
AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

Inside:

Free Response Question 2

- Scoring Guideline**
- Student Samples**
- Scoring Commentary**

AP[®] SPANISH LITERATURE AND CULTURE

2019 SCORING GUIDELINES

Question 2

Short Answer: Text and Art Comparison

Text: Excerpt from “Lazarillo de Tormes,” Anónimo

Artwork: “El caballero de la mano en el pecho,” El Greco

Theme: *El honor*

Literary Period: *Siglo de Oro*

3 The response effectively compares the theme in the works and relates the theme of the text and the artwork to the *Siglo de Oro*.

- Effectively compares the theme in the works.
- Effectively relates the theme of the text and artwork to the *Siglo de Oro*.
- Supports response with relevant evidence from both works.

2 The response compares the theme in the works and relates the theme to the *Siglo de Oro*; description outweighs comparison.

- Compares the theme in the works, but description of the elements of both works outweighs comparison.
- Relates the theme of the text and artwork to the *Siglo de Oro*, 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 *Siglo de Oro*, the comparison of the theme between the text and the artwork must be effective to earn a score of 2.

1 The response attempts to compare the theme in the works and/or attempts to relate the theme to the *Siglo de Oro*; description outweighs comparison; irrelevant comments may predominate.

- Attempts to compare the theme in the works, yet the response is incomplete or insufficient.
- Attempts to relate the theme of the text and artwork to the *Siglo de Oro*, 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 *Siglo de Oro* 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 or stimuli 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.

AP[®] SPANISH LITERATURE AND CULTURE

2019 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, or word 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 or stimuli 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.

2A
1032

Answer page for Question 2

El honor es uno de los valores más criticados de la España del siglo de Oro. En el fragmento del Lazarillo de Tormes el narrador nos presenta a un escudero obsesionado por su apariencia física, por mantener una imagen impecable y digna, aunque esto le cueste su bienestar económico, y no tenga ni siquiera dinero para comer. El escudero presta máxima atención a su capa, jubón y espada, arma que le es inútil y que podría vender a cambio de un poco de dinero para alimentarse a sí mismo y al Lazarillo, pero que conserva en la finalidad de mantener su honor como escudero. En la pintura la honra se presenta de manera distinta. Al igual que en el Lazarillo de Tormes la honra está asociada con el aspecto físico, vemos al caballero vestido de manera formal y elegante, con la mano en el pecho símbolo de fe^{os} y valor, además también existe la similitud de la espada simbolizando heroísmo en el campo de batalla. Sin embargo, en la pintura la honra no tiene una ~~con~~ connotación negativa como la tiene en el Lazarillo de Tormes, donde se muestra como un claro ejemplo de hipocresía, si no más bien se muestra como algo positivo y hermoso de la sociedad durante el Siglo de Oro. Ambas representaciones del ~~tor~~ honor son relevantes dentro del contexto histórico del

2A
2082

Additional answer page for Question 2

siglo de Oro donde se idealizaban los códigos de caballería y el que dirán era tan más una gran preocupación en una sociedad antropocéntrica. La interpretación hecha en el Lazarillo de Tormes muestra la parte negativa de esta obsesión con el honor, la hipocresía y sacrificio a cambio de la aceptación social, cuando la pintura de El Greco muestra el ideal de esta época.

2B
101

Answer page for Question 2

En la obra de "Lazarillo de Tormes", escrita en el siglo de oro, y la pintura de "El caballero de la mano en pecho," por el Greco somos capaces de observar el uso a la presentación del honorismo. En la obra en la primera parte vemos como el que se decía ser caballero se vestía. En este primer párrafo obtenemos del autor una descripción de la vestimenta a lo que los caballeros llamaban honoraria, y como la representación era importante. Mientras tanto en la pintura podemos observar la vestimenta del caballero mano en pecho, y se puede decir que es casi la misma vestimenta que en la obra, por ejemplo el peinado, la capa, y la espada en el talabarte son símbolos similares entre la selección y la pintura. Estas dos artes son muy similares y a que tomaron tiempo en el siglo de oro, donde ser caballero era muy honorable para cualquier hombre.

2C
181

Answer page for Question 2

En los tiempos del Siglo de Oro, el Caballero estaba fuerte y creciendo cada día. En "Lazarillo de Tormes" vemos un ~~Caballero~~ squire que no tenía dinero pero sí tenía honor. Si quería defender a todos lo que no podía y aludor a Lazarillo también. Tenía su espada y un uniforme pero nunca lo vendió, por su honor de ser un squire. En el Cuadro vemos un señor que tiene un espada y un uniforme como un caballero. Es un hombre que tiene honor si ves en sus ojos. Los dos formas de arte enseñan el Caballero en los más sobresaliente que puede.

AP[®] SPANISH LITERATURE AND CULTURE

2019 SCORING COMMENTARY

Question 2

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

Overview

This question required students to read a text or an excerpt of a text from the reading list and view a piece of artwork. The prompt then instructs students to engage in a thematic comparison of the two works, focusing on a subgenre, period, movement, or technique. The literary selection on this year’s exam was a fragment from the third treatise/chapter of the anonymous picaresque novel *Lazarillo de Tormes*, and the artwork was a reproduction of the painting *El caballero de la mano en el pecho*, by the painter known as El Greco (Doménikos Theotokópoulos). Students were required to compare the representation of honor (*la representación del honor*) in the two works in relation to the *Siglo de Oro* (the “Golden Age” of Spanish art and letters). Supporting claims with evidence is an important part of any literary response, and to this end students were expected to support their responses to this question with specific, well-chosen examples from both the literary work and the artwork. This task requires students to respond in Spanish to the prompt in a well-organized short answer (not an essay) using varied vocabulary and grammatical forms appropriate to the task.

Sample: 2A

Content Score: 3

The response effectively compares the theme in both works and relates the theme of the text and artwork to the literary period of the *Siglo de Oro*. Effectively comparing the theme of *el honor* in both works, the response highlights the similarities in the noblemen’s obsession with honor and the association between physical appearance and honor visible in their glamorous attire (“*nos presenta a un escudero obsesionado por su apariencia física ... impecable y digna*”; “*En la pintura ... Al igual que en el Lazarillo ... la honra está asociada con el aspecto físico, vemos al caballero vestido de manera formal y elegante*”) and military accoutrements (“*también existe la similitud de la espada simbolizando heroísmo*”). Drawing attention to their differences, the response contrasts the nobleman in the painting’s seemingly more positive, genuine sense of honor (expressed through faith and valor), represented visually in the pose he strikes with his hand on his chest (“*En la pintura la honra se presenta de manera distinta...vemos al caballero...con la mano en el pecho símbolo de fe y valor*”), with the squire’s mere physical embodiment of honor that carries along with it negative, hypocritical connotations (“*del Lazarillo de Tormes ... nos presenta a un escudero obsesionado por ... mantener una imagen ... aunque esto le cueste su bienestar económico ... un claro ejemplo de hipocresía*”; “*La interpretación hecha en el Lazarillo de Tormes muestra la parte negativa de esta obsesión con el honor, la hipocresía y sacrificio a cambio de la aceptación social, cuando la pintura de El Greco muestra el ideal de esta honra.*”). Explicitly relating the theme of the text and artwork to the literary period of the *Siglo de Oro*, the response sheds light on how the works’ representation of individual noblemen obsessed with their own appearance and honor reflects the society’s anthropocentric nature, idealization of codes of chivalry, and preoccupation with social perception (“*Ambas representaciones del honor son relevantes dentro del contexto histórico del Siglo de Oro donde se idealizaban los códigos de caballería y el que dirán era una gran preocupación en una sociedad antropocentrista.*”). The response provides relevant evidence and examples from both works (“*El escudero presta máxima atención a su capa, jubón y espada, arma que le es inutil*”; “*En la pintura ... vemos al caballero vestido de manera formal y elegante con la mano en el pecho*”).

Language Score: 3

The response demonstrates language usage that is appropriate to the task, generally accurate, and varied; the reader understanding of the response is clear and supported by the student’s use of language. The vocabulary is varied and appropriate to the topic and works being discussed (“*bienestar económico*”; “*presta máxima atención*”; “*que conserva con la finalidad de*”; “*connotación negativa*”). The student’s control of grammatical and syntactic

AP[®] SPANISH LITERATURE AND CULTURE

2019 SCORING COMMENTARY

Question 2 (continued)

structures is very good (“*el narrador nos presenta a un escudero obsesionado por su apariencia física, por mantener una imagen impecable y digna, aunque esto le cueste su bienestar económico, y no tenga ni siquiera dinero para comer*”). The use of word formation, verb tenses, and mood are accurate (“*aunque esto le cueste*”; “*que podría vender*”; “*se muestra*”; “*el que dirán*”), as is word order (“*Ambas representaciones del honor son relevantes dentro del contexto histórico*”). There are very few errors in conventions of written language, including some missing accent marks (“*economico*”; “*inutil*”; “*a si mismo*”).

Sample: 2B

Content Score: 2

The response compares the theme in both works and relates the theme to the *Siglo de Oro*; description outweighs comparison. Observing the presentation of what it means to be honorable in the text and artwork (“*En la obra de ‘Lazarillo de Tormes’, escrita en el siglo de oro, y la pintura de ‘El caballero de la mano en pecho’, por el Greco somos capaces de observar el uso a la presentacion del honorismo.*”), the response compares the theme of *el honor* in both works in their depiction of the clothing that noblemen considered honorable (“*En la obra ... vemos como el que se decia ser caballero se vestia ... una descripción de la vestimenta a lo que los caballeros llamaban honoraria*”; “*Mientras tanto en la pintura podemos observar la vestimenta del caballero ... que es casi la misma vestimenta que en la obra*”), the similar clothing and personal belongings in each of the works that symbolize honor (“*el peinado, la capa, y la espada en el talabarte son simbolos similares entre la selección y la pintura*”), and the importance placed upon the portrayal of honor (“*obtenemos del autor ... a lo que los caballeros llamaban honoraria, y como la representación era importante*”); however, the description of the elements of both works outweighs comparison (“*en la pintura podemos observar ... y se puede decir que es casi la misma vestimenta que en la obra, por ejemplo el peinado, la capa, y la espada en el talabarte*”). The response relates the theme and painting to the *Siglo de Oro* (“*Estas dos artes son muy similares ya que tomaron tiempo en el siglo de oro, dode ser caballero era muy honorable para cual quier hombre.*”), but the connection among these elements is insufficient (“*somos capaces de observar el uso a la presentacion del honorismo*”). Evidence is provided from both works (“*En la obra ... obtenemos del autor una descripción de la vestimenta a lo que los caballeros llamaban honoraria. ... Mientras tanto en la pintura podemos observar la vestimenta del caballero ... y ... es casi la misma vestimenta que en la obra.*”), but the evidence supporting a comparison is weak and unclear. If the response had made a more effective comparison, connected the two works more convincingly to the *Siglo de Oro*, and supported the comparison of *el honor* with relevant and explicit evidence, it would have earned a higher score.

Language Score: 2

The 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. The use of vocabulary is usually appropriate to the topic and works being discussed (“*una descripción de la vestimenta*”; “*Mientras tanto*”; “*el peinado*”; “*honorable*”) but limits the student’s ability to present relevant ideas (“*somos capaces de observar el uso a la presentacion del honorismo*”). Control of grammatical and syntactic structures is sometimes adequate (“*se puede decir que es casi la misma vestimenta*”; “*por ejemplo el peinado, la capa, y la espada en el talabarte son simbolos similares entre la seleccion y la pintura.*”). However, there are occasional errors, including errors in the use of prepositions (“*el uso a la presentacion*”; “*de la vestimenta a lo que los caballeros llamaban*”; “*es casi la misma vestimenta que en la obra, por ejemplo*”), word formation (“*honorismo*”; “*cual quier*”), and word order (“*En la obra, en la primera parte vemos*”), but they do not detract from overall understanding. The response contains some errors in conventions of written language, including errors in spelling (“*capacez*”; “*dode*”), missing accent marks (“*presentacion*”; “*decia*”; “*parrafo*”; “*simbolos*”), an error in capitalization (“*siglo de oro*”), and errors in punctuation (“*vemos como el que se decia ser caballero se vestia*”; “*Mientras tanto en la pintura*”), including a run-on sentence (“*Mientras tanto ...*

AP[®] SPANISH LITERATURE AND CULTURE

2019 SCORING COMMENTARY

Question 2 (continued)

podemos observar la vestimenta ... por ejemplo el peinada ... y la espada ... son simbolos”), however they do not impede communication.

Sample: 2C

Content Score: 1

The response attempts to compare the theme in both works and to relate the theme to the *Siglo de Oro*; description outweighs comparison; and irrelevant comments render comprehension difficult. Through a description of the presence of similarly-attired men with swords who also have a chivalrous, seemingly honorable look about them—a squire in the text and a gentlemen in the artwork, the response attempts to compare the theme of *el honor* (“*En ‘Lazarillo ...’ vemos un squire que ... tenia honor*”; “*Tenia su espada y uniforme pero nunca lo vendedia, por Su honor de ser Squire.*”; “*En el Cuadra vemos un señor que tiene un espada y uniforme como un caballero. Es un hombre que tiene honor si ves en sus ojos.*”; “*Los dos formes de arte enseña el caballeria en los mas sobresaliente que puede.*”); however, the response is insufficient and unclear. There is an attempt to relate the theme of the text fragment and artwork to the *Siglo de Oro* (“*En los tiempos del Siglo de Oro, el Caballeria estaba fuerte y creciendo cada día.*”), but the connection among the elements of the *Siglo de Oro* is vague and unclear. Although the response provides evidence from both works, the evidence is unclear and insufficient (“*vemos un squire que no tenia dinero pero si tenia honor*”; “*Si queria a defender a todos lo que no podía y ayudar a Lazarillo tambien*”). If the response had developed a theme-based comparison using clear evidence from the text and the painting, or related both works to the *Siglo de Oro* with explicit and clear evidence, it would have received a higher score.

Language Score: 2

The language usage is usually appropriate to the task and sometimes accurate; the reader understands the response, although the use of language is somewhat limited. The use of vocabulary is sometimes appropriate to the topic and works being discussed (“*no tenía dinero pero si tenía honor*”), but is limited in its ability to present relevant ideas (“*el Caballeria estaba fuerte y creciendo cada día*”; “*vemos un squire*”; “*En el Cuadra vemos*”; “*tiene honor si ves en sus ojos*”). Control of grammatical and syntactic structure is barely adequate. There are some errors, including the incorrect use of masculine definite articles instead of feminine articles (“*el Caballeria*”; “*un espada*”; “*Los dos formes de arte*”), errors in pronoun agreement (“*Tenia su espada y uniforme pero nunca lo vendedia*”; “*en los mas sobre saliente que puede*”), an error in verb formation (“*no podía*”), an error in subject–verb agreement (“*Los dos formes de arte enseña*”), and the incorrect use of a preposition (“*Si queria a defender*”), but they do not detract from overall understanding. The response also contains some errors in conventions of written language, including missing accent marks (“*caballeria*”; “*pero si tenia honor*”; “*tambien*”; “*en lo mas sobre saliente*”), spelling errors (“*vendedia*”; “*formes*”), and incorrect use of capitalization (“*el Caballeria*”; “*por Su honor*”; “*En el Cuadra*”), that do not impede communication.