

2023

AP[®]



AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

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Free-Response Question 2

- Scoring Guidelines**
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Question 2: Short Answer—Text and Art Comparison

6 points

General Scoring Note

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

Scoring Criteria: Content		
1	2	3
<p>The response attempts to compare the theme in the works and/or attempts to relate the theme to the specified period, movement, literary genre, or technique; description outweighs comparison; irrelevant comments may predominate.</p> <ul style="list-style-type: none"> • 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 specified period, movement, literary genre, or technique, yet the response is incomplete or insufficient. • Does not provide supporting evidence from both works. <p>Scoring note: A response that discusses the theme only in the text or the artwork, or a response that only discusses the specified period, movement, literary genre, or technique cannot receive a score higher than 1.</p>	<p>The response compares the theme in the works and relates the theme to the specified period, movement, literary genre, or technique; description outweighs comparison.</p> <ul style="list-style-type: none"> • 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 specified period, movement, literary genre, or technique, but the connection among these elements may not be clear. • Supports response with evidence from both texts, but evidence may not be clear or relevant. <p>Scoring note: If the response does not relate the theme to the specified period, movement, literary genre, or technique, the comparison of the theme between the text and the artwork must be effective to earn a score of 2.</p>	<p>The response effectively compares the theme in the works and relates the theme of the text and the artwork to the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> • Effectively compares the theme in the works. • Effectively relates the theme of the text and artwork to the specified period, movement, literary genre, or technique. • Supports response with relevant evidence from both works.
<p>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task. A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.</p>		
<p>NR (No Response)—Page is blank. A response that receives a NR in content must also receive a NR in language.</p>		

Scoring Criteria: Language

1	2	3
<p>Language usage is inappropriate to the task, inaccurate, or insufficient; the student’s use of language impedes the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • 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 tenses, mood, 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. 	<p>Language usage is appropriate to the task and sometimes accurate; although the student’s use of language is somewhat limited, it supports the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • 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; occasional errors in the use of verb tenses, mood, word order, or word formation do not detract from overall understanding. • There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede communication. 	<p>Language usage is appropriate to the task, generally accurate, and varied; the student’s use of language supports the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • 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, mood, word order, and word formation are generally accurate. • There are very few errors in conventions of written language (e.g., spelling, accent marks, punctuation).
<p>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task. A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.</p>		
<p>NR (No Response)—Page is blank. A response that receives a NR in content must also receive a NR in language.</p>		

Question 2 included a fragment of the novel, *San Manuel Bueno, mártir* by Miguel de Unamuno, which forms part of the required course reading list, and the painting *La visita del obispo* by José Gutiérrez Solana. Students were asked to write a short response comparing *la representación del individuo y la comunidad* in these two works in relation to *España a finales del siglo XIX y a principios del siglo XX*.

Scoring Notes: Content	
<p>Below are some of the acceptable ways responses address the comparison of the theme in both works in relation to the specified period. This list is not exhaustive.</p>	
<p>Examples of <i>la representación del individuo y la comunidad</i> in the literary text (<i>San Manuel Bueno, mártir</i>):</p> <ul style="list-style-type: none"> In the text you can see that the protagonist (Ángela Carballino), who lives in Valverde de Lucerna, is immersed in a microcosm that is very different than and juxtaposed to the city from where Lázaro (Ángela’s brother) has recently returned. He arrives from America and tries to transmit more progressive ideas than the conservative ones that circulated in small towns in Spain during that time and that he initially perceives as backward. For example, he observes: “<i>Le pareció un ejemplo de la oscura teocracia en que él suponía hundida a España. Y empezó a barbotar sin descanso todos los viejos lugares comunes anticlericales y hasta antirreligiosos y progresistas que había traído renovados del Nuevo Mundo.</i>” In contrast, Ángela and her mother embrace and promote the spiritual life of the city that Don Manuel embodies. Lázaro’s initial perspective reflects a polarized view of the world in which the village symbolizes backwardness while the city is the place where the idea of progress exists. For example, Lázaro comments: “<i>Civilización es lo contrario de ruralización; ¡aldeanerías, no!</i>” In the symbolic name of the town—green valley of light—and the admirable actions of San Manuel and his influence on others, Unamuno introduces a more nuanced examination of this conflict between tradition and progress and between conserving a specific historical identity and social modernization, presenting characters who embody multiple perspectives and evolving philosophical and existential approaches to life, examining the value of faith and good deeds manifested in the actions of Don Manuel. 	<p>Examples of <i>la representación del individuo y la comunidad</i> in the work of art (<i>La visita del obispo</i>):</p> <ul style="list-style-type: none"> In the painting, <i>La visita del obispo</i>, five people are seated in a semicircle around a central figure that is the focus of attention for the viewer. The three people seated on the right are staring at the viewer as well. This establishes a kind of communication or relationship between the people in the painting and the viewer. The bishop’s position as the central figure in the painting is a symbolic representation of the Catholic Church’s power in the group’s community. The way the group is represented in the painting suggests a conservative and traditional environment, as evidenced by their age and manner of dress. In the painting, there is an emphasis on traditional elements, represented by Catholicism and the figure of the bishop as well as by the representation of elements associated with upper-class society, for example clothing, leisure-time activities, furniture, and setting. The light is coming from a spotlight at the top of the picture, out of sight of the viewer and focuses on the bishop, contributing to the feeling of this example of provincial secular customs being frozen in time. The figures are listless, in a darkness marked by shadows, and are not interacting. This reflects conservative, traditional values and elements of Spanish society that present, in the immobility of the figures, a big obstacle to progress.

Socio-cultural context (Spain, late 19th and early 20th centuries):

- General climate of concern and polarization in Spanish society at the end of the 19th and beginning of the 20th centuries surrounding a rural society that was in transition.
- Technological and social progress of the city is opposed to the economic stagnation and conservative ideology of rural villages.
- Lázaro’s perspectives reflect both the ideologies and events associated with Spain’s loss of its territories in the War of 1898 and the arrival of the Second Spanish Republic in 1931 that led to the opening of some 10,000 public schools. Then in 1933 new elections led to a conservative Spanish government on the right, which reflected an exacerbating polarization of Spanish society. The election results were largely due to many voters on the left abstaining from voting and much of the women’s vote supporting the conservative Catholic party, CEDA. The conservative side was often labeled “*La España negra*” and was associated with the Catholic church, the clergy, large landowners, and military leaders, as well as an austere, grave, and Catholic country in general.

Comparison—Similarities:

- The dark, unhappy image and attitude of the subjects of the painting can be associated with the initial perspective of Lázaro in this text fragment where he alludes to Don Manuel as part of the “*oscura teocracia*,” and with the attitude of uncertainty and existential questioning of the protagonist in *San Manuel Bueno, mártir*.
- Both works highlight conservative ideology through the representation of the Catholic Church, and both works represent a primarily patriarchal society. The stillness and dark tones of the figures in the painting parallels the immobility of the village (“*la oscura teocracia*,” the old, feudal village in the lake) where time seems to stand still, even if conflicts that result from the questioning of traditional values start to surface (like the tolling of the bells of the submerged village).

Comparison—Differences:

- In the text, the contrast between progress and tradition may be seen in relationship to age. For example, Lázaro is a young character supporting more modern views, although his views do evolve, embracing Don Manuel’s philosophy, while his mother espouses more traditional values. The artwork shows mostly older/mature characters who seem to fit this model, given that no young characters are included in the group.
- Both works reflect the transitional period of society, seemingly on its way to modernization, but this is less obvious in the painting. For example, in the text, the modern is related to the city and the traditional to the village. The example of children’s education in the text helps to differentiate the perspectives of both places. Lázaro makes a reference to this when he speaks of his sister’s education: “*que no hice que fueras al Colegio para que te pudras luego aquí, entre estos zafios patanes.*”
- In contrast to the text, the society that is represented in the painting does not display the influence of modernization.
- The text manifests the contrast between progress and tradition, with a nuanced vision that slowly develops throughout the novel, while the painting captures a more static, dark view of the period, depicting a hierarchical, patriarchal society dominated by the influence of Catholic tradition and socioeconomic division.
- In the painting, the bishop appears stern, imposing as an authoritative figure, and detached from those around him, while Don Manuel is deeply connected to the people in the village, not afraid to express his vulnerability and his desire to serve his fellow human beings rather than being served by them.

● Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3

Question 4



Begin your response to each question at the top of a new page. Do not skip lines.

En ambas obras, ~~en~~ "San Manuel Bueno, Mártir" y "La visita del obispo" podemos ver similitudes en cuanto a la representación del individuo y la comunidad. Para iniciar tenemos a "San Manuel Bueno, Mártir" la cual representa este tema a través de don Manuel, un sacerdote con gran influencia en una gran cantidad de personas, ya que su estatus como individuo le da este poder. Algo común en España a finales del siglo XIX e inicios del siguiente, porque en esa época las figuras religiosas tenían más influencia que otras personas de poder o la ciencia. Por ejemplo, en las líneas 12 a 13 vemos, "Cuando se pecó de todo el imperio que sobre el pueblo todo y en especial sobre nosotros... Le pareció un ejemplo de oscura teocracia...". Esto referencia el gran poder que tenía este sacerdote en su entorno tan solo por su estatus religioso, lo que de nuevo era común en esa época y lugar. Por otro lado tenemos a "La visita del obispo", una pintura que transmite lo mismo que la anterior obra, debido a que observamos una figura religiosa ejerciendo poder en su entorno, un individuo con una influencia superior ante los demás tan solo por pertenecer a la iglesia, de nuevo algo común de España del siglo XX, y que se representa de la misma manera que "San Manuel ^{o en} Mártir".

Page 3

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● Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1 Question 2 Question 3 Question 4

Begin your response to each question at the top of a new page. Do not skip lines.

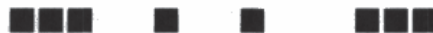
En el texto del ^{Miguel} ~~obispo~~ de Unamuno y la pintura La visita del obispo ambos representa un lado del tema individuo y la comunidad. El texto se muestra individuo porque el ~~ni~~ niño siente solo en el "Nuevo Mundo" (Linea 15).

la familia estan inmigrantes asi que ellos se siente isolacion. Sin embargo, la familia nuclear en el texto representa una comunidad de relacion pequeño. En la pintura se muestra la opuesta. El titulo dice "La visita" y ~~esta~~ esta indicar relacion y alguna forma de comunidad. Además, puedo ~~ver~~ ver en la pintura cinco gente sientate juntos.

En España durante la finales del Siglo XIX y principios del siglo XX hay mucho numeros de inmigrantes a ~~america~~ America. Este significa que mucho ~~en~~ gente son diferente con lenguaje, cultura, y mas. Esta ruptura comunidades y se muestra en San Manuel Bueno, martir. En La vista del obispo hay americanos probablemente hablando sobre este situacion porque los Americanos no gusta este cambio.

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● Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3

Question 4

Begin your response to each question at the top of a new page. Do not skip lines.

En el selection hay un topico de Civilizacion y Ruralization y tambien de los partes cruidates de familia, los viejos lugares comunes de anticlericales y antireligiosos tenia un renovation en el nuevo mundo. Antes ave este era situacion oscura en el hundida a Espana. Muchos opinan ave el palabra feudal no es fundamental o paradoso en la vida real. My tena medieval se usan con mas importancia y frecuencia para condenar algo o un cosa. En el pintura hay caption ave dice "La visita del obispo. El pintura es de 1926 y los personas se representan en manera alta y classiva. La arte dar descripciones y imagination a los personas de Espana. Hay un senso ave comunidad porave los 5 personas estan hablando y sintiendo juntas. Hay un senso de comunidad en la arte y el selection pero hay mas familiar con y el selection porave hay un historia ave prese aprender y usar para otras cosas relacionado con Espana, obispos y caracteristica de comunidad.

Page 3

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0024672



Question 2

Text and Art Comparison

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

Overview

Text and Art Comparison is a short response question (not a fully developed essay) that requires students to compare a text or an excerpt of a text from the required reading list to a work of art (e.g., a painting, photograph, sculpture, or drawing) related by theme to the text. The response requires that students compare how a particular theme is represented in both the literary text and the image in relation to a specified period, movement, literary genre, or technique and to support their responses with relevant examples from both works. This year’s exam included a fragment from the novel *San Manuel Bueno, mártir* by Miguel de Unamuno, published in 1933, and the artwork *La visita del obispo* (1926) by José Gutierrez Solana. Students were asked to write a short response comparing the representation of the individual and the community (*el individuo y la comunidad*) in these two works in relation to Spain in the late 19th and early 20th centuries (*la España de finales del siglo XIX y principios del siglo XX*). The students were asked to write their short response in Spanish to demonstrate their proficiency in Presentational Writing in the target language.

Sample: 2A

Content Score: 3

The response effectively compares the theme of the representation of the individual and the community (*la representación del individuo y la comunidad*) in the two works and relates the theme of the text and the artwork to late 19th and early 20th century Spain. It effectively compares the theme in the works (“*En ambas obras, ‘San Manuel Bueno, Martir’ y ‘La visita del obispo’ podemos ver similitudes en cuanto la representación del individuo y la comunidad.*”; “*Por otro lado tenemos a ‘La visita del obispo’, una pintura que transmite lo mismo que la anterior obra*”). The response effectively analyzes the influence and power that religious figures, such as those featured in both works, had on individuals and communities in late 19th and early 20th century Spain (“*representa este tema a traves de don Manuel, un sacerdote con gran influencia en una gran cantidad de personas, ya que su estatus como individuo le da este poder*”; “*Esto referencia el gran poder que tenía este sacerdote en su entorno tan solo por su estatus religioso*”; “*observamos una figura religiosa ejerciendo poder en su entorno, un individuo con una influencia superior*”). The response also effectively relates the theme of the text and artwork to the specified period (“*Algo común en España a finales del siglo XIX e inicios del siguiente, porque en esa época las figuras religiosas tenían más influencias que otras personas de poder o la ciencia.*”). The response is supported with relevant evidence from both works (“*Por ejemplo, en las líneas 12 a 13 vemos, ‘Cuando se percató de todo el imperio que sobre el pueblo todo y en especial sobre nosotras ... Le pareció un ejemplo de oscura teocracia...’*”; “*Por otro lado tenemos a ‘La visita del obispo’, una pintura que transmite lo mismo que la anterior obra*”).

Question 2 (continued)**Language Score: 3**

Language usage is appropriate to the task, generally accurate, and varied; the student’s use of language supports the reader’s understanding of the response. Vocabulary is varied and appropriate to the topic or works being discussed (“*su estatus*”; “*transmite*”; “*anterior obra*”; “*observamos*”; “*figura religiosa*”; “*entorno*”). Control of grammatical and syntactic structures is very good (“*un individuo con una influencia superior ante los demás tan solo por pertenecer a la iglesia*”), in spite of a few errors with missing prepositions (“*podemos ver similitudes en cuanto la representación*”; “*personas de poder o la ciencia*”), and one incomplete sentence (“*Algo común en España a finales del siglo XIX e inicios del siguiente, porque en esa época las figuras religiosas tenían más influencias que otras personas de poder o la ciencia.*”); use of verb tenses, mood (“*en esa época las figuras religiosas tenían más influencia*”), word order, and word formation (“*el gran poder*”; “*transmite lo mismo que la anterior obra*”; “*una figura religiosa ejerciendo poder*”; “*una influencia superior*”; “*por pertenecer*”; “*se representa*”) are generally accurate. In spite of a few missing accent marks (“*Martir*”; “*a traves*”; “*tenian*”), there are very few errors in conventions of written language.

Sample: 2B**Content Score: 2**

The response compares the theme of the representation of the individual and the community (*la representación del individuo y la comunidad*) in the works, but description of the elements of both works outweighs comparison (“*En la pintura se muestra la opuesta. El título dice ‘La visita’ y esta indicar relacion y alguna forma de comunidad.*”). The response relates the theme of the text and artwork to the late 19th and early 20th century Spain, but the connection among these elements is not clear (“*En España durante la finales del Siglo XIX y principios del siglo XX hay mucho numeros de inmigrantes a America. Este significa que mucho gente son diferente con leguaje, cultura, y mas.*”; “*En La vista del obispo hay americanos probablemente hablando sobre este situacion porque los Americanos no gusta este cambio.*”). The response is supported with evidence from both texts, but the evidence is not clear or relevant (“*El texto se muestra individuo porque el nino siente solo en el ‘Nuevo Mundo’ [Linea 15]*”; “*Sin embargo, la familia nuclear en el texto representa una comunidad de relacion pequeño.*”; “*Ademas, puedo ver en la pintura cinco gente sientate juntos.*”). Had the response explained more clearly the connection between the artwork and the text in relation to the theme, it would have received a higher score.

Question 2 (continued)**Language Score: 2**

Language usage is appropriate to the task and sometimes accurate; although the student's use of language is somewhat limited, it supports the reader's understanding of the response. Vocabulary is appropriate to the topics and works being discussed ("*ambos*"; "*significa*"; "*familia nuclear*"; "*ruptura*") but limits the student's ability to present relevant ideas ("*El texto se muestra individuo*"; "*ellos se siente isolacion*"; "*Este significa que mucho gente son diferente con leguaje, cultura, y mas*"; "*Esta ruptura comunidades*"). Control of grammatical and syntactic structures is adequate ("*En La vista del obispo hay americanos probablemente hablando sobre este situacion*"); there are some errors, including subject-verb agreement ("*ambos representa*"; "*la familia estan*"; "*mucha gente son diferente*"), an incorrect use of a command ("*cinco gente sientate juntos.*"), a missing prepositional and indirect object pronoun ("*porque los Americanos no gusta este cambio.*"), gender and number agreement ("*este situacion*"; "*la finales*"; "*de relacion pequeño*"), and missing prepositions ("*tema individuo y la comunidad*"); occasional errors in the use of word formation ("*isolacion*"; "*la opuesta*") do not detract from overall understanding. There are some errors in conventions of written language, including spelling mistakes ("*immigrantes*"; "*leguaje*"; "*probablemente*"), missing accent marks ("*relacion*"; "*Ademas*"; "*situacion*"), incorrect use of capitalization ("*los Americanos*"), and punctuation ("*principios del siglo XX hay mucho*") that do not impede communication.

Sample: 2C**Content Score: 1**

The response attempts to compare the theme of the representation of the individual and the community (*la representación del individuo y la comunidad*) in the works; yet, it is incomplete and insufficient ("*En el seleccion hay un topico de Civilizacion y Ruralization y tambien de los partes cruciales de familia.*"; "*Hay un senso de comunidad en la arte y el selecction pero hay mas familiar con el selecction*"). While the response attempts to relate the theme to late 19th and early 20th century Spain, references to the historical context are unclear ("*La arte dar descripciones y imagination a los personas de Espana.*"; "*hay un historia que puede aprender y usar para otras cosas relacionado con Espana*"). Even though the student alludes to a vague notion of community in the painting, the identification of the elements is not clear and requires significant inference ("*El pintura es de 1926 y los personas se representan en manera alta y classiva.*"; "*Hay un senso que comunidad porque los 5 personas estan hablando y sintiendo juntos.*"). The references to the text are unclear and consist primarily of paraphrased statements ("*los viejos lugares comunes de anticlericales y antireligiosos tenia un renovation en el nuevo mundo. Antes que este era situitacion oscura en el hundida a Espana.*"). This response would have received a higher score if the student had compared the theme in both works using relevant evidence and had related the theme in the text and in the artwork more clearly to the specified period.

Question 2 (continued)**Language Score: 1**

Language usage is inappropriate to the task, inaccurate, and insufficient; the student's use of language impedes the reader's understanding of the response. Vocabulary is insufficient and inaccurate to the topic and works being discussed ("*classiva*"; "*sensó*"; "*My tema medieval*"); the response includes paraphrasing of the text with errors that render comprehension difficult ("*tenia un renovation*"; "*Antes que este era situitacion oscura en el hundida a Espana*"; "*que el palabra feudal*"). Control of grammatical and syntactic structures is inadequate ("*My tema medieval se usan con mas importancia*"; "*Hay un senso que comunidad porque*"; "*hay mas familiar con el selecction*"); errors in verb tenses ("*La arte dar*"), subject-verb agreement ("*My tema medieval se usan*"), gender agreement ("*los partes*"; "*un renovation*"; "*el palabra*"; "*el pintura*"; "*La arte*"; "*los 5 personas*"; "*el selecction*"; "*un historia*"), and word formation ("*Ruralization*"; "*suituacion*"; "*classiva*"; "*sensó*") are frequent and impede comprehension. There are frequent errors in conventions of written language, such as spelling mistakes ("*renovation*"; "*fundamental*"; "*frecuencia*"; "*caption*"; "*Espana*"; "*comunidad*"), missing accent marks ("*Civilizacion*"; "*estan*"; "*mas*"), and incorrect use of capitalization ("*Civilizacion*"; "*Ruralization*") that impede communication.