

2024



AP[®] Spanish Literature and Culture

Scoring Guidelines

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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>The response addresses the theme in relation to the text, but any evidence provided is irrelevant. The response may correctly identify the period or the author.</p> <ul style="list-style-type: none"> Addresses the theme in relation to the text; includes minimal or no supporting evidence. May correctly identify the period and/or the author. 	<p>The response discusses the development of the theme in the text using evidence, although some evidence may be unclear. The response correctly identifies either the period or the author.</p> <ul style="list-style-type: none"> Discusses the development of the theme in the text. Supports response with evidence from the text, but evidence may not always be clear or relevant. Identifies either the period or the author correctly. 	<p>The response explains how the theme is developed in the text using relevant evidence from the text to support the response. The response correctly identifies the period and may identify the author.</p> <ul style="list-style-type: none"> Explains the development of the theme in the text. Supports response with relevant evidence. Identifies the period correctly and may identify the author correctly.
<p>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.</p>		
<p>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.</p>		
<p>NR (No Response)—Page is blank.</p>		
<p>A response that receives a NR in content must also receive a NR in language.</p>		

Scoring Criteria: Language

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

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 *“No oyes ladrar los perros”* by Juan Rulfo, 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 *la falta de comunicación*.

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.		
<p>Author:</p> <ul style="list-style-type: none"> Juan Rulfo Rulfo 	<p>Period:</p> <ul style="list-style-type: none"> 1953 Siglo XX Mediados del Siglo XX Época del Boom Latinoamericano/ Durante el Boom Pre-Boom/ Precursor del Boom Posrevolucionario o después de la Revolución 	<p>Theme:</p> <ul style="list-style-type: none"> The lack of communication between father and son is evident in the depiction of the initial sparse, choppy dialogue between them. This initial dialogue consisting of the son’s utterance of repetitive, similar sounding, curt orders (“Apéame;” “Déjame;” “Vete”) and a few short perfunctory phrases and the father’s unanswered questions, breaks down further into the son’s silence and the father’s more inner-directed monologue of intermittent complaints and futile pleas for help from his son. The father does not pay attention to his son’s requests and, whether unwilling, incapable of doing so, or disinterested, the son does not respond to the father’s requests. Faced with Ignacio’s silence—a silence that both echoes and mirrors the desolate landscape, the father turns inward and speaks to himself, obliquely complaining of his son’s lack of cooperation. That monologue shows us the great chasm between father and son, which has existed for years. However, and despite the father’s complaints, as evident in his heroic physical effort to carry his son onward, he still wishes to communicate with his son, asking for his guidance to reach the town and save his life: “No veo ya por donde voy;” “Te digo que no veo bien;” “¿Por qué no quieres decirme qué ves, tú que vas allá arriba, Ignacio?” Despite the lack of communication, the light of the moon projects a shadow of the two that outlines a single figure in the solitude of the countryside. As evident in the father’s persistence, despite Ignacio’s repetitive requests to be left alone (“Apéame aquí... Déjame aquí... Vete tú solo.,” “Se lo había dicho como cincuenta veces”), in laboring to carry his son for help, the father cannot face what is happening to his son, whose death is imminent. Following repeated failures at communication with his father, Ignacio has stopped talking. This lack of communication is exemplified, when later, despite his father’s direct question, “¿Me oíste, Ignacio?” Ignacio remains silent. The lack of communication underscores the sadness in this fragment because it is evident that the two must work together to reach Tonaya in any kind of timely fashion. With Ignacio’s silence (“ni siquiera eso decía”) and a lack of verbal responses to the character’s requests and questions (“nadie le contestaba;” “se quedaba callado”), language appears ineffective or inadequate for contributing to their interpersonal communication. The lack of verbal communication is not limited to interpersonal communication but rather extends to and mirrors the lack of communication that the characters feel with the mysterious surrounding world that is also marked by silence (“ni se oye ningún ruido”) and darkness (“No se ve nada;” “no veo rastro de nada.”). In addition to the limited exchange of words, the few words that the characters exchange with each other are lacking in expressiveness and signs of human kindness, friendship, love, and warmth. As

		<p>aforementioned, the characters tend to use perfunctory words and communicate with gestures, commands, and short phrases. As evident in the father’s switching back and forth between using the informal and formal form of address with his son and in the son’s use of curt commands with his father, both characters have difficulty in expressing feelings with each other.</p> <ul style="list-style-type: none">• The son’s injuries may contribute to limited communication.• The father attributes some of his benevolent actions to the memory of his deceased wife, and her purported wises.• There is a lack of communication between father and son, as well as between the people to whom they ask directions for Tonaya.
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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.

Scoring Criteria: Content		
1	2	3
<p>The response addresses the theme in the text and/or the artwork.</p> <p style="text-align: center;">OR</p> <p>The response addresses the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> Addresses the theme in the text or the artwork; includes minimal or no supporting evidence. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> Addresses the specified period, movement, literary genre, or technique. 	<p>The response discusses the theme in the text and the artwork using evidence from both, although the evidence may be imbalanced. The response relates the theme to the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> Discusses the theme in the text and the artwork. The response describes the theme in both works with minimal or no comparison. Supports response with evidence from both the text and the artwork, but evidence may be imbalanced between the text and artwork. Relates the theme to the specified period, movement, literary genre, or technique, but the connection between them may not be clear. 	<p>The response compares the theme in the text and the artwork using relevant evidence. The response relates the theme to the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> Compares the theme in the text and the artwork. Supports the comparison using relevant evidence from both the text and the artwork. Relates the theme to the specified period, movement, literary genre, or technique as represented in the text, the artwork, or both.
<p>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.</p> <p>A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.</p> <p>NR (No Response)—Page is blank.</p> <p>A response that receives a NR in content must also receive a NR in language.</p>		

Scoring Criteria: Language

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

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 stimuli 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 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 “<i>A Roosevelt</i>”:</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 automatized 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 (“*vértebras*”) 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.

Question 3: Essay—Analysis of Single Text

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 the text but does not address the specified topic or the given cultural context.</p> <ul style="list-style-type: none"> The essay may attempt to address the text, but there is no discussion of the specified period, movement, literary genre, or technique; or the given cultural context. The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task. 	<p>The essay identifies a characteristic of the specified topic or cultural context; summary or paraphrasing predominates.</p> <ul style="list-style-type: none"> The essay identifies at minimum one characteristic of the specified period, movement, literary genre, or technique; or the given cultural context. The essay may identify one or more literary devices, but they are not accurate or relevant. 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 specified topic or the given cultural context; examples are descriptive and not always clear or relevant.</p> <ul style="list-style-type: none"> The essay discusses the specified period, movement, literary genre, or technique; or the given cultural context. However, the response consists largely of description. The essay may identify literary devices in the text without relating them to the specified period, movement, literary genre, or technique. 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 discusses the specified topic as well as the given cultural context; evidence is appropriate but uneven.</p> <ul style="list-style-type: none"> The essay discusses the specified period, movement, literary genre, or technique; and the given cultural context. However, the discussion of one of them may be weak. The essay discusses at minimum one literary device in the text related to the specified period, movement, literary genre, or technique. 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 explains how the text represents the specified topic as well as the given cultural context using relevant evidence.</p> <ul style="list-style-type: none"> The essay explains how the text represents the specified period, movement, literary genre, or technique; and the given cultural context. The essay discusses literary devices (or multiple examples of a singular literary device) in the text related to the specified period, movement, literary genre, or technique. 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 stimulus 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
<p>Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.</p> <ul style="list-style-type: none"> Vocabulary is insufficient or inappropriate to the tasks; 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. 	<p>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.</p> <ul style="list-style-type: none"> Vocabulary may be inappropriate to the tasks 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. 	<p>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.</p> <ul style="list-style-type: none"> Vocabulary is appropriate to the tasks 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. 	<p>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.</p> <ul style="list-style-type: none"> Vocabulary is appropriate to the tasks. 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. 	<p>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.</p> <ul style="list-style-type: none"> Vocabulary is varied and appropriate to the tasks. 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 stimulus 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 3 requires that the response accomplishes several tasks: analyze how the text *“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”* by Don Juan Manuel, which is part of the required course reading list, represents **the characteristics of *la metaficción***; analyze how the text represents the **cultural context in the Iberian Peninsula during the Middle Ages**, and include a discussion of **the literary devices of *la metaficción*** that support this analysis. Further, the prompt specifies that the response must include examples from the text and must be written in the form of a brief essay.

Scoring Notes: Content		
Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive.		
Characteristics of <i>la metaficción</i> :	Cultural context in the Iberian Peninsula during the Middle Ages:	Literary devices:
<ul style="list-style-type: none"> • A story about a story (or a story within another story). • Use of multiple narrative voices (anonymous narrator who begins and ends the story; <i>el conde Lucanor</i>; Patronio; the father-in-law’s wife; don Juan); the narrative voices in dialogue complicate the levels of fiction, calling attention to the fictional nature of the text and raising questions regarding authorial control. • The presence of the author as a character within the work (both Patronio and don Juan appear in the story). • Self-reference strengthens the validity of the lesson learned at the end, which does not depend on Don Juan Manuel’s subjectivity as an author. • Metafiction is deployed to drive home the message in the final lesson, a common characteristic in medieval literature. • Metafiction is used for didactic purposes and reinforces the moral lesson to guarantee the continuity of social norms. 	<ul style="list-style-type: none"> • Context of the Reconquista and coexistence of Muslims, Christians, and Jews. • Social stratification by religion, gender, economics. • Reflection of social status in or through linguistic registers (<i>vos, tú, vosotros</i>). • The importance of honor in Arabic and Christian cultures. • Wedding customs (to establish patriarchal order; arranged marriage as a social institution and access to wealth; consummation). • Use of the <i>“exemplum”</i> genre that originates in Arabic folklore and popular in medieval Spain. • Violence as means of control. • The patriarchal nature of society is present throughout the story: in the humor of the time and critique directed at the father afraid of his own daughter and later, in spite of killing a rooster, incapable of getting the upper hand in his marriage. • Animals, and women, as property within a medieval hierarchical value structure. • The class-based society of Medieval Spain that allowed for limited social mobility through marriage. 	<ul style="list-style-type: none"> • The narrator and the narratee. • Use of dialogue as part of the story within the story. • Framed narrative with a main dialogue and a story within it (story within a story). • Self-referentiality. • Language registers. • Tone: for example, didactic tone. • Hyperbole: for example, to emphasize the importance of the dynamics of the story (good behavior) from the start (<i>“porque de nada os valdria aunque mataseis cien caballos”</i>). • Antithesis: the woman’s behavior before and after marriage. • The use of a moral lesson (<i>la moraleja final</i>). • Humor: for example, response of the bride’s mother to her husband after he killed a rooster. • Symbols. • Characterization through individual character’s words and actions rather than extensive description. • A two-verse rhyme to summarize the moral lesson. • An interesting, logical, and personalized setting that makes readers of the time feel at home. • A well developed and sustained conflict, skillfully constructed plot with suspense and

		suggestion leading to the climax, and a resolution that includes a moral lesson.
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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. 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
<p>Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.</p> <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. 	<p>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.</p> <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. 	<p>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.</p> <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. 	<p>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.</p> <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. 	<p>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.</p> <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.

Theme in *“Como la vida misma”*:

- 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.

Literary Devices in *“Como la vida misma”*:

- 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 (*“dos cientos mil carros”*), to emphasize the amount of traffic/the suffocating atmosphere.
- Repetition: of the current time: (*“Las nueve menos cuarto de la mañana. (...) Las nueve menos trece.”*); of the color red that impedes movement or progress.
- Use of the first and second person, which gives more agility to the story: (*“Hoy no llego. Por el espejo ves cómo se acerca un chico ...”*).
- 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 (*“la concretación de la hora y distancias”*) and time spent down to the exact minute (*“Las nueve menos trece;” “Las nueve menos diez;” “Las nueve menos cinco”*) as well as of exact distances (*“unos centímetros;” “unos metros”*), to highlight the human obsession with deadlines and measuring their actions and progress in relationship to time and space.
- Sensorial images (*“el sabor del café;” “¡Rojjjo! ¡Rojo de nuevo!”*).

Comparison—Similarities:

- 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 “<i>Hombre de ciudad</i>”:</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 “<i>Hombre de ciudad</i>”:</p> <ul style="list-style-type: none"> • Metaphor (“<i>la cueva de cuatro 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>”). • Alliteration (“<i>ensordecedoras con el estrépito de los <<claxsons>> 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.
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