

AP[®] SPANISH LITERATURE AND CULTURE 2016 SCORING GUIDELINES

Question 2

Short Answer: Text and Art Comparison

Text: Soneto CLXVI (“Mientras por competir con tu cabello”), Luis de Góngora

Artwork: *La Infanta Isabel Clara Eugenia*, Alonso Sánchez Coello

Theme: *La representación de la belleza femenina*

Period: *La época del Barroco*

3 The response effectively compares the theme in both works and relates the theme of the text and the artwork to the Baroque era.

- Effectively compares the theme in both works.
- Effectively relates the theme of the text and artwork to the Baroque era.
- Supports response with relevant evidence from both works.

2 The response compares the theme in both works and relates the theme to the Baroque era; description outweighs comparison.

- Compares the theme in both works, but description of the elements of both works outweighs comparison.
- Relates the theme of the text and artwork to the Baroque era, but the connection among these elements may not be clear.
- Supports response with evidence from both works, but evidence may not be clear or relevant.

Note: If the response does not relate the theme to the Baroque era, the comparison of the theme between the text and the artwork must be effective to earn a 2.

1 The response attempts to compare the theme in both works and/or attempts to relate the theme to the Baroque era; description outweighs comparison; irrelevant comments may predominate.

- Attempts to compare the theme in both works, yet the response is incomplete or insufficient.
- Attempts to relate the theme of the text and artwork to the Baroque era, yet the response is incomplete or insufficient.
- Does not provide supporting evidence from both works.

Note: A response that discusses the theme only in the text or the artwork, or a response that only discusses the Baroque era, cannot receive a score higher than 1.

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

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

— Response is blank.

Note: A response scored a (—) in content must also receive a (—) in language.

**AP[®] SPANISH LITERATURE AND CULTURE
2016 SCORING GUIDELINES**

Question 2 (continued)

Language Usage

3 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 topic or works being discussed.
- Control of grammatical and syntactic structures is very good in spite of a few errors; use of verb tenses and mood is generally accurate; word order and formation are generally accurate.
- There are very few errors in conventions of written language (e.g., spelling, accent marks, punctuation).

2 Language usage is appropriate to the task and sometimes accurate; the reader understands the response, although the student’s use of language is somewhat limited.

- 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; errors in the use of verb tenses and moods are frequent, but do not detract from overall understanding; there are occasional errors in word order and formation.
- There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede communication.

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

- 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 forms, word order, and formation are frequent and impede comprehension.
- There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede communication.

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

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

— **Response is blank.**

Note: A response scored a (—) in language must also receive a (—) in content.

Answer page for Question 2

Tanto el "soneto CLXVI" como la pintura ilustran la belleza femenina durante el periodo Barroco. Durante este periodo, ~~que~~ que sucedió después del Renacimiento, se enfatizaban el concepto del ~~humanismo~~ humanismo. Se puede ver la influencia de este concepto en la estilística rest de la pintura y las descripciones del poema.

Sin embargo, las dos obras presentan la belleza de la mujer desde distintas perspectivas. Mientras las dos dan detalles sobre la belleza femenina — el poema a través de usar frases como "oro bruciado al sol relumbra en vano" (para describir su cabello), y la pintura a través del imagen de una mujer con las blancas, vestido de ropa elegante — sólo el poema trata del tema "el tiempo y espacio" además de describir la belleza. En su poema, Góngora nos presenta el subtema de "carpe diem", y dice a la mujer que goce de su belleza antes de que

Additional answer page for Question 2

se desaparezca. Según Longo, la belleza no es para siempre, sino rápida y efémera. Eventualmente, la bella mujer se convertirá "en tierra, en humo, en polvo, en sombra, en nada."

Por supuesto, la pintura no puede representar el efecto del tiempo y el espacio en la misma manera que el poema. De hecho, se puede interpretar la pintura como un instante "congelado" del poema, donde la belleza de la mujer no desaparece y la mujer no envejece.

Answer page for Question 2

"Soneto CLXVI" y "La Infanta Isabel Clara Eugenia" son dos obras que representa el Barroco, ~~a~~ específicamente, la representación de la belleza femenina. ~~El Barroco~~ Algunos ~~recursos~~ signos del Barroco son: el momento mori, la fugacidad de la vida, y la ~~betta~~ belleza muy natural y femenina.

En el poema y la pintura, hay muchos ~~per~~ partes "oscuros." En el poema, Góngora describe una mujer con cosas naturalistas como "el lilio blanco" y "oro bruñido." Pero, ~~todos~~ todas estas cosas nunca existe para mucho tiempo. ~~El~~ ~~esta~~ La gradación en el final del poema ~~de~~ representa el muerte ~~a~~ y que nada existe todo del tiempo.

También, en la pintura, todo el pintura sino ~~la~~ hija y la silla son negras. Este color ~~son~~ ~~muy~~ representa el muerte: también ~~en~~ y el tema del momento mori.

En contraste, el poema poema ~~focal~~ focaliza en el amor perdido cuando la pintura focaliza en la juventud naturalista y ~~el~~ el contraste con los costumbres del Barroco. ~~El~~ ~~so~~ La forma del soneto tiene 2 cuartetos y 2 tercetos y los 2 últimos versos ~~versos~~ versos son más cortos porque su amor está ~~en nada~~ ~~esta~~ "en nada" pero, en la pintura, hay mucha luz en el fondo ~~del~~ de la sujeta y enfatiza su juventud. Pero, su vestido ^{parece} ~~se~~ ~~es~~ muy viejo. Hay un contraste de la belleza

C10F1

Answer page for Question 2

Para empezar, ~~el~~ el poema esta depicting una mujer que ~~es~~ es bastante bella, por sus featuradas. Por ejemplo, la poema empieza describiendo su cabello del color ~~de~~ oro. Siguiendo el pintura del ~~de~~ "Infanta Isabel Clara Eugenia" enseña a una niña que no ha madurado tanto, es mas tiene una cara de un bebe. Se ve tan aburrido de estas levantado por mucho tiempo.

AP[®] SPANISH LITERATURE AND CULTURE 2016 SCORING COMMENTARY

Question 2

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

Overview:

The question asked students to carry out a thematic comparison of feminine beauty as represented in a text (“Soneto CLXVI” by Luis de Góngora) and a piece of art (the painting *La Infanta Isabel Clara Eugenia* by Alonso Sánchez Coello). In addition, the students were asked to relate the same thematic comparison to the period (the Baroque).

Sample: 2A

Content Score: 3

This response effectively compares the theme of *la representación de la belleza femenina* in both works and relates the theme of the text and the artwork to the Baroque era. The student connects the theme to the two works (“*Tanto el ‘soneto CLXVI’ como la pintura ilustran la belleza femenina durante el periodo Barroco*”), and then goes on to compare them explicitly (“*las dos obras presentan la belleza de la mujer desde distintas perspectivas*”; “*Mientras las dos dan detalles ... sólo el poema trata del tema ‘el tiempo y espacio’*”; “*la pintura no puede representar ... en la misma manera que el poema*”). The student effectively relates the theme of the text and artwork to the Baroque era, first by declaring a position (“*Tanto el ‘soneto CLXVI’ como la pintura ilustran la belleza femenina durante el periodo Barroco*”), then by highlighting aspects of the period (“*Durante este periodo ... después del Renacimiento, se infantizaban el concepto del humanismo ... en la estilística real de la pintura y las descripciones del poema*”), and finally by tying aspects of the poem to aspects of the Baroque (“*Góngora nos presenta el subtema de ‘carpe diem’*”). The response supports ideas with relevant evidence from both works (“*el poema a través de usar frases como ... la pintura a través del imagen de ... la belleza*”; “*se convertirá ‘en tierra ... en nada’*”).

Language Score: 3

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. The vocabulary is varied and appropriate to the topic or works being discussed (“*estilística*”; “*perspectivas*”; “*Eventualmente*”; “*interpretar*”) despite some misused words (“*real*”; “*rápida*”). The student’s control of grammatical and syntactic structures is very good (“*que goce de su belleza antes de que se desaparezca*”; “*se puede interpretar la pintura como un instante ‘congelado’ del poema*”), in spite of a few errors (“*del imagen*”; “*en la misma manera*”). The student’s use of verb tenses and mood, word order, and word formation is accurate. There are few errors in the conventions of the written language, despite random spelling errors (“*enfantizaban*”; “*efémera*”; “*envejeiza*”).

Sample: 2B

Content Score: 2

This response compares the theme in both works and relates the theme to the Baroque era; description outweighs comparison. The response compares the theme in both works (“*En el poema y la pintura, hay muchos partes ‘oscuros’*”; “*La gradación en el final del poema representa el muerte ... Tambien en la pintura ... son negros*”; “*En contraste, el poema focaliza en ... cuando la pintura focaliza en*”), but the description of the elements of both works outweighs the comparison (“*la forma del soneto tiene 2 cuartetos ... porque su amor esta ‘en nada’*”; “*en la pintura, hay mucha luz en el fondo*”). The student relates the theme of the text and artwork to the Baroque era (“*son dos obras que representa el Barroco*”; “*Algunos signos del Barroco son ... muy natural y femenina*”; “*Este color representa ... el tema del momento mori*”) and the connection among these elements is clear (“*el poema focaliza en el amor perdido*”; “*la pintura focaliza en la juventud naturalista y*

AP[®] SPANISH LITERATURE AND CULTURE 2016 SCORING COMMENTARY

Question 2 (continued)

el contraste con los costumbres del Barroco). The student provides evidence from both works (“*cosas naturalistas como ‘el lilio blanco’ y ‘oro bruñido’*”; “*todo el pintura sino la hija y la silla son negros*”), but much of the evidence is unclear, irrelevant, or incorrect (“*en la pintura, hay mucha luz en el fondo*”; “*su vestido parece muy viejo*”). If the student had made a more effective comparison of the two works and had supported the comparison with more relevant evidence from each, the response could have earned a higher content score.

Language Score: 2

The language use is appropriate to the task and sometimes accurate. The reader understands the response, although the student’s use of language is somewhat limited. The student’s use of vocabulary is appropriate to the topics or works being discussed (“*específicamente*”; “*fugacidad*”; “*gradación*”; “*contraste*”; “*cuartetos*”), but demonstrates a limited ability to present the main ideas (“*naturalistas*”; “*sino*”; “*hija*”; “*focaliza*”; “*naturalista*”). The student’s control of grammatical and syntactic structures is adequate, but there are some errors (“*obras que representa*”; “*muchos partes ‘oscuros’*”; “*describe una mujer*”; “*cosas nunca existe para mucho tiempo*”; “*en el final*”; “*el muerte*”; “*todo del tiempo*”; “*todo el pintura ... son negros*”; “*los costumbres*”; “*la sujeta*”; “*vestida ... viejo*”; “*en relación del amor*”; “*del juventud*”) that do not detract from overall understanding. There are no errors in verb tenses, moods, word order, or formation; however, there are numerous errors in the conventions of the written language, such as spelling (“*momento morí*”; “*juventud*”; “*trecetos*”; “*sujeta*”; “*emfatiza*”; “*vestida*”), accent marks (“*Tambien*”; “*ultimos*”; “*esta*”), and punctuation (“*de la vida,*”; “*juventud Pero*”).

Sample: 2C

Content Score: 1

This response attempts to compare the theme in both works but does not attempt to relate the theme to the Baroque era. The description of the works outweighs the comparison and irrelevant comments predominate. The student attempts to compare the theme in both works (“*el poema esta depictingando una mujer que es bastante bella*”; “*el pintura ... enseña a una nina que no ha maturada tanto*”), yet the response is incomplete and insufficient. The response contains no explicit or implicit attempt to relate the theme of the text or artwork to the Baroque era. The student provides evidence from the poem (“*el poema esta depictingando una mujer ... feteraturas*”; “*la poema ... del color oro*”) and from the painting (“*el pintura ... enseña a una nina ... por mucho tiempo*”), but this evidence does not support a comparison. The response includes several irrelevant comments (“*tiene una cara de un bebe*”; “*Se ve tan abburido de estar levantado por mucho tiempo*”). If the student had carried out a theme-based comparison using evidence from both works, or had related the works to the Baroque, the response could have received a higher content score.

Language Score: 1

Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response. The vocabulary of this response is insufficient and inappropriate to the topics and works being discussed and errors render comprehension difficult (“*depictando*”; “*feteraturas*”; “*enseña*”; “*levantado*”). The student’s control of grammatical and syntactic structures is inadequate (“*la poema*”; “*el pintura*”; “*nina ... abburido ... levantado*”). Even though there are no errors in word order, word formation, verb tenses, or mood in this very short response, there are very frequent errors in the conventions of the written language, such as spelling (“*siguente*”; “*nina*”; “*maturada*”; “*abburido*”), accent marks (“*estar*”; “*mas*”), and punctuation (“*bella, por sus*”; “*tanto, es mas tiene*”) that impede communication.