

**SPANISH LITERATURE AND CULTURE**  
**SECTION II**

**Time — 1 hour and 40 minutes**

**4 Questions**

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

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

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

**Question 1**

**Text Explanation**

**Suggested Time — 15 minutes**

Identifica al autor y la época de este fragmento. Luego, explica el desarrollo del tema de la relación entre el tiempo y el espacio dentro de la obra a la que pertenece.

Pleno el verano. Los bosques verdes, frescos y alegres. Las reses lentes, gordas y luminosas en la sombra y en el sol de agosto. Dormitaba yo en un caballo brioso, lánguido y sutil en el sopor del atardecer. Era hora ya de acercarse a la majada, al buen pan y al rancho del rodeo. Ya los compañeros estarían alrededor de la hoguera agitando la guitarra, contando cuentos del pasado o de hoy o entregándose al cansancio de la tarde. El sol se ponía ya, detrás de mí, en escándalos de rayo y color. Silencio orgánico y denso.

Línea Sigo insensible a las reses al abra. De pronto el bosque se calla. El silencio enmudece. La tarde se detiene. La brisa deja de respirar, pero tiembla. El sol se excita. El planeta, la vida y el tiempo se han detenido de una manera inexplicable. Por un instante no sé lo que pasa.

10 Luego mis ojos aciertyan. ¡Allí está! [...] Al extremo del abra, en un promontorio, rodeado de verde. Hecho estatua, hecho estampa. Línea y forma y mancha blanca en fondo verde. Orgullo, fama y arte en carne animal. Cuadro de belleza encendida y libertad varonil. Ideal invicto y limpio de la eterna ilusión humana. Hoy palpito aún al recordarlo.

Silbido. Reto transcendental [...]. Orejas lanzas. Ojos rayos. Cola viva y ondulante, desafío movedizo. [...] Arrogante majestad de los campos.

15 El momento es eterno. La eternidad momentánea. Ya no está, pero siempre estará. [...] yo vuelvo lentamente del mundo del sueño a la tierra del sudor. Pero ya la vida no volverá a ser lo que antes fue.

“Mi caballo mago”

*Abriendo puertas*

Evanston: McDougal Littell, 2003.

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

**Question 2**  
**Text and Art Comparison**  
**Suggested Time — 15 minutes**

Lee la siguiente selección y estudia la imagen. Luego compara la representación de las sociedades en contacto en las dos obras en relación con la época medieval.

Paseábase el rey moro — por la ciudad de Granada  
desde la puerta de Elvira — hasta la de Vivarambla.

—¡Ay de mi Alhama!—

*Verso*      Cartas le fueron venidas — que Alhama era ganada.  
5            Las cartas echó en el fuego, — y al mensajero matara.  
              —¡Ay de mi Alhama!—

Descabalga de una mula — y en un caballo cabalga;  
por el Zacatín arriba — subido se había al Alhambra.

—¡Ay de mi Alhama!—

10          Como en el Alhambra estuvo, — al mismo punto mandaba  
que se toquen sus trompetas, — sus añafiles de plata.  
              —¡Ay de mi Alhama!—

Y que las cajas de guerra — apriesa toquen el arma,  
porque lo oigan sus moros, — los de la vega y Granada.  
15          —¡Ay de mi Alhama!—

Los moros, que el son oyeron — que al sangriento Marte llama,  
uno a uno y dos a dos — juntado se ha gran batalla.  
              —¡Ay de mi Alhama!—

20          Allí habló un moro viejo, — de esta manera hablará:  
—¿Para qué nos llamas, rey? — ¿Para qué es esta llamada?  
              —¡Ay de mi Alhama!—

—Habéis de saber, amigos, — una nueva desdichada:  
que cristianos de braveza — ya nos han ganado Alhama.  
              —¡Ay de mi Alhama!—

Anónimo  
“Romance del rey moro que perdió Alhama”  
*El romancero viejo*  
Madrid: Ediciones Cátedra, 2007.  
(Este romance pertenece al siglo XV).

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**Question 1: Short Answer—Text Explanation**

**6 points**

**General Scoring Note**

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

Scoring Criteria: Content		
1	2	3
<p><b>The response incorrectly identifies the author and/or the period; response does not successfully explain the development of the theme in the text; description and narration outweigh explanation; irrelevant comments may predominate.</b></p> <ul style="list-style-type: none"> <li>• Does not correctly identify the author and/or the period.</li> <li>• Attempts to explain the development of the theme in the text.</li> <li>• Does not adequately support response with textual evidence.</li> </ul>	<p><b>The response correctly identifies either the author or the period and explains the development of the theme in the text; description and narration are present but do not outweigh explanation.</b></p> <ul style="list-style-type: none"> <li>• Identifies either the author or the period correctly.</li> <li>• Explains the development of the theme in the text.</li> <li>• Supports response with evidence from the text, but evidence may not be clear or relevant.</li> </ul>	<p><b>The response correctly identifies the author and the period and effectively explains the development of the theme in the text.</b></p> <ul style="list-style-type: none"> <li>• Identifies the author and the period correctly.</li> <li>• Effectively explains the development of the theme in the text.</li> <li>• Supports response with relevant evidence from the text.</li> </ul>

**Scoring note:** A response that correctly identifies the author and/or the period but does not explain the development of the theme in the text cannot earn a score higher than 1.

**Scoring note:** A response that fails to correctly identify both the author and the period must have a good explanation of the development of the theme in the text in order to earn a score of 2.

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

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

**NR (No Response)—Page is blank.**

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

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

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

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

**NR (No Response)—Page is blank.**

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

Question 1 included a fragment of “*Mi caballo mago*,” by Sabine Ulibarrí, which is part of the required course reading list. Students were asked to write a short response in which they **identify both the author and the period** and explain the development of **the theme of la relación entre el tiempo y el espacio in the text**.

Scoring Notes: Content		
Below are some of the acceptable ways responses identify author and period and address the theme in the text. This list is not exhaustive.		
<b>Author:</b> <ul style="list-style-type: none"> <li>• Sabine Ulibarrí</li> <li>• Ulibarrí</li> </ul>	<b>Period:</b> <ul style="list-style-type: none"> <li>• 1964</li> <li>• Siglo XX</li> <li>• Segunda mitad del siglo XX</li> <li>• Mediados del siglo XX</li> <li>• Inicios de la literatura chicana del siglo XX</li> <li>• Época del Boom</li> <li>• Los 60's</li> <li>• Época o periodo del realismo mágico</li> </ul>	<b>Theme:</b> <ul style="list-style-type: none"> <li>• Rural landscape in New Mexico, an almost bucolic setting that captures a glimpse of the past and a disappearing way of life (stories around the campfire; “<i>ya la vida no volverá a ser lo que antes fue</i>”)</li> <li>• Short, atemporal, impressionistic, pictorial scenes convey the setting and emotional landscape (“<i>Los bosque verdes, frescos y alegres.</i>”; “<i>Las reses lertas, gordas y luminosas en la sombra y el sol de agosto.</i>”)</li> <li>• Elliptical, atemporal phrases without verbs and the poetic prose with its metaphoric language and sensory images place the action outside of time (“<i>Pleno el verano.</i>”; “<i>Silencio orgánico y denso.</i>”; “<i>Hecho estatua, hecho estampa.</i>”; “<i>Cola viva y ondulante, desafío movedizo.</i>”; “<i>La eternidad momentánea.</i>”), creating a mythical, legendary tale that blends daily life and reality with historical tales, myth, imagination, and heroic actions</li> <li>• The narrative focus transports the reader to the magical transitional world (“<i>mago</i>”; “<i>Mago</i>”) and time between adolescence and adult- or manhood (“<i>compañeros</i>”; “<i>varonil</i>”), a time filled with powerful imagination and emotions</li> <li>• Short phrases with present tense verbs place the reader within the action and emotional state of both the protagonist and the magical horse (“<i>Sigo insensible</i>”; “<i>Luego mis ojos aciutan</i>”)</li> <li>• Personification and the attribution of human emotions to nature (pathetic fallacy) convey the subjective experience of the protagonist and his surroundings as the woods, the breeze, and entire planet stop breathing and go motionless upon the protagonist’s sighting and encounter with the magical horse</li> <li>• Juxtaposition of the physical world and reality of “<i>Tierra Amarilla</i>” (“<i>la tierra del sudor</i>”) with the idealized, oneiric world of the boy living in his own time and space (“<i>mundo del sueño</i>”) captured in the use and repetition of words like “<i>ideal</i>”; “<i>sueño</i>”; “<i>ilusión</i>”</li> <li>• Subjective view of time and place (“<i>El momento es eterno. La eternidad momentánea. Ya no está, pero siempre estará.</i>”)</li> <li>• Time measured in relation to daily activities, chores, and biological necessities (“<i>Era hora ya de acercarse a la majada, al buen pan y al rancho del rodeo</i>”)</li> </ul>