

2017

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# AP Spanish Literature and Culture

## Sample Student Responses and Scoring Commentary

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# AP<sup>®</sup> SPANISH LITERATURE AND CULTURE 2017 SCORING GUIDELINES

## Question 1

**Short Answer:** Text Explanation

**Text:** Excerpt from “En una tempestad,” José María Heredia

**Theme:** *La valentía*

**3 The response correctly identifies the author and the period and effectively explains the development of the theme in the text.**

- Identifies correctly the author and the period.
- Effectively explains the development of the theme in the text.
- Supports response with relevant evidence from the text.

**2 The response correctly identifies either the author or the period and explains the development of the theme in the text; description and narration are present but do not outweigh explanation.**

- Identifies correctly either the author or the period.
- Explains the development of the theme in the text.
- Supports response with evidence from the text, but evidence may not be clear or relevant.

*Note:* A response that fails to correctly identify both the author and the period must have a good explanation of the development of the theme in the text in order to earn a score of 2.

**1 The response incorrectly identifies the author and/or the period; response does not successfully explain the development of the theme in the text; description and narration outweigh explanation; irrelevant comments may predominate.**

- Fails to correctly identify the author and/or the period.
- Attempts to explain the development of the theme in the text.
- Fails to adequately support response with textual evidence.

*Note:* A response that correctly identifies the author and/or the period but does not explain the development of the theme in the text cannot earn 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 that receives a 0 in content must also receive a 0 in language.

— **Response is blank.**

*Note:* A response that receives a (—) in content must also receive a (—) in language.

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**Question 1 (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 that receives a 0 in content must also receive a 0 in language.

— **Response is blank.**

*Note:* A response that receives a (—) in content must also receive a (—) in language.

## Answer page for Question 1

En una Tempestad escrito por Heredia en los finales del siglo XIX demuestra la valentía dentro de su obra.

En el principio usa retórica de interrogación que deja en una Tempestad con un tono oscuro y pessemista, sin embargo más al final de la primer estrofa, deja en la voz poética con conformidad del caos y como esta listo para comenzar el caos. De esto el autor nos puede inferir como la valentía de la voz poética, no teme haber una revolución. Usa retórica de exclamación para subir las emociones de la voz poética. Es un tono valiente y cuando hay un tono valiente se resalta la valentía de la voz poética. Entonces se empieza a desarrollar el tema de la valentía.

Para cerrar, la última estrofa se resalta la valentía en la

## Additional answer page for Question 1

manera que la voz poética "habla" con el lector y eso simboliza como no teme nada y está esperando para el momento de rebelión en que el contexto histórico, que esta ~~es~~ poema fue escrito. Nos deja claro que la valentía está dentro de Heredia's En una Tempestad, en la manera que el tono se sube y no hay miedo de el caos.



## Answer page for Question 1

"En una Tempestad" ~~de~~ escrito por Heredia, es parte del siglo XVI, el Renacimiento. Este poema es caracterizado por un cambio drástico de tono, de "sumiso a admiración". Dentro de su tono de admiración ante el fenómeno natural, Heredia deja de temerle y se llena de valor, aquí discutiendo el tema indiscutible de la valentía. Aunque como ya mencionado, ~~dentro~~ el narrador se mantiene resignado y cobarde, "Al fin, mundo fatal, nos separamos", ~~de~~ una vez introducido a la tormenta cambia su actitud enfrentándose a una tempestad venciendo su miedo a su poder destructor, "~~Que teme en su rugir, yo en ti me creo~~", "¿Do está el alma cobarde que teme rugir...? Yo en ti me creo".

Este poema presenta el drástico cambio de cobardía a valentía al reconocer la superioridad de la Tempestad ante la situación; El narrador ahora alaba alaba a la tormenta y la ve como grandiosa en vez de aterradora.

## Answer page for Question 1

En este poema el ~~tema~~ desarrollo del tema de la valentía es grande. En el poema "En Una tempestad" vemos que el tema de la valentía es gran parte de este poema. Por ejemplo en el verso 10 dice "El huracán y yo solo estamos. Este ejemplo nos enseña que la valentía es muy importante en este poema. Nos enseña que cuando se es valiente puede hacer lo que quiere.

# AP<sup>®</sup> SPANISH LITERATURE AND CULTURE 2017 SCORING COMMENTARY

## Question 1

### Overview

This is a short-response question that required students to read an excerpt from a poem that they have already studied, as it is on the required reading list of the course. On this year's exam, the excerpted poem, "En una tempestad," was written by the Cuban author José María Heredia in 1835. Students were asked to identify the author and the period of the text and explain the development of the theme of *la valentía* within the text. The question asked students to identify the *época* or period in the question and to elicit dates or a literary movement relevant to the time period. Students were asked about the theme, *la valentía*, to stimulate a response showing how the poetic voice progresses and demonstrates the quality of valor throughout the two stanzas in the text. Students were asked to write their short response in Spanish to demonstrate their proficiency in Presentational Writing in the target language.

### Sample: 1A

#### Content Score: 3

The response correctly identifies the author ("*Heredia*") and the period ("*siglo XIX*"), and effectively explains the development of the theme of *la valentía* in the poem, highlighting the poetic voice's emotional movement and transformation from a state of self-doubt and questioning to a fearless acceptance and anticipation of the chaos and revolution manifested in the approaching hurricane ("*En el principio usa retoric de interrogacion que deja ... un tono oscuro y pessemista*"; "*mas al final de la primer estrofa, deja la voz poetica con conformidad del caos*"; "*la voz poetica, no teme hacer una revolucion. Usa retorica de exclamacion para subir las emociones de la viz poetica*"; "*el tono se sube y no hay miedo de el caos*"). The student supports the response with relevant evidence from the text ("*mas al final de la primer estrofa, deja la voz poetica con conformidad*"; "*Usa retorica de exclamacion*"; "*la ultima estrofa se resalta la valentía en la manera que la voz poetica, 'habla' con el huracan*").

#### Language Score: 3

This response demonstrates language usage that is appropriate to the task, generally accurate, and varied. Vocabulary is varied and appropriate to the topics and works being discussed ("*finales del siglo XIX*"; "*un tono oscuro*"; "*sin embargo ... al final de la primer estrofa*"; "*conformidad del caos*"; "*no teme hacer una revolucion*"; "*se resalta la valentia*"; "*empieza a desarrollar el tema*"; "*esperando para el momento de rebeldia*"; "*el tono se sube y no hay miedo*"), despite occasional repetitive vocabulary ("*Es un tono valiente y cuando hay un tono valiente se resalta la valentía de la voz poetica.*"). The student's control of grammar and syntax is very good ("*escrito por Heredia*"; "*tono oscuro*"; "*al final de la ... estrofa*"; "*esta listo para comenzar*"; "*teme hacer*"; "*se resalta*"; "*se empieza*"; "*la ultima estrofa*"; "*contexto historico*"; "*fue escrito*"; "*Nos deja claro*") with occasional errors in agreement ("*tono ... pessemista*"; "*primer estrofa*"; "*esta poema*"), the use of articles and prepositions ("*En el principio usa retoric de interrogacion*"; "*deja la voz poetica con conformidad del caos*"; "*Usa retorica de exclamacion*"; "*el contexto historico, que esta poema fue escrito*"), and the use of a gerund ("*simolisa ... estado esperando*"). Word order and formation are generally accurate, irrespective of a missing contraction ("*hay miedo de el caos*"), and the use of an English possessive proper noun ("*la valentia esta dentro de Heredia's*"). Although there are missing accent marks ("*valentia*"; "*interrogacion*"; "*mas al final*"; "*poetica*"; "*esta listo*"; "*nos puede inferir como*"; "*revolucion*"; "*retorica*"; "*ultima*"; "*huracan*"; "*rebeldia*"; "*historico*"; "*la valentia esta dentro de*"), errors in spelling ("*retoric*"; "*pessemista*"; "*desarollar*"; "*simolisa*"), the misuse of a capital letter in a Spanish title ("*En una Tempestad*"), and a missing comma ("*sin embargo mas al final*"), the reader's understanding of the response is clear and supported by the student's use of language.



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## Question 1 (continued)

### Sample: 1B

#### Content Score: 2

This response correctly identifies the author of the poem (“*Heredia*”) but incorrectly identifies the period in which it was written (“*siglo XVI, el Renacimiento*”). The student provides a good explanation of the development of the theme of *la valentía* in the poem, shedding light on the changing tone of the poem that parallels the changing perspective and emotional state of the poetic voice (“*Este poema es caracterizado por un cambio drástico de tono, de sumiso a admiración*”). Initially terrified by the impending unknown force of the hurricane, the poetic voice evolves from an initial helpless, submissive posture to a brave and reverential stance toward nature’s superior power (“*Dentro de su tono de admiración ante el fenómeno natural, Heredia deja de temerle y se llena de valor, aquí discutiendo el tema ... de la valentía*”; “*Aunque ... el narrador se mantiene resignado y cobarde ... una vez introducido a la tormenta cambia su actitud entretándose a la tempestad venciendo su miedo*”; “*Este poema presenta el drástico cambio de cobardía a valentía*”). The student supports the response with evidence from the poem (“*el narrador se mantiene resignado y cobarde, ‘Al fin, mundo fatal, nos separamos’*”; “*una vez introducido a la tormenta cambia su actitud entretándose a la tempestad venciendo su miedo a su poder destructor ‘¿Do esta el alma cobarde que teme rugir ...? Yo en tí me elevó.*”). This response would have received a higher score had the student correctly identified the period and had the explanation of the development of the theme of *el valentía* been more effective.

#### Language Score: 3

This response demonstrates language usage that is appropriate to the task, generally accurate, and varied. Vocabulary is appropriate to the topics or works being discussed (“*caracterizado por un cambio drástico de tono, de sumiso a admiración*”; “*Dentro de su tono de admiración ante el fenómeno natural*”; “*temerle*”; “*discutiendo el tema*”; “*Aunque ... el narrador se mantiene resignado*”; “*actitud*”; “*venciendo su miedo*”; “*su poder destructor*”; “*drástico*”; “*reconocer la superioridad*”; “*alaba a*”; “*grandiosa*”; “*aterradora*”), but there is some repetition (“*discutiendo ... indiscutible*”; “*alaba alaba*”) and a missing possessive pronoun in the second citation from Heredia’s poem (“*Que teme rugir*”). The student’s control of grammar and syntax is very good (“*escrito por*”; “*es parte del*”; “*un cambio drástico de tono*”; “*ante el fenómeno*”; “*deja de temerle*”; “*se llena de valor*”; “*Aunque como ya mencionado*”; “*entretándose a la tempestad venciendo su miedo*”; “*poder destructor*”; “*presenta el drástico cambio de cobardía a valentía*”; “*al reconocer la superioridad de la Tempestad*”; “*alaba a la tormenta y la ve como grandiosa en vez de aterradora*”). Word order and formation are generally accurate, despite some awkward phrasing (“*es caracterizado por un cambio*”; “*una vez introducido a la tormenta*”; “*venciendo su miedo a su poder destructor*”). Although there are random errors in the use of accents (“*¿Do esta*”; “*en tí*”), a misspelled word (“*entretándose*”), and the misuse of a capital letter in a Spanish title (“*En una Tempestad*”), the reader’s understanding of the response is clear and supported by the student’s use of language.

### Sample: 1C

#### Content Score: 1

This response does not identify the author of the poem or the period in which the poem was written. The student attempts to explain the importance of the theme of *la valentía* in the poem (“*la valentia es grande*”; “*la valentia es gran parte de este poema*”; “*la valentia es muy Importante*”), but there is no discussion of the development of the theme. The student tries to support the response with textual evidence (“*en el verso 10 dice ‘El huracán y yo solo estamos. Este ejemplo nos enseña que la valentia es muy importante’*”), but the explanation of the presence of the theme in the poem is not clear (“*Nos enseña que cuando se es valiente puede hacer lo que quieres.*”). This response would have received a higher score if the student had identified the author of the poem, or the period in which the poem was written, or had explained the development of the theme of *la valentía* in the poem with clear and relevant evidence from the poem.

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**Question 1 (continued)**

**Language Score: 2**

This response demonstrates language usage that is appropriate to the task and sometimes accurate. The reader understands the response, although the student's use of language is somewhat limited. The vocabulary comes mainly from the prompt, and it is repetitive ("*En este poema el desarrollo del tema de la valentia es grande*"; "*En el poema 'En Una tempestad' vemos que el tema de la valentia es gran parte de este poema*"; "*Este ejemplo nos enseña que la valentia es muy Importante*"). The control of grammatical and syntactic structures is adequate, despite random errors ("*ente poema*"; "*cuando se es valiente puede hacer lo que quieres*") that do not detract from overall understanding. There are some errors in conventions of written language, including a missing accent mark ("*valentia*"), the misuse of capitalization in a Spanish title ("*En Una tempestad'*"), missing commas ("*Por ejemplo en el verso 10 dice 'El huracán y yo solo estamos.'*"), and missing quotation marks at the end of a textual quote ("*Por ejemplo ... 'El huracán y yo solo estamos.'*").