
3	Sor Juana Inés de la Cruz, "Hombres necios que acusáis"	Poema en redondillas (cuartetos octosílabos)	Baroque (17th c., New Spain)	Género; machismo; sistema patriarcal	Antítesis, paradoja, retruécano, tono irónico	Men blame women for faults they cause themselves, which the speaker proves through logic and irony.
4	José María Heredia, "En una tempestad"	Poema no estrófico (heptasílabos y endecasílabos)	Romanticism (1820s)	Naturaleza; individuo en su entorno	Apóstrofe, prosopopeya, metonimia, aliteración	A hurricane over Cuba makes the speaker feel both small and exalted before nature's power.

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Unit	Author and title	Genre and form	Period	Themes	Key devices	One-line summary
4	Gustavo Adolfo Bécquer, Rima LIII	Short lyric; rima asonante, pie quebrado	Late Romanticism (Spain)	Tiempo; amor y desprecio; naturaleza	Paralelismo, anáfora, encabalgamiento, hipérbaton	Swallows and honeysuckle will return, but the speaker's lost love will not.
4	Emilia Pardo Bazán, "Las medias rojas"	Cuento	Realism / Naturalism (Spain)	Género; divisiones socioeconómicas; construcción de la realidad	Descripción, ambiente, narrador omnisciente, sinestesia	A poor rural girl's red stockings expose the cruelty and patriarchal control of her village family.
5	Miguel de Unamuno, San Manuel Bueno, mártir	Novela corta	Generación del 98 (1931)	Dualidad del ser; espiritualidad; imagen pública y privada	Narradora en primera persona, símbolo (lago, montaña), ambigüedad	A beloved village priest hides his own loss of faith to protect the happiness of his parishioners.
5	Antonio Machado, "He andado muchos caminos"	Poema lírico	Generación del 98 (early 20th c.)	Relaciones interpersonales; amistad y hostilidad	Símbolo del camino, metáfora, imagen, alusión	A traveler looks back on many roads and meetings and finds solitude beside human contact.
5	José Martí, "Nuestra América"	Ensayo político	Modernismo (1891)	Sociedades en contacto; nacionalismo; imperialismo	Metáfora, antítesis, paradoja, símbolo, tono exhortativo	Latin America must know and govern itself with its own ideas instead of copying Europe or the United States.
5	Rubén Darío, "A Roosevelt"	Poema en verso libre (long lines)	Modernismo (1904-1905)	Sociedades en contacto; imperialismo; nacionalismo	Apóstrofe, antítesis, paradoja, metonimia, alusión	The speaker addresses the U.S. president as a powerful hunter and warns that Latin America still has its soul and faith.
5	Horacio Quiroga, "El hijo"	Cuento	Early 20th c. (1928), Río de la Plata	Relaciones familiares; construcción de la realidad	Ambigüedad, ambiente, prefiguración, narrador no fidedigno	A father in the jungle imagines his son's return from hunting, and the story blurs his hope and the tragic truth.

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Unit	Author and title	Genre and form	Period	Themes	Key devices	One-line summary
6	Federico García Lorca, La casa de Bernarda Alba	Drama in three acts	Teatro del siglo XX (written 1936)	Género; sistema patriarcal; dualidad del ser; comunicación	Símbolo, acotación, ironía, prefiguración, tres unidades	A widowed matriarch imposes eight years of mourning on her five daughters, and repression ends in tragedy.
6	Federico García Lorca, "Prendimiento de Antoñito el Camborio..."	Romance (Romancero gitano, 1928)	Poesía del siglo XX	Poder; divisiones socioeconómicas; individuo en su entorno	In medias res, imagen, símbolo, octosílabos asonantes	A Gypsy man is arrested on the road to Seville, and the poem turns his capture into a fate of dignity and injustice.
6	Osvaldo Dragún, El hombre que se convirtió en perro	Teatro breve (Argentine independent theater)	Mid-20th c. (1950s)	Divisiones socioeconómicas; poder; relaciones familiares	Sátira, ironía, hipérbole, diálogo, dirección al público	A jobless man accepts work as a dog, and the satire shows how need strips away human dignity.
6	Pablo Neruda, "Walking around"	Poema en verso libre	Vanguard (Residencia en la tierra, 1935)	Dualidad del ser; individuo en su entorno; introspección	Enumeración, anáfora, imagen surrealista, paradoja, antítesis	A city dweller is tired of being a man and of the dull, strange objects around him.
6	Alfonsina Storni, "Peso ancestral"	Poema; endecasílabos y pie quebrado	Posmodernismo (c. 1919)	Género; sistema patriarcal; dualidad del ser	Apóstrofe, imagen, perspectiva, alusión	The speaker hears a parent's inherited submission and decides to face life differently.
6	Julia de Burgos, "A Julia de Burgos"	Poema en verso libre	20th c. (1938), Puerto Rico	Dualidad del ser; género; imagen pública y privada	Desdoblamiento, apóstrofe, antítesis, metáfora (Rocinante)	The poetic voice rejects the polished social self and affirms her free, authentic self.
6	Nicolás Guillén, "Balada de los dos abuelos"	Poema; Afro-Cuban rhythms, estribillo	20th c. (1934), Cuba	Sociedades en contacto; relaciones interpersonales; tiempo	Estribillo, elementos auditivos, aliteración, gradación	A speaker honors his black and white grandfathers, whose shadows walk together as one heritage.
6	Nancy Morejón, "Mujer negra"	Poema en verso libre	20th c. (1975), Cuba	Sociedades en contacto; tiempo y espacio	Anáfora, aliteración, gradación, elementos auditivos	A woman recounts her history from the slave ship to the revolution as a story of resistance.
7	Jorge Luis Borges, "Borges y yo"	Short prose reflection	20th c. (1960)	Dualidad del ser; creación literaria; imagen pública	Narrador en primera persona, paradoja, ambigüedad	The writer separates himself from the public author Borges and doubts which one is writing.

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Unit	Author and title	Genre and form	Period	Themes	Key devices	One-line summary
7	Jorge Luis Borges, "El Sur"	Cuento fantástico	20th c. (1953)	Sociedades en contacto; tiempo y espacio; machismo	Narrador omnisciente, ambigüedad, desdoblamiento, prefiguración	A librarian recovering from illness travels south and may be living a dream of a heroic duel.
7	Juan Rulfo, "No oyes ladrar los perros"	Cuento	20th c. (1953), Mexico	Relaciones familiares; comunicación o falta de comunicación	Diálogo, atmósfera, prefiguración, narrador omnisciente	A father carries his wounded grown son through the night and scolds him for the pain he caused.
7	Carlos Fuentes, "Chac Mool"	Cuento fantástico	20th c. (1954), Mexico	Tiempo circular; poder; transformación	Realismo mágico, flashback, diario, desdoblamiento	A statue of an Aztec god seems to come to life in a clerk's home and slowly takes over his life.
7	Julio Cortázar, "La noche boca arriba"	Cuento fantástico	20th c. (1956), Argentina	Tiempo y espacio; construcción de la realidad	Ambigüedad, estructura paralela, suspenso, sinestesia	An injured motorcyclist's feverish dream of a hunted ancient warrior reverses reality and dream.
7	Gabriel García Márquez, "La siesta del martes"	Cuento realista	20th c. (1962), Colombia	Divisiones socioeconómicas; relaciones familiares	Narrador observador, descripción, diálogo, verosimilitud	A mother and daughter arrive in a hot town to visit a son's grave and face the town's hostility with dignity.
7	Gabriel García Márquez, "El ahogado más hermoso del mundo"	Cuento de realismo mágico	20th c. (1968), Colombia	Relaciones interpersonales; individuo y comunidad; transformación	Hipérbole, realismo mágico, narrador observador	A giant drowned man washes ashore and changes the lives and dreams of a poor fishing village.
7	Isabel Allende, "Dos palabras"	Cuento	20th c. (1989), Chile	Género; poder; comunicación; creación	Narrador omnisciente, hipérbole, gradación, desenlace	A seller of words gives a ruthless colonel two secret words that change his heart.
8	Sabine Ulibarri, "Mi caballo mago"	Cuento autobiográfico	20th c. (1964), New Mexico	Relaciones interpersonales; naturaleza; transformación	Descripción, hipérbole, epíteto, cromatismo, simil	A man remembers a boyhood horse and the bond between the boy and the animal.
8	Tomás Rivera, ... y no se lo tragó la tierra ("...y no se lo tragó la tierra" and "La noche buena")	Two chapters of an episodic novel	20th c. (1971), Mexican American	Sociedades en contacto; espiritualidad; familia; tradición y ruptura	Regionalismo, perspectiva, hipérbole, ambiente	Scenes of migrant farmworker families: a boy's challenge to God, and a mother's Christmas Eve gift for her children.

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Unit	Author and title	Genre and form	Period	Themes	Key devices	One-line summary
8	Rosa Montero, "Como la vida misma"	Contemporary short prose	Contemporary Spain	Dualidad del ser; individuo y comunidad; individuo en su entorno	Onomatopeya, exclamaciones, narrador omnisciente	A modern urban piece that studies the self and its surroundings through an omniscient narrator and lively sound effects.

Rivera counts once

The 38 required texts include the two chapters of Tomás Rivera (...y no se lo tragó la tierra and La noche buena) as one required work, and the two sections of Visión de los vencidos as one work as well. Lorca appears twice (one play, one poem), Borges twice and García Márquez twice. Count authors and titles carefully when you build a list.

Cross-reference to the six course themes. Each text usually fits several themes, so choose the one that best matches the prompt and that you can support with evidence.

Course theme	Texts that fit well (examples)	What to say about the theme
Las sociedades en contacto	Romance de Alhama; Cortés; Visión de los vencidos; Martí; Darío; Guillén; Morejón; Rivera	Meetings and clashes between cultures, classes and powers; who speaks for whom; empire, assimilation and resistance.
La dualidad del ser	Don Quijote; San Manuel Bueno, mártir; Neruda; Burgos; Borges y yo; Montero	Public and private self, doubles, doubt, mask and truth, the divided mind.
La construcción del género	Conde Lucanor; Tirso; Sor Juana; Pardo Bazán; Lorca (Bernarda Alba); Storni; Allende	Roles assigned to men and women, patriarchy, honor, silence, resistance.
Las relaciones interpersonales	Bécquer; Machado; Quiroga; Rulfo; García Márquez; Ulibarri; Dragún	Love, family, friendship, conflict, communication and failure to communicate.
El tiempo y el espacio	Garcilaso; Góngora; Quevedo; Heredia; Borges (El Sur); Fuentes; Cortázar	Carpe diem and memento mori, cyclical and linear time, place, memory, nature.
La creación literaria	Lazarillo; Don Quijote; Borges y yo; Allende; Cortés (writing as persuasion)	Metafiction, the narrator, authorship, the power of words and of storytelling.

Final reminder: the exam may pair a required text with a work of art or a nonrequired text. Practice stating, in two sentences, the theme, the period and one device for each row of the table.

R.2 Literary Terms and Analytical Phrases in Spanish

A glossary of the literary terms you need in Spanish, with English glosses, plus a phrase bank for topic sentences, evidence, comparison and conclusions.

This reference gives you the literary terms that appear most often in the course and exam, with an English gloss and a short example, followed by a bank of analytical phrases for the four free-response questions. Learn the terms as pairs: Spanish term, then what it does in a text. A term without an effect earns little credit.

The rule for every device

Name the device in Spanish (la antítesis).

Quote a short piece of evidence ("luz y sombra").

Explain the effect on the theme (subraya el conflicto entre la razón y el deseo).

A device that is named but not explained is only a label; a device that is explained with evidence is analysis.

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Spanish term	English gloss	What it is / example
acotación	stage direction	Describes movement, lighting or tone in a play: "(Entra Adela, descalza.)"
acto	act	Main division of a play; Bernarda Alba has three.
aliteración	alliteration	Repeated sounds that create music or mood: "el susurro del sauce"
alusión	allusion	Indirect reference to a person, myth or other work.
ambiente	setting / environment	Place and social surroundings: a mining village, a hot town.
ambigüedad	ambiguity	The text allows two readings (dream or reality?).
anáfora	anaphora	Repeating a word at the start of lines or sentences: "Mientras..."
antihéroe	antihero	A protagonist who lacks traditional heroic qualities (Lazarillo).
antítesis	antithesis	Contrast of opposite ideas: luz / sombra, vida / muerte.
aparte	aside	A character speaks to the audience unheard by others.
apóstrofe	apostrophe	Direct address to an absent person or object: "Tú, Roosevelt..."
asíndeton	asyndeton	Omitting conjunctions to speed up a list: "Ilegué, vi, callé"
atmósfera	atmosphere	The mood created by details: oppressive, eerie, tender.
cesura	caesura	A pause inside a line of verse.
cromatismo	use of color	Colors as meaning: black for mourning, green for desire.
cuarteto / terceto	quatrain / tercet	Four-line and three-line stanzas of a sonnet.
desdoblamiento	doubling / split of the self	The character or voice divides into two (Borges y yo).
desenlace	resolution / outcome	The end of the plot.
diálogo	dialogue	Direct speech between characters; it reveals character and conflict.
elegía	elegy	A poem of mourning or lament.
encabalgamiento	enjambment	A sentence runs over the line break.
endecasílabo	hendecasyllable	Verse of eleven syllables, typical of the sonnet.
enumeración	enumeration	A list of items that builds an impression.
epíteto	epithet	A characterizing adjective: "la blanca nieve"
estribillo	refrain	Repeated line or lines, as in the romance and the ballad.
exclamaciones	exclamations	Emphatic cries that show emotion.
fábula / moraleja	fable / moral	A short tale with a lesson (Conde Lucanor).
falla trágica	tragic flaw	A defect that causes the hero's fall.
flashback	flashback	A scene that returns to the past.
gradación	gradation / climax	Ideas arranged in rising or falling intensity.
hipérbaton	hyperbaton	Unusual word order for emphasis or elegance.
hipérbole	hyperbole	Deliberate exaggeration.

Spanish term	English gloss	What it is / example
imagen	image / imagery	A sensory picture created with words.
in medias res	in the middle of the action	The story or poem begins mid-event.
intertextualidad	intertextuality	A text refers to or reworks another text (Don Quijote and the novels of chivalry).
ironía	irony	Meaning the opposite of what is said, or a gap between expectation and result.
metáfora	metaphor	Identifying one thing with another: "el tiempo es un río"
metaficción	metafiction	Fiction that calls attention to itself as fiction.

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Spanish term	English gloss	What it is / example
metonimia	metonymy	Naming something by a related thing: "la corona" for the king.
narrador omnisciente	omniscient narrator	Third-person narrator who knows everything, including thoughts.
narrador testigo / observador	witness / observer narrator	Reports what he or she sees without entering minds.
narrador fidedigno o no fidedigno	reliable or unreliable narrator	Whether the reader can trust the narration (Lazarillo is partial).
octosílabo	octosyllable	Verse of eight syllables (romance, redondilla).
onomatopeya	onomatopoeia	A word that imitates a sound.
oxímoron / paradoja	oxymoron / paradox	Contradiction that reveals a truth: "dulce tormento"
paralelismo	parallelism	Repeating the same structure in neighboring phrases.
parodia / sátira	parody / satire	Mockery of a model or of social vices.
personificación / prosopopeya	personification	Giving human traits to objects, animals or ideas.
pie quebrado	short line	A shorter verse placed among longer ones.
polisíndeton	polysyndeton	Repeating conjunctions to slow a list: "y... y... y..."
prefiguración	foreshadowing	A detail that announces later events.
realismo mágico	magical realism	The extraordinary is told as everyday fact.
rima asonante / consonante	assonant / consonant rhyme	Only vowels match / vowels and consonants match.
romance	ballad	Octosyllabic verses with assonance in the even lines.
símbolo	symbol	An object or image that stands for an idea: the lake, the house, the road.
simil	simile	Comparison using como or cual.
sinestesia	synesthesia	Mixing senses: "un verde chillón"
suspenso	suspense	Tension created by delaying information.
tono	tone	The attitude of the voice: ironic, tender, bitter.
tradición oral	oral tradition	Stories and songs passed on by voice.
verso libre / verso blanco	free verse / blank verse	No fixed meter or rhyme / meter without rhyme.
verosimilitud	verisimilitude	The appearance of being true or believable.
voz poética	poetic voice	The speaker of the poem, not to be confused with the author.
yuxtaposición	juxtaposition	Placing different things side by side to create contrast.

Common mistakes

Do not confuse la voz poética with the author, narrador testigo with narrador omnisciente, or simil (uses como) with metáfora (identifies directly). Do not call every comparison a metaphor. Remember that rima asonante matches only vowels from the last stressed vowel (casa / mapa) and rima consonante matches all sounds (casa / brasa).

Analytical phrase bank. Memorize two phrases from each row and practice using them in your own sentences. Notice that most use the present tense for literary analysis (el autor presenta, el poema muestra) and that quotations stay inside the sentence.

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Function	Spanish phrase	English meaning
Topic sentence	En este fragmento, el autor desarrolla el tema de... mediante...	In this passage, the author develops the theme of... through...
Topic sentence	El poema presenta la identidad como...	The poem presents identity as...
Thesis	Este texto, propio del Barroco, refleja... a través de...	This text, typical of the Baroque, reflects... through...
Evidence	Esto se observa en el verso "...", donde...	This is seen in the line "...", where...
Evidence	La frase "..." demuestra que...	The phrase "..." shows that...
Device and effect	El uso de la antítesis subraya el contraste entre...	The use of antithesis stresses the contrast between...
Device and effect	La metáfora de... sugiere que...	The metaphor of... suggests that...
Context	Este tema se explica por el contexto histórico de...	This theme is explained by the historical context of...
Comparison	Ambos textos tratan el tema de..., pero...	Both texts treat the theme of..., but...
Comparison	Mientras que el primer texto..., el segundo...	While the first text..., the second...
Comparison	A diferencia de..., en cambio...	Unlike..., on the other hand...
Text and art	Tanto el cuadro como el poema representan... mediante...	Both the painting and the poem represent... through...
Conclusion	En conclusión, ambos autores emplean... para mostrar que...	In conclusion, both authors use... to show that...
Conclusion	Por lo tanto, el texto nos invita a reflexionar sobre...	Therefore, the text invites us to reflect on...

Template for a body paragraph (Questions 3 and 4)

1. Oración temática: nombra el tema y el recurso.
2. Evidencia: cita breve del texto, con "...".
3. Explicación: ¿qué efecto tiene y qué relación tiene con el período o el contexto?
4. Cierre: vincula la idea con tu tesis o con el segundo texto.

Connectors by function. Use at least one from each family in every essay. Varied connectors are part of the language and organization criteria.

Function	Spanish connectors	English
Adding	además, también, asimismo, igualmente	besides, also, likewise, equally
Contrasting	sin embargo, no obstante, en cambio, por el contrario, aunque	however, nevertheless, on the other hand, on the contrary, although
Cause and result	porque, ya que, por eso, por lo tanto, de ahí que + subjunctive	because, since, for that reason, therefore, hence
Ordering	en primer lugar, luego, finalmente, para empezar	first, then, finally, to begin
Giving examples	por ejemplo, como se ve en, es el caso de	for example, as seen in, such is the case of
Emphasizing	cabe destacar que, es importante señalar que	it is worth noting that, it is important to point out that

Task verbs in the free-response prompts. Read the verb first, because it tells you how much to say.

Verb in Spanish	Meaning and what it asks
Analiza	Analyze: examine a text in detail to explain and interpret it.
Compara	Compare: describe or explain similarities and/or differences.
Discute	Discuss: give information about a topic with some elaboration.
Explica	Explain: say how or why something matters.

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Verb in Spanish	Meaning and what it asks
Identifica	Identify: name or point out, without elaboration.
Incluye ejemplos	Include examples: give specific examples and show how they support your claim.

MODEL SENTENCE SET

Write three connected sentences about the theme of time in a Baroque sonnet.

SOLUTION

En este soneto barroco, el poeta desarrolla el tema del tiempo mediante la antítesis entre la juventud y la ceniza.
Esto se ve en la imagen de la rosa que se marchita, porque la belleza aparece como algo frágil.
Por lo tanto, el texto invita al lector a reflexionar sobre la brevedad de la vida, una preocupación típica del Barroco.

Last check before you write: use the present tense for the text, the preterite only for historical events, and the subjunctive when you express doubt or purpose (es posible que el autor quiera mostrar...). Check accents on question words, on verb forms such as sintió and está, and on words like análisis, símbolo and metáfora.

R.3

Scoring Guide and Checklists

The scoring criteria for the four free-response questions in plain language, a self-scoring sheet, checklists, a last-week calendar and an exam-day plan.

This guide explains, in plain language, how your four written answers are scored, gives you a self-scoring sheet, checklists for reading and writing, a calendar for the last week and a plan for exam day. Every free-response answer is scored twice: once for content and once for language. Reviewers award the score that best fits the overall evidence, so you do not need to meet every single bullet in a column.

Part of the exam	Questions	Time	Weight
Section I, Part A: Interpretive Listening	15 multiple choice (sets of 4 or 7)	20 minutes	10%
Section I, Part B: Reading Analysis	50 multiple choice (sets of 7 to 10)	60 minutes	40%
Section II, Question 1: Text Explanation (short answer)	1	15 minutes recommended	7.5%
Section II, Question 2: Text and Art Comparison (short answer)	1	15 minutes recommended	7.5%
Section II, Question 3: Analysis of a Single Text (essay)	1	35 minutes recommended	17.5%
Section II, Question 4: Text Comparison (essay)	1	35 minutes recommended	17.5%

The whole exam lasts 3 hours: 65 multiple-choice questions and 4 free-response questions. Section II takes 1 hour 40 minutes in total. Write every free-response answer in Spanish.

Question 1: Text Explanation (6 points = 3 content + 3 language)

Content 3: you explain how the theme develops in the text, support it with relevant evidence, and correctly name the period (you may also name the author).

Content 2: you discuss the theme with some evidence that may be unclear, and you name either the period or the author correctly.

Content 1: you address the theme but your evidence is irrelevant or missing; you may name the period or author.

Language 3: varied vocabulary, good control of tenses and mood, only occasional errors in spelling, accents and punctuation.

Language 2: adequate vocabulary and control, with errors that do not block understanding.

Language 1: errors are frequent and make the answer hard to understand.

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Question 2: Text and Art Comparison (6 points = 3 content + 3 language)

Content 3: you compare the theme in the text and the artwork with relevant evidence from both, and you relate the theme to the period, movement, genre or technique named in the question.

Content 2: you discuss the theme in both works, but evidence may be uneven, and the link to the period or movement may be unclear.

Content 1: you address the theme in only one work, or you address only the period or movement.

Language: same three levels as Question 1, so write simple, accurate Spanish before you try complex Spanish.

Question 3: Analysis of a Single Text (10 points = 5 content + 5 language)

Content 5: you explain how the text represents the period, movement, genre or technique AND the cultural context, with relevant evidence; you discuss literary devices tied to the period or technique; the essay has a thesis, a logical order and effective transitions.

Content 4: you discuss both the topic and the context with appropriate but uneven evidence, and some organization.

Content 3: you discuss the topic or the context, but much of the essay is description.

Content 2: you identify one feature of the period or context; summary predominates.

Content 1: you do not address the topic or the context.

Language 5 to 1: from varied vocabulary and very good control of tenses and moods, to errors that block understanding.

Question 4: Text Comparison (10 points = 5 content + 5 language)

Content 5: you compare the theme in both texts with relevant evidence and explain how the literary devices in each text help develop the theme; thesis, structure and transitions are strong.

Content 4: you compare the theme in both texts, but one text is weaker or evidence is uneven.

Content 3: you discuss the theme in both texts with little or no comparison.

Content 2: you discuss the theme in only one text; summary predominates.

Content 1: you try to address the texts but do not discuss the theme.

Language 5 to 1: as in Question 3.

Rules that give a zero

A response that only restates the prompt or stimulus gets 0. A response that is too short or too poorly written to be meaningful, is not in Spanish, or is off task gets 0. If the content score is 0, the language score must also be 0. A blank page is scored as no response. Never leave a question empty: even a short, relevant, accurate answer earns points.

Self-scoring sheet. After each practice answer, circle the level you honestly earned and write one fix for next time. Ask a partner or teacher to check at least one answer a week.

Question	Content (max)	Language (max)	Total	One fix for next time
1 Text Explanation	___ / 3	___ / 3	___ / 6	
2 Text and Art	___ / 3	___ / 3	___ / 6	
3 Single Text	___ / 5	___ / 5	___ / 10	
4 Text Comparison	___ / 5	___ / 5	___ / 10	

Reading checklist (multiple choice and prompts)

I read the question stem first, then the text, then the choices.

I can state the speaker or narrator and the tone in one phrase.

I marked repeated words, contrasts, images and changes in the last lines.

For listening, I took notes on speaker, topic, opinion and one example.

I can name the period or movement and one feature that proves it.

I can explain why each wrong choice fails (too general, wrong detail, opposite).

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Writing checklist (all four questions)

- My thesis answers the prompt and names the theme, the device and the context.
- Every paragraph has an oración temática, a short quotation and an explanation of the effect.
- I did not retell the plot; I analyzed.
- I named the period, movement or genre correctly.
- For Questions 2 and 4 I compared throughout, not only at the end.
- I used connectors (sin embargo, además, por lo tanto) and varied vocabulary.
- I proofread accents, agreement (ser/estar, gender), tenses and spelling in the last two minutes.

Last-week study calendar. Each day takes about 60 to 90 minutes. Adjust the order, but do not skip the timed writing.

Day	Focus	Task
7 days before	Diagnostic	Take the mini practice exam under timed conditions; score it with the sheet above.
6 days before	Units 1 to 3	Review the table of required texts; write a 3-sentence theme, period and device summary for each text.
5 days before	Units 4 to 5	Same review; practice one Question 1 answer in 15 minutes.
4 days before	Units 6 to 8	Same review; practice one Question 2 answer with an artwork.
3 days before	Essay day	Write one Question 3 essay in 35 minutes; check it against the Question 3 levels.
2 days before	Comparison day	Write one Question 4 essay in 35 minutes; reread the analytical phrase bank.
1 day before	Light review	Reread your error list and the glossary of terms; listen to one Spanish interview or lecture; sleep early.

Exam-day plan

- Bring pens, your ID and any items your testing site requires; do not study new material that morning.
- Part A (20 minutes): preview the questions during the pause; write short notes; answer every question.
- Part B (60 minutes): about 70 seconds per question on average; skip and mark long items, then return.
- Section II: spend about 3 minutes planning each essay and 2 minutes proofreading; keep to 15, 15, 35 and 35 minutes.
- If you run out of time on an essay, write a clear conclusion that restates your thesis; do not stop mid-sentence.
- Write in Spanish only, in legible handwriting, and leave no question blank.

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