

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

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

Question 4
Text Comparison
Suggested Time — 35 minutes

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

Poema 1
“A Julia de Burgos”

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

Mienten, Julia de Burgos. Mienten, Julia de Burgos.

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

[...]

Tú eres de tu marido, de tu amo; yo no;
yo de nadie, o de todos, porque a todos, a todos
10 en mi limpio sentir y en mi pensar me doy.

[...]

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

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

[...]

25 Cuando las multitudes corran alborotadas
dejando atrás cenizas de injusticias quemadas,
y cuando con la tea de las siete virtudes,
tras los siete pecados, corran las multitudes,
contra ti, y contra todo lo injusto y lo inhumano,
yo iré en medio de ellas con la tea en la mano.

Julia de Burgos
Poema en veinte surcos
(Originalmente se publicó en 1939).

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Poema 2

“A nuestro sexo”

[...]

¡Oh! Sí, sí: ¿no es verdad? Es que la hora
ha llegado por fin tan esperada

Verso de levantar la frente que angustiada,
5 mustia¹ y doliente se inclinara ayer.

Dejad la postración² que tanto tiempo
la gloria y el saber os ha ocultado.

Oíd con atención, la hora ha llegado
de que ilustre su nombre la mujer.

10 [...]

Dotada³ la mujer por el Eterno⁴
de nobles sentimientos como el hombre
ambiciona también legar⁵ su nombre
ilustre y grande a la futura edad.

15 Sí; ¿no es cierto queridas compañeras,
que halagáis⁶ ese bello pensamiento?
Pues no esperemos más; llegó el momento,
proclamemos: Unión, Fraternidad.

[...]

Rita Cetina Gutiérrez

La Siempre Viva, número 1

Mérida, Yucatán: 7 de mayo de 1870.
(Se escribió en 1870).

¹ mustia: casi sin vida

² postración: humillación

³ dotar: enriquecer

⁴ Eterno: Dios

⁵ legar: dejar como herencia

⁶ halagar: aspirar a, desear

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.

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Question 4: Essay—Text Comparison

10 points

General Scoring Note

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

- Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.
- Contains some errors of interpretation that occasionally detract from the overall quality of the essay.
See note A
- Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.
See notes B, C, D

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

An essay that merely restates part or all of the prompt and/or stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

Decision Rules and Scoring Notes

- A. An essay that treats only one text cannot earn a score higher than 2.
 - B. If the essay has a significantly unbalanced focus on one of the texts, the analysis must be good to merit a 3.
 - C. If the essay does not include literary devices, the comparison of the theme in the texts must be good to merit a 3.
 - D. If the essay suggests a lack of understanding of the theme, the analysis of literary devices in both texts must be good to merit a 3.
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Question 4 requires that the response accomplish several tasks: compare explicitly how the theme of *la construcción del género* is developed in a fragment from “*A Julia de Burgos*” by **Julia de Burgos**, which is on the required course reading list, and a fragment from “*A nuestro sexo*” by **Rita Cetina Gutiérrez**, which is not on the required course reading list; analyze at least two different literary devices in total (a minimum of one in each text) that contribute to the development of the theme; include examples from both texts; and be written in the form of an essay.

Scoring Notes: Content		
Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive.		
<p>Theme in “A Julia de Burgos”:</p> <ul style="list-style-type: none"> The poetic voice criticizes the patriarchal system, giving voice to the experience of women who were trying to achieve emancipation Gender roles and expectations Through the use of the verb “<i>murmuran</i>” and the repetition of the verb “<i>mienten</i>,” a clear social critique is established. The poetic voice reveals the social gaze and pressure placed upon women, and it opposes the exterior, hypocritical “<i>tú</i>” that conforms itself to what society wants to see, is submissive, tied to a man and the social expectations and rules of a patriarchal society, with the “<i>yo</i>” that is free, freeing. The poetic voice expresses a yearning for its more authentic “<i>yo</i>” to overcome its submissive, social, “<i>tú</i>” in its approaching duel to the death (“<i>duelo a muerte que se acerca</i>”), later envisioning how it will join in an impending revolution for social justice. 	<p>Literary Devices in “A Julia de Burgos”:</p> <ul style="list-style-type: none"> <i>Versos alejandrinos/14 silabas</i> with a non-traditional, irregular rhyme scheme in some stanzas and verses. Repetition (of the verb “<i>mienten</i>”) Anaphora (“<i>Tú eres ...</i>” to highlight a sense of possession) Allusion (to Rocinante, to emphasize her unbridled freedom) Enumeration (in “<i>todos te mandan</i>”) Ellipsis (in “<i>Tú eres de tu marido, de tu amo; yo no; yo de nadie, o de todos</i>”) Antithesis and juxtaposition of “<i>tú</i>” and “<i>yo</i>” Synecdoche: “<i>el cura, la modista, el teatro, el casino</i>” (different parts of a patriarchal, conservative, upper-class society intent on maintaining the status quo) Apostrophe (“<i>Mienten, Julia de Burgos.</i>”) An accusatory tone (<i>reproche</i>) Other literary devices seen in the poem include hyperbole, parallelism, asyndeton, and metonymy. 	<p>Comparison-Similarities:</p> <ul style="list-style-type: none"> Both poems share a feminist perspective They both present a critique of the patriarchal society in which they live Both poems develop the theme of the construction of gender by presenting a woman as a poetic subject that advocates for her identity and her independence. Both poems invoke a higher sense of morality and justice in order to vindicate the rights of women.