# **AP<sup>®</sup> SPANISH LITERATURE** 2007 SCORING GUIDELINES

# **Ouestion 2: Thematic Analysis**

#### 9 Demonstrates Superiority

- A very well-developed essay that convincingly and explicitly **compares** how the two selected works treat the theme of *el destino*.
- Analyzes appropriate examples from the chosen texts to support the response.
- Demonstrates insight; may show originality.
- Virtually no irrelevant or erroneous information.

#### 7–8 Demonstrates Competence

- A well-developed essay that specifically **compares** how the two selected works treat the theme of *el destino*.
- Analysis predominates; any plot summary or description serves to support the comparison.
- Provides appropriate examples from the chosen texts to support the response.
- May reveal some insight or originality.
- The reader may need to make some inferences because the response is not always sufficiently explicit.
- May contain some erroneous information, but errors do not significantly affect the overall quality of the essay.

### 5–6 Suggests Competence

- Attempts to compare how the two selected works treat the theme of *el destino*, but commentary is relatively superficial.
- Plot summary predominates but is connected to the attempted comparison.
- Student basically understands the question and the texts, but the essay is not always well focused or sufficiently developed.
- May contain errors of fact or interpretation that detract from the overall quality of the essay.
- May require significant inferences because the response is not always explicit.
- If the essay deals with two works but does not provide a direct comparison, discussion <u>must</u> be good to merit a 5.

3–4 Suggests Lack of Competence

- Essay suggests that the student has not adequately understood the question and/or the texts.
- Essay is poorly organized; focus wanders; comments are sketchy.
- May consist almost entirely of plot summary.
- Erroneous or no comparison.
- May deal with only one work.
- Irrelevant comments may predominate.
- Possible prepared overview of the texts with limited connection to the question.
- May contain major errors that weaken the overall quality of the essay.

#### 1–2 Demonstrates Lack of Competence

- Essay is chaotic, confused, or incorrect.
- The response demonstrates a lack of understanding of the question or unfamiliarity with the works chosen.

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# **Question 2: Thematic Analysis (continued)**

#### 0 No Credit

• Blank page; OR response is on task but is so brief or so poorly written as to be meaningless; OR response is written in English; OR response is completely off task (obscenity, nonsense poetry, drawings, letter to the reader, etc.).

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# Language Usage

The AP Spanish Literature Exam tests the ability of students to write well-organized essays in correct and idiomatic Spanish. These scoring guidelines assess **the degree to which language usage effectively supports an on-task response to the question**. All the criteria listed below should be taken into account in categorizing the student's command of the written language as related to each literature question.

## 5 Very Good Command

- Infrequent, random errors in grammatical structures.
- Varied and accurate use of vocabulary.
- Control of the conventions of the written language (spelling, accents, punctuation, paragraphing, etc.).

## 4 Good Command

- Some errors in grammatical structures; however, these do not detract from the overall readability of the essay/response.
- Appropriate use of vocabulary.
- Conventions of the written language are generally correct (spelling, accents, punctuation, paragraphing, etc.).

## 3 Adequate Command

- Frequent grammatical errors, but essay/response is comprehensible.
- Limited vocabulary.
- May have numerous errors in spelling and other conventions of the written language.

## 2 Weak Command

- Serious grammatical errors that force a sympathetic reader to supply inferences.
- Very limited and/or repetitive vocabulary.
- Pervasive errors in the conventions of the written language.

## 1 Inadequate Command

- Constant grammatical errors that render comprehension difficult.
- Insufficient vocabulary and control of the conventions of the written language.

## 0 No Credit

• Unintelligible, written in English, or off task.

En las ubias tituladas "Dos palabias" y "La muerte y la brújula" de Isabel Allende y Jorde Luis Bordes respectivamente, podemos identificar y comparar el tema del destino en las dos obras literarias. Montras que en la primera de ellas, la protagonista va forjando 5U Propio destino en la segunda. L'onhröt entretaje su influenciado destino sus propias indadaciones y la asistencia de un doble personare. En la obra de Isabel Allende podemos destacar la lucha ala que es sometida la protagonista desde su niñez. Cuando la protagonista se educa a ella migma e incluso se da un nombre propio. También, hecho de que el destino de la prutagonyta es cabria destacar el dividido enteremante por sus propias acciones. Al loorar establecerse de palabras y asi, ou par su vida para algo como una "vende dova" provechoso

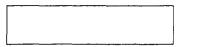
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En la obia de Jorge Luis Borges, una situación similar se presenta cuando el protagonista es decir, Lonhiùt forja su destino atraves de sus investigaciones de los casos. El destino final del publicanta se ve influenciado directamente por sus acciones caso similar al de "Dos palabras". Cuande Lonhiùt logia descifiar el lugar del cuarto asesinato, marca la pauta para el descentare de la obia que su entimada

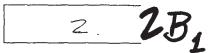
Aun asl, "La muerte y la brijula" guarda ciertas diferencias la obia de Isabel Allende, al destacarse los móvites 105 do. con protadonistas. En "Dus palabias", la de los dos linates destinus Futuro\_ mas no Lonhiut, tiere completo contrul subre su otagonista situaciones cruciales por su eremidu schailac. influenciado en

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Éste lo compionente y sin él, la obia no hubiera terminado del mode en que to hizo. Además en la obra escrita por Isabel Allende el destino de la protaconste termina siendo en condiciones favorables, cosa que no sucede en "La muerte y la brújula" cuando Erik es asesinado.

En conclusion, las obias "Dos palabias" y "La muerte y la del destino de una manera ciertamente bivilula" abordan el tema similar. Mas no terminan con el mismo maneio del destino. Pues en la primera, la protagonute Analiza en una situación Savoable domimio detsu destino, mientras que en la otra el protagonyla APPERE Re influenciada Fatalidad termina en una qu DOY UN DOJONALE



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# AP<sup>®</sup> SPANISH LITERATURE 2007 SCORING COMMENTARY

# **Question 2: Thematic Analysis**

Note: Student responses are quoted verbatim and may contain grammatical errors.

### Overview

In the thematic analysis, two types of questions are possible: one type involves the comparison of a given theme or topic in two works from the required reading list; the second type is an analysis of a given theme in one work from the reading list. This year's question was of the former type. Students were asked to write an essay comparing the treatment of the theme of *el destino* in two works chosen from a list of four titles: Allende's "Dos palabras," Borges's "La muerte y la brújula," "Las medias rojas" by Pardo Bazán, and Rima LIII ("Volverán las oscuras golondrinas") by Bécquer. The theme of *el destino* has many possible interpretations, including destiny, fate, destination, fortune, future, and lot in life. All these were considered acceptable approaches, provided that the responses incorporated the analysis required by the question.

#### Sample: A Content Score: 8 Language Score: 5

**Content:** This well-organized and well-developed essay demonstrates competence and earned a score of 8. It explicitly and convincingly compares and contrasts how Allende's "Dos palabras" and Borges's "La muerte y la brújula" treat the theme of *el destino* ("*en la primera* ... *la protagonista va forjando su propio* destino, en la segunda, Lonhröt [sic] entreteje su destino influenciado por sus propias indagaciones y la asistencia de un doble personaje"). Analysis predominates ("la lucha a la que es sometida"; "forja su destino atraves [sic] de sus investigaciones"; "no terminan con el mismo manejo del destino"). Any description serves to support the comparison ("Cuande Lonhröt [sic] logra descifrar el lugar del cuarto asesinato, marca la pauta para el descenlace de la obra"). Concrete textual examples support the ideas ("la protagonista se educa a ella [sic] misma e incluso se da un nombre propio"). There is virtually no irrelevant information, but some of the ideas lack development and specifics ("Lonhröt [sic] ... es influenciado [sic] en situaciones cruciales por su enemigo Scharlac [sic]"), so the reader has to make inferences. Had the essay demonstrated more insight, provided a stronger introduction and conclusion, and elaborated more on its central ideas, it would have merited a higher score.

**Language:** Very good language usage effectively supports an on-task response. The essay offers a varied and accurate use of vocabulary ("*entreteje*," "*cabría destacar*," "*abordan*," "*marca la pauta*"). Very good use of complex sentence structures enhances the quality of the response ("*Mientras que … en la segunda*," "*es decir*," "*Aun así*"). There are virtually no grammatical errors and, except for an occasional misspelling ("*enteremante*"), no errors in the conventions of the written language. The essay clearly demonstrates very good command of the written language.

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# **Question 2: Thematic Analysis (continued)**

### Sample: B Content Score: 6 Language Score: 5

**Content:** This essay suggests competence and earned a score of 6. The student basically understands the question and the two selected texts ("Dos palabras" by Allende and "Las medias rojas" by Pardo Bazán). The essay states its central idea clearly ("*El tema del destino, del [sic] escoger a donde [sic] vamos no por decisión propia pero [sic] más bien por suerte, por las condiciones, o simplemente por obligación*"). There is a specific comparison of the two works and an attempt to analyze ("*He aqui [sic] la diferencia*"; "*Ambas obras muestran*"). Although the essay is well organized, irrelevant statements weaken the focus ("*Las consequèncias [sic] de las decisiones que tomamos hoy cambian nuestro destino ya que afectan la forma en que vivimos y la forma en que pensamos*"). Plot summary predominates but supports the comparison. If the thesis had been more defined, there were fewer irrelevant statements, and the examples had been more specific, the essay would have merited a higher score.

**Language:** Very good language usage effectively supports an on-task response. There are infrequent errors in grammatical structures ("ciertos decisiones" "*pero que*"), but these do not detract from the quality of the response. There is varied and accurate use of vocabulary ("*decisión propia*," "*prostituirse*," "*Por lo contrario*"). Very good use of connecting phrases ("*ya que*," "*sino que*") and complex sentence structures enhance the quality of the writing. Although there are a few spelling and accent errors ("*despota*," "*aqui*," "*consequèncias*"), there is control over the conventions of the written language.

#### Sample: C Content Score: 3 Language Score: 4

**Content:** This essay suggests a lack of competence and earned a score of 3. The student understands the question but does not adequately comprehend the two works selected ("Las medias rojas" and the Bécquer poem). Statements are superficial ("*esta muy determinada*"; "*una mujer explicando*"). The essay is somewhat organized, but the main idea is incomplete ("*Las dos obras incluyen mucho el símbolismo [sic] para representar el tema del destino*"). Major errors weaken the overall quality of the essay ("*La protagonista … ya estaba determinada a vivir el resto de su vida como una [sic] prostituta*"; "*no le queda nada mas [sic] que morir*"). Had the essay developed its thesis more thoroughly and demonstrated a better understanding of the texts, it would have merited a higher score.

**Language:** Good language usage supports an on-task response to the question. Grammatical structures are generally correct and vocabulary is appropriate (*"difiere en varias formas," "golpiza," "estaba destinado," "no había marcha atrás"*). There are random spelling (*"siega," "echa"*) and accent (*"símbolismo," "ó"*) errors, but the conventions of the written language are generally correct.