
Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

GO ON TO THE NEXT PAGE.

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

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

Question 2

Text and Art Comparison

Suggested Time — 15 minutes

Lee la siguiente selección y estudia la pintura. Luego, compara la representación de las sociedades en contacto en las dos obras en relación con el uso de símbolos.

A Roosevelt

[...] Los Estados Unidos son potentes y grandes.
Cuando ellos se estremecen hay un hondo temblor
que pasa por las vértebras enormes de los Andes.
Si clamáis, se oye como el rugir del león.

Verso 5 Ya Hugo a Grant lo dijo: Las estrellas son vuestras.
(Apenas brilla, alzándose, el argentino sol
y la estrella chilena se levanta...) Sois ricos.
Juntáis al culto de Hércules el culto de Mammón;
y alumbrando el camino de la fácil conquista,
10 la Libertad levanta su antorcha en Nueva York.

Mas la América nuestra, que tenía poetas
desde los viejos tiempos de Netzahualcoyotl,
que ha guardado las huellas de los pies del gran Baco,
que el alfabeto pánico en un tiempo aprendió;
15 que consultó los astros, que conoció la Atlántida
cuyo nombre nos llega resonando en Platón,
que desde los remotos momentos de su vida
vive de luz, de fuego, de perfume, de amor,
la América del grande Moctezuma, del Inca,
20 la América fragrante de Cristóbal Colón,
la América católica, la América española,
la América en que dijo el noble Guatémoc:

«Yo no estoy en un lecho de rosas»; esa América
que tiembla de huracanes y que vive de amor,
25 hombres de ojos sajones y alma bárbara, vive.
Y sueña. Y ama, y vibra, y es la hija del Sol.
Tened cuidado. ¡Vive la América española!
Hay mil cachorros sueltos del León Español.
Se necesitaría, Roosevelt, ser, por Dios mismo,
30 el Riflero terrible y el fuerte Cazador,
para poder tenerlos en vuestras férreas garras.
Y, pues contáis con todo, falta una cosa: ¡Dios!

“A Roosevelt”, Rubén Darío

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For this edition: José María Martínez Domingo

(Originalmente publicado en *Cantos de vida y esperanza*, Madrid, 1905).

GO ON TO THE NEXT PAGE.



Autorretrato en la frontera entre México y Estados Unidos (1932), Frida Kahlo

Photo credit: Photo © Christie's Images / Bridgeman Images © 2023 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

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GO ON TO THE NEXT PAGE.

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

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

Question 3
Analysis of Single Text
Suggested Time — 35 minutes

Analiza cómo el fragmento de “De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava” representa las características de la metaficción y el contexto sociocultural de la península ibérica durante la época medieval. En tu ensayo debes comentar los recursos literarios de la metaficción. Debes incluir ejemplos del texto que apoyen tus ideas.

Otra vez hablaba el Conde Lucanor con Patronio, su consejero, y le decía:

—Patronio, un pariente mío me ha contado que lo quieren casar con una mujer muy rica y más ilustre que él, por lo que esta boda le sería muy provechosa si no fuera porque, según le han dicho algunos amigos, se trata de una Línea doncella muy violenta y colérica. Por eso os ruego que me digáis si le debo aconsejar que se case con ella, sabiendo 5 cómo es, o si le debo aconsejar que no lo haga.

—Señor conde —dijo Patronio—, si vuestro pariente tiene el carácter de un joven cuyo padre era un honrado moro, aconsejadle que se case con ella; pero si no es así, no se lo aconsejéis.

El conde le rogó que le contase lo sucedido. [...]

Cuando aún era muy de mañana, los padres, madres y parientes se acercaron a la puerta y, como no se oía a nadie, 10 pensaron que el novio estaba muerto o gravemente herido. Viendo por entre las puertas a la novia y no al novio, su temor se hizo muy grande.

Ella, al verlos junto a la puerta, se les acercó muy despacio y, llena de temor, comenzó a increparles:

—¡Locos, insensatos! ¿Qué hacéis ahí? ¿Cómo os atrevéis a llegar a esta puerta? ¿No os da miedo hablar? ¡Callaos, si no, todos moriremos, vosotros y yo!

15 Al oírla decir esto, quedaron muy sorprendidos. Cuando supieron lo ocurrido entre ellos aquella noche, sintieron gran estima por el mancebo porque había sabido imponer su autoridad y hacerse él con el gobierno de su casa. Desde aquel día en adelante, fue su mujer muy obediente y llevaron muy buena vida.

Pasados unos días, quiso su suegro hacer lo mismo que su yerno, para lo cual mató un gallo; pero su mujer le dijo:

—En verdad, don Fulano, que os decidís muy tarde, porque de nada os valdría aunque mataseis cien caballos:

20 antes tendríais que haberlo hecho, que ahora nos conocemos de sobra.

Y concluyó Patronio:

—Vos, señor conde, si vuestro pariente quiere casarse con esa mujer y vuestro familiar tiene el carácter de aquel mancebo, aconsejadle que lo haga, pues sabrá mandar en su casa; pero si no es así y no puede hacer todo lo necesario para imponerse a su futura esposa, debe dejar pasar esa oportunidad. También os aconsejo a vos que, 25 cuando hayáis de tratar con los demás hombres, les deis a entender desde el principio cómo han de portarse con vos.

El conde vio que este era un buen consejo, obró según él y le fue muy bien.

GO ON TO THE NEXT PAGE.

Question 2: Short Answer—Text and Art Comparison

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.

Question 2 included a fragment of “*A Roosevelt*” by Rubén Darío, which forms part of the required course reading list, and the painting *Autorretrato en la frontera entre México y Estados Unidos* by Frida Kahlo. Students were asked to write a short response comparing *las sociedades en contacto* in these two works in relation to the use of symbols.

Scoring Notes: Content	
<p>Below are some of the acceptable ways responses address the comparison of the theme in both works in relation to the specified technique. This list is not exhaustive.</p>	
<p>Examples of <i>las sociedades en contacto</i> in “A Roosevelt”:</p> <ul style="list-style-type: none"> The poetic voice appears to express admiration for the power and wealth of the USA, but also criticizes the power it exerts over the nations of Latin America. The poem draws a contrast between the material values of the USA and the spiritual and cultural values of the nations to the south. The poetic voice situates itself firmly in Spanish America in order to see the USA from the outside and separate itself from its power. The poetic voice celebrates the rich multicultural heritage of Latin America that draws upon European as well as indigenous knowledge, culture, and roots in contrast to the United States’s power and economic wealth. The poetic voice recognizes the United States’s economic and political interest in Latin America and the threat that the United States represents for Latin America. The poetic voice juxtaposes Roosevelt and the United States as a hierarchical imperialist power led at the time and throughout its history by a series of strong leaders with a more pluralistic Latin American society comprised of multiple nations and groups of people. Just as the poetic voice expresses ambivalent feelings toward Roosevelt and the United States, it also presents historical examples of societies in contact that include not only submission, but also survival and resistance. 	<p>Examples of <i>las sociedades en contacto</i> in <i>Autorretrato en la frontera entre México y Estados Unidos</i>:</p> <ul style="list-style-type: none"> As evident in the title of her painting, Kahlo presents us with an image of herself standing between two distinct worlds, that of the United States on the one hand and Mexico on the other. On her lefthand side, we see an industrialized image of the United States visible in the image of the American flag, skyscrapers, electrical devices, and the name of Ford written across four active, billowing smokestacks. In addition to Ford’s name, the automated world, full of factories and mechanization, is visible in the four metal containers with nearly identical human robotic shapes and angular protruding arms that appear to be in some kind of military march or formation. On the one hand, they represent powerful, humanlike manifestations of production and progress, but, on the other hand, their somber grey color, cold metallic angular and uniform shapes and postures evoke the image of dehumanized factory workers lined up in formation. Kahlo juxtaposes this industrial world with Aztec imagery, indigenous art and architecture, and elements of the earth, nature, and the imagery of the values of an indigenous past associated with Mexico. On the Mexican side, plants, and roots. On the USA side, machines, and cables, distinct, yet connected to the roots in the soil under the figure of Kahlo. Kahlo, under the name of Carmen Rivera, situates herself in between both countries, emphasizing the contrast, but also the inevitable contact that has visibly defined her life. In one hand she holds a cigarette under the smokestacks and in the other a Mexican flag.

Context related to the period, movement, literary genre, or technique (use of symbols):

- The lion's roar represents the power of the USA.
- Mythology: symbols of strength and power ("Juntáis al culto de Hércules el culto de Mammón").
- The leaders of Spanish America and Europe symbolize the great reach of their power and serve as examples of leaders who resisted and leaders who succumbed to invasive contact with other societies.
- The pups set loose ("los cachorros sueltos") symbolize the expansive power of Spanish America, more notable than the power of Roosevelt and the USA.
- The image of the spine ("vértebra") metaphorically refers to the Andes Mountain range and, also, the inextricably interconnected nature of the USA and Spanish-American relationships as signified by the tremor ("hondo temblor") triggered by the USA and that reverberates throughout Spanish America.
- Emphasis on positive elements of Latin America that celebrate its indigenous and Spanish cultural heritage, including the presence of historical figures like Netzahualcoyotl, Aztec emperor, and poet, who loved nature.
- Nature and references to antiquity (figurines/statues) represent a vision of the past and its importance to the present moment in the painting, as well as to the value placed upon nature, fertility, and art.
- The flag represents Mexico's present, and Kahlo affirms her Mexican identity by holding it while the flag of the USA appears blurred by the smoke from the smokestacks.
- The image of Frida dressed in traditional, but not indigenous, feminine attire while adopting a cigarette-smoking posture, a posture informed by her stance embracing two worldviews, affirms elements from both societies while refusing to conform to the social limitations and values of either one.
- The skull, a recurring image for Frida, represents the cult of death as an important part of Mexican culture.
- The presence of an Aztec temple refers to a past that is valued, along with fertile vegetation, as a fundamental part of Mexican life.
- The image of the roots and cables under the soil intertwine and hold together symbolically supporting the image of Frida above as she straddles the boundary between the two countries and, like Frida, serves to undermine and juxtapose the man-made political and socioeconomic frontier that separates nations.

Comparison—Similarities:

- Both works of art show how contact between different societies has real impacts in the lives of their people.
- Both celebrate the cultural roots of people from the Spanish-speaking countries.
- Both draw a contrast, an opposition, between Latin America and the USA.
- Both works present an aggressive, corrosive vision of American influence.

Comparison—Differences:

- The poem shows contact between the USA and Latin America, represented by President Roosevelt as a "hunter", and between Latin America and Spain, represented by a lion, while the painting shows contact between the USA and Mexico.
- Darío's poem relates Spanish heritage to those positive values that distinguish Latin America from the USA, while the painting reflects the colonial past in the indigenous ruins.
- While Darío evokes the national or transnational spirit of Spanish America faced with the occupation of the USA, situating this in the larger context of America, Kahlo focuses on Mexican icons in order to celebrate its cultural richness, from the vantage point of her stay in the USA.
- There is a contrast between the USA as a nation of machines and a humanized image of agrarian Mexico. There is also a contrast between the presence of the sun and the moon on the Mexican side versus the toxic fumes of factories in the USA.