

AP[®] SPANISH LITERATURE AND CULTURE

2015 SCORING GUIDELINES

Question 3

Essay: Analysis of Single Text

Text, Subgenre, and Cultural Context

Text: *El burlador de Sevilla y convidado de piedra*, Tirso de Molina

Subgenre: *La comedia del Siglo de Oro*

Cultural Context: *La España del siglo XVII*

- 5 The essay clearly analyzes how the text represents both the specified subgenre and the given cultural context.**
- Effectively discusses a variety of rhetorical, stylistic, or structural features in the text.
 - Analyzes how cultural products, practices, or perspectives found in the text reflect the given cultural context.
 - Includes an explicit statement of purpose (thesis), a coherent structure, and a cohesive and logical progression of ideas in a well-developed essay.
 - Supports analysis by integrating specific, well-chosen textual examples throughout the essay.
- 4 The essay analyzes how the text represents both the specified subgenre and the given cultural context; description and narration are present but do not outweigh analysis.**
- Discusses rhetorical, stylistic, or structural features in the text.
 - Explains how cultural products, practices, or perspectives found in the text relate to the given cultural context.
 - Includes an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas.
 - Supports analysis with appropriate textual examples.
- 3 The essay attempts to analyze how the text represents the specified subgenre and the given cultural context; however, description and narration outweigh analysis.**
- Describes some rhetorical, stylistic, or structural features in the text.
 - Identifies cultural products, practices, or perspectives of the given cultural context found in the text.
 - Includes a statement of purpose, evidence of organization (a stated topic, an introduction, a conclusion), and a logical progression of ideas.
 - Elaborates on main points and supports observations with examples; however, the examples may not always be clear and relevant.
 - Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.

Note: If the essay has a significantly unbalanced focus on either the specified subgenre or the given cultural context and discusses rhetorical, stylistic, or structural features, the analysis must be good to earn a score of 3. If the essay has a balanced focus on both the specified subgenre and the cultural context but does not discuss rhetorical, stylistic, or structural features, the analysis must be good to earn a score of 3. If the essay focuses only on either the specified subgenre or the given cultural context and discusses rhetorical, stylistic, or structural features, the analysis of both must be good to earn a score of 3.

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Question 3 (continued)

2 The essay shows little ability to analyze how the text represents the specified subgenre and the given cultural context; summary and paraphrasing predominate.

- May not clearly identify rhetorical, stylistic, or structural features in the text.
- May not clearly identify cultural products, practices, or perspectives of the given cultural context found in the text.
- May not clearly state a purpose or be organized around a central idea or argument; progression of ideas may not be logical.
- Presents main points and some details, describes basic elements of the text, but may do so without examples or supporting an argument.
- Contains some errors of interpretation that occasionally detract from the overall quality of the essay.

Note: An essay that treats only the specified subgenre or the given cultural context without commenting on the rhetorical, stylistic, or structural features cannot receive a score higher than 2.

1 The essay is inaccurate and insufficient; there is no attempt to analyze how the text represents the specified subgenre and the given cultural context; irrelevant comments predominate.

- May not identify rhetorical, stylistic, or structural features in the text.
- Demonstrates lack of understanding of the text, or cultural products, practices, or perspectives of the given cultural context found in the text.
- Does not state a purpose, show evidence of organization, or offer a progression of ideas.
- May consist entirely of summary or paraphrasing of the text without examples relevant to the subgenre or the given cultural context.
- Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.

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

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

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Note: An essay that receives a (-) in content must also receive a (-) in language.

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Scoring Guidelines for Language Usage for Questions 3 and 4

- 5 Language usage is appropriate to the task, generally accurate, and varied; the reader's understanding of the response is clear and supported by the student's use of language.**
- Vocabulary is varied and appropriate to the text(s) being discussed, presents main ideas and supporting details, and communicates some nuances of meaning.
 - Control of grammatical and syntactic structures is very good; use of verb tenses and moods is generally accurate; word order and formation are accurate; use of cohesive devices and transitional elements or both is appropriate to guide understanding.
 - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; paragraphing shows grouping and progression of ideas.
- 4 Language usage is appropriate to the task and generally accurate; the reader's understanding of the response is clear and not affected by errors in the student's use of language.**
- Vocabulary is appropriate to the text(s) being discussed, and presents main ideas and some supporting details.
 - Control of grammatical and syntactic structures is good; occasional errors in the use of verb tenses and moods do not detract from understanding; word order and formation are mostly accurate.
 - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; occasional errors do not detract from understanding; paragraphing shows grouping and progression of ideas.
- 3 Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student's use of language is somewhat limited.**
- Vocabulary is appropriate to the text(s) being discussed, but may be limited to presenting some relevant ideas.
 - Control of grammatical and syntactic structures is adequate; errors in the use of verb tenses and moods may be frequent but do not detract from overall understanding; word order and formation are generally accurate.
 - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding; paragraphing shows grouping of ideas.

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Scoring Guidelines for Language Usage for Questions 3 and 4 (continued)

2 Language usage is sometimes inappropriate to the task and generally inaccurate; the reader must supply inferences to make the response understandable.

- Vocabulary may be inappropriate to the text(s) being discussed, and forces the reader to supply inferences.
- Control of grammatical and syntactic structures is weak; errors in verb forms, word order, and formation are numerous and serious enough to impede comprehension at times.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and serious enough to impede comprehension at times; paragraphing may not show grouping of ideas.

1 Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response.

- Vocabulary is insufficient and inappropriate to the text(s) being discussed; errors render comprehension difficult.
- Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, and formation are nearly constant and impede comprehension frequently.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehension frequently; there may be little or no evidence of paragraphing.

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

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

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Note: An essay that receives a (-) in content must also receive a (-) in language.

Answer page for Question 3

El hurlador de Sevilla y convidado de piedra es una de las obras literarias más famosas del ~~la época~~ Siglo de Oro, una época de la historia de la literatura española llena de innovación y creatividad. Este fragmento refleja el estilo ~~que el~~ y los temas que caracterizan las obras ~~de esta época, especialmente las obras~~ teatrales de esta época, específicamente el Barroco.

Durante el Barroco, ~~las~~ se llamó las obras teatrales "comedias," pese a que sus asuntos no siempre eran cómicos. Los dramaturgos de esta época esperaban mezclar ~~la capacidad de la poesía de~~ los sonidos agradecimientos de la poesía con la emoción intensa del teatro. Se observa en este fragmento el verso octosilabo, ~~que~~ muy común en ~~la~~ el teatro, ~~con el de~~ ~~esta época~~ ~~para~~ ~~abrir~~. Además se utilizó mucho el hipérbaton, para mantener la métrica agradable. Por ejemplo, se observa el hipérbaton en las últimas líneas del monólogo de don Pedro, "la ~~una~~ mujer, que es Isabela, / que para admirarte nombre, / retirada en esa pieza / dice que fue el Inque Octavio / quien, con engaño y cautela, / la gozó." Esta cita incluye mucho hipérbaton para preservar la ~~una~~ métrica, y en otras partes de la comedia también se lo utiliza para mantener la rima

asonante "alaba."

Además del estilo de esta obra, sus temas también reflejan las tendencias del Siglo de Oro y el Barroco. ~~El tema~~ Dos temas son especialmente destacados en este fragmento: los papeles de género y ~~la~~ la ~~gran~~ importancia de la jerarquía social. Todo el fragmento trata con un acontecimiento que ocurrió al principio de la comedia: un hombre "gozó" a Isabela, una mujer noble. Al enterarse de lo que ha sucedido, el rey se enterece, pero solamente porque significa que Isabela ha perdido la inocencia. ~~No le importa seguir que ~~debe~~ un hombre~~ Las actitudes hacia las relaciones sexuales a lo largo de la obra ~~se~~ se centran sobre la idea que los hombres son como bestias sexuales que las mujeres deben poder controlar. Don Juan, el protagonista, seduce a muchísimas mujeres por prometerles que ~~es~~ él es buena gente, y ~~es~~ cada vez la mujer ~~es~~ cree lo que dice, él la goza, y ella lamenta lo que ha pasado. En este fragmento, Isabela sabe que el rey estará enojado, y cuando ella está en su presencia él no la permite a hablar, (líneas ~~63-94~~ 63-94). Las mujeres son obstáculos para don Juan, y él tiene el papel de seducirlas, gozarlas, y abandonarlas a través de la obra. ~~La~~ Esta obsesión con la inocencia y también la pasión

dominó la literatura del Siglo de Oro.

También se observa un orden social muy bien establecido en este fragmento. Don Pedro es ~~no~~ menos que el rey, y por esto está nervioso trayéndole al rey malas noticias (se defiende diciendo, "Digo lo que ella propia confiesa"). Además, el diálogo entre el rey y otros personajes revela muchas diferencias en actitud entre el rey, que ~~lo~~ actúa de ~~una~~ manera mandona, y los otros, que se comportan ~~como si~~ de manera nerviosa.

De esta manera, el estilo y el contenido ~~del~~ de El buclada de Sevilla y Invitado de piedra lo caracterizan como una ~~obra~~ comedia del Siglo de Oro que refleja la situación socioeconómica de España durante el siglo XVII.

Answer page for Question 3

En el texto *El burlador de Sevilla y convidado de piedra*, podemos ver que demuestra las características del siglo de oro y el contexto sociocultural de España del siglo XVII. La obra también presenta muchos recursos literarios de la comedia del siglo de oro.

El burlador de Sevilla y convidado de piedra podemos ver el contexto del siglo XVII a través de la demostración de las clases altas y sus beneficios. El uso de 'Don' antes del nombre se utilizaba mucho durante esta época para mostrar título y honra. También muestra mucho la religiosidad que era muy común durante esa época ya que los propios reyes eran católicos y la religión oficial era el cristianismo. Se demuestran mujeres ingenuas ya que en esta época casarse bien era la parte más importante de la vida de las mujeres. Entre todo podemos ver mucho la pobreza y la inconformidad de la gente.

La comedia del siglo de oro utiliza las personificaciones para poderle dar un tono sarcástico a las obras. "cuchillas soberbias" es utilizada para mostrar la gravedad de

el poder de estas armas sin dicitendolo directamente.
Tambien era muy comun el uso de las ~~metforas~~ ^{metforas} ~~metforas~~ ^{metforas}.
~~anforas~~ "Que rigor, que airada estrella te
incitó, que en mi palacio, con hermosura y
soberbia." El ^{autor} ~~el~~ utilizó la ~~anfora~~ para
darle pansas a la lectura y mostrar la grave-
dad de la perdicion del honor, en esa
epoca el honor era no mas importante ya
que el sistema Patriarcal exigia la castidad
para poder casarse. Tambien el autor utilizó
versos de arte menor para poder mostrar
lo corto y la brevedad de la vida.
En conclusion El burlador de Sevilla y
convidado de Piedra tiene un tema
principal que demuestra la tristesa y las
horribles condiciones de la vida en esta
epoca.

Answer page for Question 3

Los recursos literarios de la comedia del ~~Siglo~~ Siglo de Oro es de que ~~se~~ criaban mucho respecto para los reyes. Se hablaban con mucho respecto y servian sin problemas de ser maltratados los sirvientes. "Ofensa a mi espalda hecha, es justicia y es razón castigalla a espaldas vueltas". ~~Algunas~~ Algunas personas no obediencia y a espaldas atacaban eran traicioneros. "No importa fuerza, guardas, criados, murallas fortalecidas, almenas para Amos, que le ~~de~~ de un niño hasta los muros penetra", otros no tienen disculpas si no ~~de dentro~~ Venganza por dentro.

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Note: Student samples are quoted verbatim and may contain errors.

Question 3

Essay: Analysis of a Single Text

Overview

This question required students to read a work on the required reading list and then analyze how the text represents the characteristics of a particular genre as well as a particular historical, cultural, or social context, commenting on relevant literary devices in the text and citing examples from the text that support their analysis. On this year's exam, the work was Tirso de Molina's play *El burlador de Sevilla y convidado de piedra*. Students were asked to analyze how the play represents the characteristics of the Golden Age *comedia* and the sociocultural context of seventeenth-century Spain.

Sample: 3A

Content Score: 5

In this well-developed and well-organized essay, the student clearly analyzes how the text represents both the Golden Age *comedia* and the cultural context of seventeenth-century Spain. The essay begins with an introductory paragraph that ends with an explicit statement of purpose ("*El fragmento refleja el estilo y los temas que caracterizan las obras teatrales de esta época, específicamente el Barroco*"). Likewise, the essay focuses on the Baroque period ("*Durante el Barroco, se llamó las obras teatrales 'comedias'*"; "*Además del estilo ... las tendencias del Siglo de Oro y el Barroco*"). It clearly analyzes how the play represents the Golden Age *comedia* ("*se llamó las obras teatrales 'comedias', pese a que sus asuntos no siempre eran cómicos*"; "*los sonidos agradecimientos de la poesía*"; "*el verso octosílabo*"; "*el hipérbaton para mantener la métrica agradable*"; "*hipérbaton para preservar la métrica*"; "*la rima asonante*"; "*los papeles de género y la importancia de la jerarquía social*"; "*Esta obsesión con la inocencia y también la pasión*"; "*se observa un orden social muy bien establecido*"; "*el diálogo entre el rey y otros personajes ... de manera nerviosa*"). Throughout the essay there is effective discussion and identification of a variety of stylistic ("*no siempre son cómicos*"; "*los sonidos agradecimientos*"; "*la emoción intensa*") and structural features ("*verso octosílabo*"; "*hipérbaton*"; "*la métrica agradable*"; "*monólogo*"; "*la rima asonante*"; "*el diálogo*") from the play, although there is a random error ("*la rima asonante 'abba'*"). The essay also analyzes how cultural products ("*los papeles de género*"; "*Isabela ha perdido la inocencia*"; "*ella lamenta lo que ha pasado*"), practices ("*Don Juan, el protagonista, seduce a muchísimas mujeres*"; "*no la permite hablar*"; "*un orden social muy bien establecido*"; "*Don Pedro es menos que el rey*"), and perspectives ("*la importancia de la jerarquía social*"; "*muchas diferencias en actitud*") in the play reflect seventeenth-century Spain. There is a coherent structure and a cohesive progression of ideas ("*se llamó las obras teatrales ... no siempre eran cómicos*"; "*sus temas también reflejan las tendencias del Siglo de Oro y el Barroco*"; "*se observa un orden social*") that arrive at a logical conclusion ("*De esta manera, el estilo y el contenido de 'El burlador de Sevilla y convidado de piedra' lo caracterizan como una comedia del Siglo de Oro que refleja la situación socioeconómica de España durante el siglo XVII*"). Well-chosen textual examples that support analysis are integrated throughout the essay ("*se observa el hipérbaton ... 'La mujer ... la gozó'*"; "*En este fragmento, Isabela sabe que el rey estará enojado, y cuando ella está en su presencia él no la permite a hablar [líneas 63-94]*"; "*Don Pedro es menos ... 'Digo/lo que ella propia confiesa'*").

Language Score: 5

In this essay, language usage is appropriate to the task, generally accurate, and varied; the reader's understanding of the response is clear and supported by the student's use of language. Vocabulary is varied and appropriate to the play ("*innovación*"; "*las obras teatrales*"; "*específicamente*"; "*pese a que*"; "*asuntos*"; "*emoción intensa*"; "*agradable*"; "*tendencias*"; "*jerarquía*"; "*acontecimiento*"; "*se enfurece*"; "*se*

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Question 3 (continued)

comportan) despite a random error (*sonidos agradecimientos*) that does not affect understanding. The student presents main ideas and supporting details (*estilo*; *temas*; *hipérbaton*; *papeles de género*; *jerarquía social*) and communicates some nuances of meaning (*dramaturgos*; *emoción intensa*; *tendencias del Siglo de Oro*; *destacados*; *orden social*). Control of grammatical and syntactic structures is very good (*los temas que caracterizan*; *pese a que sus asuntos*; *esperaban mezclar*; *Se observa*; *se utilizó*; *para preservar*; *trayéndole al rey*) although there are random errors (*las obras literarias más famosos*; *se llamó las obras*; *se lo utiliza*); however, they do not affect comprehension. Use of verb tense and mood is accurate, as are word order and formation. Use of cohesive devices and transitional elements is appropriate to guide understanding (*Durante el Barroco*; *Además*; *Por ejemplo*; *y en otras partes*; *también*; *Al enterarse*; *pero*; *a lo largo de la obra*; *por esto*; *De esta manera*). Writing conventions are generally accurate despite a random accent error (*ultimas*). Paragraphing shows grouping and progression of ideas.

Sample: 3B

Content Score: 3

This essay demonstrates an attempt to analyze how the text represents the Golden Age *comedia* and the cultural context of Spain in the seventeenth century; however, description and narration outweigh analysis. The essay attempts to analyze characteristics of the Golden Age *comedia* (*la inconformidad*; *tono sarcástico*; *la perdición del honor*; *el honor*; *versos de arte menor*). There is description of some rhetorical (*anaforas*), stylistic (*tono*), and structural (*versos de arte menor*) features in the play. The student identifies cultural products (*las clases altas*; *la pobreza y la inconformidad de la gente*), practices (*El uso de Don*; *eran católicos y la religión oficial era el cristianismo*; *el sistema patriarcal exigía la castidad para poder casarse*), and perspectives (*la religiosidad*; *mujeres ingenuas*; *casarse bien era la parte más importante de la vida*; *la perdición del honor*; *la tristeza*) of seventeenth-century Spain in the play. The essay begins with a statement of purpose (*En el texto El burlador de Sevilla y convidado de piedra, podemos ver que demuestra las características del siglo de oro y el contexto sociocultural de España del siglo XVII*) and there is evidence of organization with a progression of ideas: an introduction, a focus on cultural context, a focus on Golden Age *comedia*, and a conclusion. The student elaborates on main points and supports observations with an example from the play (*Que rigor ... con hermosura y soberbia*); however, there are ambiguous interpretations (*La comedia del siglo de oro utiliza las personificaciones ... sin diciéndolo directamente*; *demuestra la tristeza y las horribles condiciones de la vida en esta época*) that require the reader to make inferences. If the essay were organized more coherently and supported the analysis with appropriate textual examples, the essay could have earned a higher score.

Language Score: 4

In this essay, language usage is appropriate to the task and generally accurate; the reader's understanding of the response is clear and not affected by errors in the student's use of language. Vocabulary is appropriate to the text but is limited to presenting some relevant ideas (*religiosidad*; *inconformidad*; *utilizo*; *honor*). Control of grammatical and syntactical structures is adequate (*podemos ver*; *para mostrar*; *ya que ... eran*; *para poderle dar*; *era lo más importante*) despite a random error (*sin diciéndolo*). Although there is an error in word formation (*perdicion*), word order and formation are generally accurate. There are errors in spelling (*atravez*; *tristesza*) and accents (*características*; *tambien*; *demostracion*; *epoca*; *titulo*; *catolicos*; *religion*; *mas*; *sarcástico*; *comun*; *utilizo*; *anafora*; *diciéndolo*; *perdicion*; *exigia*; *conclusion*); however, they do not detract from understanding. Paragraphing shows grouping of ideas.

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Question 3 (continued)

Sample: 3C

Content Score: 1

This essay does not attempt to analyze the characteristics of the Golden Age *comedia*; irrelevant comments predominate (“*servian sin problemas de ser maltratados los sirvientes*”; “*Algunas personas no obedecian y a espaldas atacaban eran traicioneros*”; “*otros no tienen disculpas si no venganza por dentro*”). Although the first phrase of the essay (“*Los recursos literarios de la comedia del Siglo de Oro*”) appears to introduce a discussion of rhetorical, stylistic, or structural features of the play, the essay shifts focus to other comments so there is no discussion of these features. The essay demonstrates a lack of understanding of the text (“*avian mucho respecto para los reyes*”). There are vague references to the cultural products, practices, and perspectives of seventeenth-century Spain in the play that require significant inferences to connect the comments to the cultural context (“*habian mucho respecto para los reyes*”; “*servian sin problemas de ser maltratados los sirvientes*”; “*Algunas personas no obedecian y a espaldas atacaban eran traicioneros*”). There are quotes from the fragment without commenting as to how the quotes connect to the characteristics of the play or to the cultural context (“*Ofensa a mi espalda . . . es razón castigalla a espaldas vuetas*”; “*No importa fuerza, guardas . . . hasta los muros penetra*”). The essay does not state a purpose, show evidence of organization, or offer a progression of ideas, and contains errors of interpretation that significantly detract from its overall quality (“*servian sin problemas de ser maltratados los sirvientes*”; “*Algunas personas no obedecian y a espaldas atacaban eran traicioneros*”; “*otros no tienen disculpas si no venganza por dentro*”). If this essay had identified characteristics of the Golden Age *comedia* and commented the rhetorical, stylistic, or structural features of the play, the essay could have merited a higher score.

Language Score: 2

In this essay, language usage is sometimes inappropriate to the task and generally inaccurate; the reader must supply inferences to make the response understandable. There is vocabulary that forces the reader to supply inferences (“*maltratados*”; “*Algunas personas*”; “*traicioneros*”; “*disculpas*”) because the student has not given sufficient explanation to make them relevant. Control of grammatical and syntactic structures is weak (“*se hablaban . . . servian*”); there is a run-on sentence (“*a espaldas atacaban eran traicioneros*”) and an error in verb forms (“*avian*”) impede comprehension at times. Writing conventions are generally accurate, despite spelling errors (“*avian*”; “*respecto*”; “*vuetas*”; “*le*”; “*si no*”) and accents (“*avian*”; “*servian*”; “*sirvientes*”; “*obedecian*”; “*traicioneros*”) that impede comprehension at times. The single paragraph does not show grouping of ideas.