

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 los autores emplean en los dos textos para desarrollar el tema del tiempo y el espacio. En tu ensayo compara la presentación de este tema en ambos textos. Debes incluir ejemplos de los textos que apoyen tus ideas.

Fragmento 1

Unfortunately, we do not have permission
to reproduce “Como la vida misma”
by Rosa Montero on this website.

The story is published in
Abriendo puertas: ampliando perspectivas,
pp 633-634, Houghton Mifflin Harcourt.

GO ON TO THE NEXT PAGE.

© 2024 College Board.
Visit College Board on the web: collegeboard.org.

Fragmento 2

Yo, hombre de ciudad, sujeto que me encuentro perfectamente cómodo en los cafés humosos y en las Línea bocacalles¹ ensordecedoras con el estrépito de los «claxsons»² y los letreros parlantes, me imagino que 5 la vida en estos pueblos debe ser sustancialmente distinta de la que hacemos nosotros, pobladores de cuevas de cuatro por cuatro y balconcitos [...].

Porque nosotros, hombres de ciudad, estamos acostumbrados a un espacio de dieciséis metros 10 cuadrados. A la oscuridad de los departamentos. Y a todo lo francamente abominable que el progreso, la tacañería³ de los propietarios y los digestos municipales han amontonado sobre nuestras cabezas.

En cambio, estos pueblos...

15 Uno va por sus calles como si fuera el inquilino de la pequeña ciudad. Solo. Nadie lo empuja, no hay círculos de papanatas⁴, ni vigilantes en las esquinas. Se puede pensar. Se puede reír solo.

Los trenes pasan, dejando con sus pitadas un 20 reguero⁵ de distancia, luego el silencio, un pájaro que tiembla encima de una rama, una mujer distante que con la cabeza cubierta de un velo negro va hacia la

iglesia, y todo este conjunto de pequeñísimas cosas: un postigo⁶ que se entorna, una mujer que tras de una reja lo mira, un señor gordo que entra a la farmacia, un coche que pasa, le deja a uno en los labios el sabor de la vida añeja⁷.

Y el alma más tumultuosa⁸ se siente aquietada.

Roberto Arlt

“Hombre de ciudad”

Aguafuertes porteñas

Buenos Aires, 1933.

(Originalmente se publicó en el periódico *El Mundo* entre 1928 y 1933).

¹ bocacalles: entrada de una calle

² claxsons: el ruido de las bocinas de los carros

³ tacañería: no quiere gastar dinero

⁴ papanatas: tontos

⁵ reguero: línea continuada que marca

⁶ postigo: tipo de puerta

⁷ añeja: algo que existe desde hace mucho tiempo

⁸ tumultuosa: agitada, sin orden

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.

© 2024 College Board.
Visit College Board on the web: collegeboard.org.

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. Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content				
1	2	3	4	5
<p>The essay may attempt to address one or both texts but does not discuss the theme.</p> <ul style="list-style-type: none"> The essay may attempt to address one or both texts, but there is no discussion of the theme. The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task. 	<p>The essay discusses the theme in one text; summary or paraphrasing predominates.</p> <ul style="list-style-type: none"> The essay may only discuss the theme in one text or minimally address the theme in both texts. The essay may identify one literary device but does not discuss its relevance to the theme. The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective. 	<p>The essay discusses the theme in both texts; examples are descriptive and not always clear or relevant.</p> <ul style="list-style-type: none"> The essay discusses the theme in both texts with minimal or no comparison. The essay discusses literary devices (a minimum of one in one of the texts) and attempts to discuss their relevance to the theme. The essay is not well organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay, and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices. 	<p>The essay compares the theme in both texts; evidence is appropriate but uneven.</p> <ul style="list-style-type: none"> The essay compares the theme in both texts; however, the discussion of the theme in one of the texts may be weak. The essay discusses literary devices (a minimum of one in each text) in relation to the development of the theme. The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices. 	<p>The essay compares the theme in both texts using relevant evidence.</p> <ul style="list-style-type: none"> The essay compares the theme in both texts. The essay explains how literary devices (a minimum of one in each text) contribute to the development of the theme. The essay is organized with a statement of purpose/thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.

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.

Scoring Criteria: Language				
1	2	3	4	5
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	Language usage is sometimes inappropriate to the task and generally inaccurate; the student's use of language requires the reader to make inferences to understand the response.	Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.	Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.	Language usage is appropriate to the task, mostly accurate, and varied; the student's use of language is clear and supports the reader's understanding of the response.
<ul style="list-style-type: none"> Vocabulary is insufficient or inappropriate to the task; errors render comprehension difficult. Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility. 	<ul style="list-style-type: none"> Vocabulary may be inappropriate to the task and may impede comprehensibility. Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility. 	<ul style="list-style-type: none"> Vocabulary is appropriate to the task but may limit the student's ability to present some relevant ideas. Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding. 	<ul style="list-style-type: none"> Vocabulary is appropriate to the task. General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility. 	<ul style="list-style-type: none"> Vocabulary is varied and appropriate to the task. Control of grammatical and syntactic structures is very good; use of verb tenses and moods as well as word order and formation is mostly accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.

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.

Question 4 requires that the response accomplishes several tasks: compare explicitly how the theme of *el tiempo y el espacio* is developed in a fragment from “*Como la vida misma*” by Rosa Montero, which is on the required course reading list, and a fragment from “*Hombre de ciudad*” by Roberto Arlt, which is not on the required course reading list; analyze at least two different literary devices (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 “<i>Como la vida misma</i>”:</p> <ul style="list-style-type: none"> The narrative voice in the second person underscores the urgency of time and the chaos of an urban space dominated by cars that, paradoxically, impede mobility. That narrative “you” reveals the desperation and the helplessness in the face of the passage of time in a space that limits the protagonist’s movements. The exclamations and questions underline that desperation and helplessness. The impossibility of moving forward increases the stress of the protagonist. Time passes quickly, while space remains almost unchanging. Urban space is overcrowded, but, paradoxically, individuals feel alienated from one another in their proximity. The narrative “you” reveals the alienation of the protagonist caused by the rush and the stress of the urban environment. An urban space saturated with competition, aggression, and hostility. 	<p>Literary Devices in “<i>Como la vida misma</i>”:</p> <ul style="list-style-type: none"> The lack of verbs and the use of short sentences, to signal the urgency that the narrator feels. The apostrophe, the exclamations, and the insults. The rhetorical question, to signal a certain uneasiness. Hyperbole (“<i>dos cientos mil carros</i>”), to emphasize the amount of traffic/the suffocating atmosphere. Repetition: of the current time: (“<i>Las nueve menos cuarto de la mañana. (...) Las nueve menos trece.</i>”); of the color red that impedes movement or progress. Use of the first and second person, which gives more agility to the story: (“<i>Hoy no llego. Por el espejo ves cómo se acerca un chico ...</i>”). Colloquial language and profanity that reflects the speaker’s emotions. Stream of consciousness that captures the emotional swings and inner thoughts that the speaker is experiencing. The descriptive specification or quantification of the exact time (“<i>la concretación de la hora y distancias</i>”) and time spent down to the exact minute (“<i>Las nueve menos trece;</i>” “<i>Las nueve menos diez;</i>” “<i>Las nueve menos cinco</i>”) as well as of exact distances (“<i>unos centímetros;</i>” “<i>unos metros</i>”), to highlight the human obsession with deadlines and measuring their actions and progress in relationship to time and space. Sensorial images (“<i>el sabor del café</i>”; “<i>¡Rojijo! ¡Rojo de nuevo!</i>”). 	<p>Comparison—Similarities:</p> <ul style="list-style-type: none"> These texts develop the theme of time and space through narrative voice, rhetorical exclamations and questions, the use of juxtaposition and syntax. The chaos and oppressive spaces of urban life in the face of the enumeration of elements that represent the slowness of rural life in large spaces. Both authors employ sensorial language to enable the readers to share the sights, sounds, and feel of their respective surroundings and notions of time. Both authors reference the competitive nature of urban life.

<p>Theme in “Hombre de ciudad”:</p> <ul style="list-style-type: none"> In Arlt's text, the juxtaposition between city life and life in the countryside is marked by the enumeration of elements representative of both. Arlt contrasts the small space available to city dwellers with the image of the freedom that village inhabitants enjoy, living as if they were absolute masters of time and space (“<i>Uno va por sus calles como si fuera el inquilino de la pequeña ciudad. Solo. Nadie lo empuja</i>”). Praise of the humanity and simplicity of rural life. 	<p>Literary Devices in “Hombre de ciudad”:</p> <ul style="list-style-type: none"> Metaphor (“<i>la cueva de cuarto por cuarto y balconcitos</i>”), to point out the small space where you live; (“<i>le deja a uno en los labios el sabor de la vida añeja</i>”), to establish the relationship between the tranquility of life from the past that continues to the present. Antithesis, to contrast the differences between city and village life (“<i>En cambio, estos pueblos</i>”). Repetition of “<i>Se puede</i>” (<i>pensar/reír solo</i>), to accentuate some positive aspects of village life. Simile (“<i>como si fuera el inquilino</i>”). Parallelism (“<i>un postigo que se entorna, una mujer que tras de una reja lo mira, un señor gordo que entra a la farmacia, un coche que pasa</i>”). Aliteration (“<i>ensordecedoras con el estrépito de los <<claxons>> y los letreros parlantes</i>”). Elipsis (“<i>En cambio, estos pueblos ...</i>”). Enumeration (“<i>Nadie lo empuja, no hay círculos de papanatas, ni vigilantes en las esquinas</i>”). Sensorial images (“<i>los cafés humosos</i>; “<i>un pájaro que tiembla</i>”). In the text by Arlt, use of first person singular and plural for the city, in contrast to the use of the impersonal for the countryside. 	<p>Comparison—Differences:</p> <ul style="list-style-type: none"> The structure of Arlt's syntax of complex and long sentences, as opposed to Montero's simple and short sentences, underlines a sense of time that advances slowly. While Montero points out the tension and frustration of the protagonist's experience in the urban environment, Arlt compares the tension and tranquility that the first-person narrator experiences in, respectively, the city and the village. Montero's text speaks to lack of communication in the closeness of an urban space while Arlt's text signals an acknowledgement of human connection in the seemingly sparse, distant interactions among the people in the village. The use of the second person in Montero's text.
---	--	---