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AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

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Question 4: Essay—Text Comparison

10 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	4	5
<p>The essay is inaccurate and insufficient; there is no attempt to analyze the literary devices or compare the texts; irrelevant comments predominate.</p> <ul style="list-style-type: none"> • May identify some rhetorical, stylistic, or structural features in one or both texts but does not explain their relevance to the theme. • Demonstrates lack of understanding of the theme. • Does not state a purpose, show evidence of organization, or offer a progression of ideas. • May consist entirely of plot summary without examples relevant to the theme. 	<p>The essay shows little ability to analyze the literary devices or compare the texts; summary and paraphrasing predominate.</p> <ul style="list-style-type: none"> • May identify some rhetorical, stylistic, or structural features in one or both texts but may not explain their relevance to the theme. • Describes the presence of the theme in one text, but the description of the theme in the other text is weak. • 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 texts, but may do so without examples or supporting an argument. 	<p>The essay attempts to analyze the literary devices and compare the theme in the texts; however, description and narration outweigh analysis.</p> <ul style="list-style-type: none"> • Describes some rhetorical, stylistic, or structural features in both texts and attempts to explain their relevance to the theme. • Describes the presence of the theme in both texts. • 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. 	<p>The essay analyzes the literary devices and compares the theme in the texts; description and narration are present but do not outweigh analysis.</p> <ul style="list-style-type: none"> • Discusses rhetorical, stylistic, or structural features in both texts in relation to the development of the theme. • Explains and compares the presence of the theme in the texts. • Includes an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas. • Supports analysis with appropriate textual examples. 	<p>The essay clearly analyzes the literary devices and compares the theme in the texts.</p> <ul style="list-style-type: none"> • Effectively analyzes rhetorical, stylistic, or structural features in both texts in relation to the development of the theme. • Analyzes the development of the theme in both texts to support comparative analysis. • 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.

- | | | |
|--|--|--|
| <ul style="list-style-type: none">• Contains frequent errors of interpretation that significantly detract from the overall quality of the essay. | <ul style="list-style-type: none">• Contains some errors of interpretation that occasionally detract from the overall quality of the essay. <p>See note A</p> | <ul style="list-style-type: none">• Contains some errors of interpretation, but errors do not detract from the overall quality of the essay. <p>See notes B, C, D</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.

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

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

Decision Rules and Scoring Notes

- A. An essay that treats only one text cannot earn a score higher than 2.
 - B. If the essay has a significantly unbalanced focus on one of the texts, the analysis must be good to merit a 3.
 - C. If the essay does not include literary devices, the comparison of the theme in the texts must be good to merit a 3.
 - D. If the essay suggests a lack of understanding of the theme, the analysis of literary devices in both texts must be good to merit a 3.
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Scoring Criteria: Language				
1	2	3	4	5
<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 text(s) being discussed; errors render comprehension difficult. • Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehension frequently. 	<p>Language usage is sometimes inappropriate to the task and generally inaccurate; the student’s use of language requires the reader to make inferences to understand the response.</p> <ul style="list-style-type: none"> • 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, or word formation are numerous and serious enough to impede comprehension at times. 	<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 text(s) being discussed but may limit the student’s ability to present 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 sometimes accurate. 	<p>Language usage is appropriate to the task and generally accurate; the student’s use of language is clear in spite of occasional errors that do not affect the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • 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 generally accurate. 	<p>Language usage is appropriate to the task, mostly accurate, and varied; the student’s use of language is clear and supports the reader’s understanding of the response.</p> <ul style="list-style-type: none"> • 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 as well as word order and formation are mostly accurate; use of cohesive devices and transitional elements or both is appropriate to guide understanding.

AP® Spanish Literature and Culture 2022 Scoring Guidelines

- 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.
- 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.
- 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.
- 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.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate; paragraphing shows grouping and progression of ideas.

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

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

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

Question 4 requires that the response accomplishes several tasks: compare explicitly how the theme of **la tradición y la ruptura** is developed in a fragment from “**Dos palabras**” by Isabel Allende, which is on the required course reading list, and a fragment from ***Tristana*** by Benito Pérez Galdós, which is not on the required course reading list; analyze at least two different literary devices in total (a minimum of one in each text) that contribute to the development of the theme; include examples from both texts; and be written in the form of an essay.

Scoring Notes: Content		
Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive.		
<p>Theme in “Dos palabras”:</p> <ul style="list-style-type: none"> • The transition from an inhospitable, poor, miserable, nameless, illiterate existence subject to the forces of nature to self-empowerment through determination, educating oneself, and the use of language • The transition from an oral culture to a more modern world with written expression • Feminist rejection of traditional female roles in a patriarchal society through education, self-empowerment, hard work, and determination (refusal to prostitute herself or work as a servant in favor of selling words) • A world in which a woman’s love and determination overcome a normative and historic reality of poverty, violence, and corruption • Belisa takes on and continues the tradition of a troubadour, transmitting news, stories, and information orally from town to town, before transforming herself into the writer of political discourse, discourse that ends up changing the politicians for whom she writes • Belisa brings new life to words, saving them from dictionaries and political discourse for moral, ethical causes 	<p>Literary Devices in “Dos palabras”:</p> <ul style="list-style-type: none"> • Third-person omniscient narrator • Symbolism—the title and magical words; the journey and transformation of Belisa as a reflection of Latin American history over time [primitive village to civilization and progress; oral to written expression; dictatorships to democracy]; Belisa’s name; the act of naming • Magic Realism (“<i>el poder mágico de las palabras</i>”) • Hyperbole (“<i>que ni siquiera poseía nombres para llamar a sus hijos</i>”) • Dialogue (“<i>Son palabras, niña.</i>”) • Enumeration (“<i>donde algunos años las lluvias se convierten en avalanchas de agua [...], y en otros no cae ni una gota del cielo, el sol se agranda [...] y el mundo se convierte en un desierto.</i>”) • Metaphoric language (“<i>las palabras andan sueltas sin dueño</i>”) 	<p>Comparison—Similarities:</p> <ul style="list-style-type: none"> • Both texts paint the picture of a woman (female protagonist) who finds herself in unpleasant, challenging circumstances or environment • Both texts reveal the limited professional options available to women • Both texts reveal the challenges faced by women in a patriarchal society • Both texts suggest that limited education or training is provided to women • Both texts present the story through third-person omniscient narrators <p>Comparison—Differences:</p> <ul style="list-style-type: none"> • In “Dos palabras,” the female protagonist transcends and triumphs over her challenging circumstances, whereas in <i>Tristana</i>, although the protagonist voices her complaints and desires, in the fragment at hand it is not clear to what extent she has or
<p>Theme in <i>Tristana</i>:</p> <ul style="list-style-type: none"> • Expressed yearning for freedom from the limited professions available to women • Expressed desire for freedom from dependency on men (“<i>¿Y de qué vive una mujer no poseyendo rentas?</i>”) 	<p>Literary Devices in <i>Tristana</i>:</p> <ul style="list-style-type: none"> • Third-person omniscient narrator • Metaphoric language (“<i>encadenarse a otra persona</i>”; “<i>se encuentran unos</i>”) 	

<ul style="list-style-type: none"> • Critique of the constraints placed upon women by the traditional societal concepts of honor • Female questioning of, frustration with, and complaints about the economic inequality and lack of freedom they face in the patriarchal society (“<i>Calcula las puntadas que hay que dar para mantener una casa</i>”) • Questioning and rejection of the institution of marriage (“<i>encadenarse a otra persona por toda la vida es invención del diablo</i>”) 	<p><i>pantalones para todo</i>”; “<i>No volveré por agua a la fuente de la Vicaría</i>”)</p> <ul style="list-style-type: none"> • Dialogue with realistic colloquial phrases and expressions and detailed descriptions of the characters’ inner thoughts • Repetition (“<i>libre</i>”; “<i>Libertad...Libertad</i>”) • Enumeration (“<i>Si nos hiciera médicas, abogadas, siquiera boticaria o escribanas</i>”) • Rhetorical questions (“<i>¿Y de qué vive una mujer no poseyendo rentas?</i>”) • Euphemisms (“<i>no quiero nombrar lo otro. Figúreselo</i>”) 	<p>will act (or be able to act) on these desires</p> <ul style="list-style-type: none"> • Belisa is born into a poor rural family, while Tristana finds herself in a more middle-class, bourgeois existence (“<i>la señorita</i>” chatting with “<i>la criada</i>”) • Belisa refuses to accept or surrender to circumstances, educates herself, and gets ahead, while Tristana laments and expresses her frustration • Belisa controls the patriarchal society, while Tristana feels controlled by it.
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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 la obra, ~~dos palabras~~ "dos palabras", escrito por Isabel Allende y la obra Tristana escrito por Benito Pérez Baldoís se comparte el tema de la tradición y la ruptura. Este tema se presenta con el uso de recursos literarios como el diálogo, las imágenes ~~¶~~, el ambiente y oraciones cortas.

Las obras ambas comparten el tema de la tradición y la ruptura por medio de las imágenes y las oraciones cortas. En el primer fragmento Belisa crepusculario menciona que: "Durante una interminable sequía le tocó enterrar a cuatro hermanos [...] y [...] comprendió ~~que~~ que llegaba su turno" (Allende). Al decir esto, Belisa describe que la situación de pobreza es la "tradición" en la que las familias suelen vivir pero luego ella cambió esto y decidió vender palabras. Esto significa que aunque Belisa lleva el mismo destino de sus hermanos, lo cual es morir pronto, ella se pudo escapar de esto al encontrar su interés por las palabras. Esto indica que ella pudo lograr un cambio en lo que normalmente sucedería. Así como este fragmento utiliza las imágenes, el segundo fragmento también lo hace al decir: "sin la compañía ~~de~~ ~~¶~~ [...] de saturna, la vida de Tristina habría sido intolerable. charlaban trabajando, y en los descansos charlaban más todavía" (Pérez Baldoís).

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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 esta parte se menciona como la amistad entre Saturna y Tristana le ha afectado porque tiene alguien con quien convivir. Muchas veces, a las mujeres no más se les permitía trabajar y no podían pasar tiempo con otras personas. Sin embargo, en esta obra las mujeres sí pueden hacer esto.

Adicionalmente, las dos obras comparten el recurso literario de las oraciones cortas. En el primer fragmento se dice: "Vender palabras le pareció una alternativa decente" (Alende). Esta oración corta resalta el cambio que se ha visto en la vida de Belisa. En vez de estar en la pobreza con un futuro incierto, ella obtiene el trabajo de vender palabras lo cual le brinda suficiente dinero para sobrevivir. Esto se conecta al tema de la tradición y la ~~ruptura~~ ruptura porque ahora Belisa ya no comparte el mismo ~~el~~ destino que sus hermanos. El segundo fragmento también implementa una oración corta al decir: "Yo quiero vivir y ser libre" (Pérez Valdós). Normalmente, las mujeres deben seguir un cierto mandato pero Tristana quiere cambiar esto al ser libre.

Aunque las dos obras comparten recursos literarios, también tienen unos distintos como el diálogo y el ambiente. En el segundo fragmento el diálogo entre Tristana y Saturna da

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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

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Question 4



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

entender que Tristana no quiere casarse. Al contrario, ella quiere hacer una mujer libre y que no ~~esta~~ este a la fuerza con otra persona. El primer fragmento usa el ~~recurso~~ recurso iterativo del ambiente al describir lo que se encuentra en su alrededor como el ~~periódico~~ periódico y el papel. Este ambiente da entender que Belisa es una persona trabajadora que se ha salido de la pobreza en la que ella comenzó. Ambos fragmentos indican que la tradición lo cual es lo que normalmente tienen que hacer, pasa por una ruptura porque ellas desean algo distinto.

A fin de cuentas, las dos obras incluyen el tema de la tradición y la ruptura. Lo demuestran con recursos literarios similares como las imágenes y las oraciones cortas, y con recursos literarios distintos como el ambiente y el diálogo.

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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.

A lo largo de "Dos palabras" por Isabel Allende, y "Tristana" por Benito Pérez Galdós podemos ver un gran cantidad de la tema; la tradición y la ruptura. Isabel Allende tiene demasiado que ver con la tradición y la ruptura porque antes ~~que~~ aprendió a escribir ella vivía muy mala por casi ~~dece~~ años, y eso no es una buena tradición que tenía. Dice: "Vino al mundo y creció en la región más inhóspita". Se encuentra la ruptura en esta fragmento cuando ~~ya~~ no está en su región más "inhóspita", como dicen en esta cita que Hipérbole. Una recurso literario que es diferente ~~que también~~ es una paralelism y antitisis. Dice: "emplearse como sirvienta en las cocinas de los ricos... Vender ~~en~~ palabras te pareció una alternativa decente. Por el otro lado, Tristana fue acostumbrada ser cosas que todas las mujeres hacen, pero ella no ~~quiere~~ quiso ~~es~~ eso. ~~Uno~~ ejemplo ~~es~~ ~~cuad~~ cuando hay una conversacion sobre ~~s~~ casarse. Dice: "Te reirás cuando te diga que no quisiera casarme nunca, que me gustaría vivir siempre libre". Realmente hay una antitisis que representa su libertad después de hablar sobre casarse. Ultimamente pienso que el tema de la tradición y la ruptura fue capaz der ser utilizado por Isabel Allende y Benito Pérez Galdós.

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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.

Descripción "Dos Palabras" de Isabelita
 A llende uso sinestesia y la naturaleza
 para desarrollar el tema de la tradición
 y la raphra.
 "Trasna" de Benito Pérez Galdós
 uso asindeton y anafora para desarrollar
 el tema de la tradición y la raphra.

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0012980



Question 4

Text Comparison

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

Overview

The Text Comparison is a question that requires students write a coherent and well-organized essay comparing two thematically related literary texts (or fragments of texts), one on the reading list and one new, not on the required reading list. Students are asked to analyze the effect of the literary devices employed by the authors to develop a particular theme. The analysis should be comparative in nature and should be supported by specific examples from both texts. In this year’s exam, the two texts were a fragment from “Dos Palabras” (1989) by Isabel Allende (on the required list) and a fragment from *Tristana* (1892) by Benito Pérez Galdós (not on the list). Students were asked to analyze the effect of literary devices used by both authors to develop the theme of tradition and rupture (*la tradición y la ruptura*) and to compare the presentation of the theme in the two selections, including relevant examples from the texts. The students were asked to write their essays in Spanish to demonstrate their proficiency in Presentational Writing in the target language in support of literary analysis.

Sample: 4A

Content Score: 5

The essay effectively analyzes the literary devices and compares the theme of tradition and rupture (*la tradición y la ruptura*) in the texts (“*Este tema se presenta con el uso de recursos literarios como el diálogo, las imágenes, el ambiente y oraciones cortas*”). It offers clear and cogent analysis of rhetorical, stylistic, and structural features in relation to the development of the theme (“*En el primer fragmento se dice: ‘vender palabras le pareció una alternativa decente’ [...] Esta oración corta resalta el cambio que se ha visto en la vida de Belisa*”; “*Aunque las dos obras comparten recursos literarios, también tienen unos distintos como el diálogo y el ambiente*”; “*en el segundo fragmento el diálogo entre Tristana y Saturna da entender que Tristana no quiere casarse*”). The essay analyzes the development of the theme in both texts to support comparative analysis (“*Belisa describe que la situación de la pobreza es la ‘tradición’ en la que las familias suelen vivir pero luego ella cambió esto y decidió vender palabras*”; “*Normalmente, las mujeres deben seguir un cierto mandato pero Tristana quiere cambiar esto al ser libre*”; “*Ambos fragmentos indican que la tradición lo cual es lo que normalmente tiene que hacer, pasa por una ruptura porque ellas desean algo distinto.*”). This well-developed essay includes an explicit statement of purpose (thesis) (“*En la obra ‘Dos palabras’ [...] y la obra Tristana [...] se comparte el tema de la tradición y la ruptura*”), a coherent structure, and a cohesive and logical progression of ideas (“*En el primer fragmento*”; “*Así como este fragmento utiliza las imágenes, el segundo fragmento también lo dice al decir*”; “*A fin de cuentas, las dos obras incluyen el tema de la tradición y la ruptura*”). The essay supports analysis by integrating specific, well-chosen textual examples throughout that insightfully address how both fragments develop the theme (“*Durante una interminable sequía le tocó enterrar a cuatro hermanos [...] y [...] comprendió que llegaba su turno’ [Allende]. Al decir esto, Belisa describe que la situación de pobreza es la ‘tradición’ en la que las familias suelen vivir pero luego ella cambió esto y decidió vender palabras*”; “*el segundo fragmento también lo hace al decir: ‘sin la compañía [...] de Saturna, la vida de Tristana habría sido intolerable*”).

Question 4 (continued)**Language Score: 5**

The essay demonstrates language usage that is appropriate to the task, mostly accurate, and varied; the use of language is clear and supports the reader’s understanding of the response (“*Este tema se presenta*”; “*En vez de estar en la pobreza*”; “*Esto se conecta*”). The vocabulary is varied and appropriate to the texts being discussed (“*resalta el cambio*”; “*convivir*”; “*futuro incierto*”); it presents main ideas and supporting details and communicates some nuances of meaning (“*pudo lograr un cambio*”; “*en su alrededor*”; “*suelen*”; “*implementa*”). The control of grammatical and syntactic structures is very good; use of verb tenses and mood is accurate (“*Las obras ambas comparten [...] oraciones cortas*”). Word order and formation are mostly accurate (“*se menciona*”; “*le brinda*”; “*se pudo escapar*”). The use of cohesive devices and transitional elements is appropriate to guide the reader’s understanding (“*Esto significa*”; “*Asi como*”; “*En esta parte se menciona*”; “*A fin de cuentas*”). Writing conventions are mostly accurate, except for a few random errors of spelling (“*sucediría*”) and accent marks (“*se menciona como la Amistad*”; “*alguien*”; “*las mujeres si pueden hacer esto*”; “*tambien*”). Paragraphing shows grouping and progression of ideas (“*Las obras ambas comparten*”; “*En esta parte*”; “*Aunque las dos obras*”; “*A fin de cuentas*”).

Sample: 4B**Content Score: 3**

The essay attempts to analyze the literary devices and compare the theme in the texts; however, description and narration outweigh analysis (“*Ultimamente pienso que el tema de la tradición y la ruptura fue capaz de ser utilizado por Isabel Allende y Benito Pérez Galdós*”). It describes some rhetorical, stylistic, or structural features in both texts and attempts to explain their relevance to the theme (“*Una recurso literario que es diferente es una paralelismo y antitisis*”; “*Realmente hay una antitisis que representa su libertad despues de hablar sobre casarse*”). The essay describes the presence of the theme in both texts (“*antes que aprendio a escribir ella vivía muy mala por casi doce años, y eso no es una buena tradicion que tenia*”; “*Tristana fue acostumbrada ser cosas que todas las mujeres hacen, pero ella no quiso eso*”). The essay includes a statement of purpose (“*A lo largo de ‘Dos palabras’ por Isabel Allende, y ‘Tristana’ por Benito Pérez Galdós podemos ver un gran cantidad de la tema; la tradición y la ruptura*”); it also includes evidence of organization and a logical progression of ideas (“*Un recurso literario que es diferente es*”; “*Por el otro lado, Tristana fue acostumbrada*”; “*Ultimamente pienso que el tema*”). The response elaborates on main points and supports observations with examples; however, the examples are not always clear or relevant (“*Se encuentra la ruptura en esta fragmento cuando ya no esta en su región mas ‘inhóspita’, cómo dicen en esta cita que Hipérbole*”; “*Uno ejemplo es cuando hay una conversacion sobre casarse. Dice: Te reirás cuando te diga que no quisiera casarme nunca*”). Although there are some errors of interpretation, these do not detract from the overall quality of the essay (“*Isabel Allende tiene demaisado que ver con la tradición y la ruptura porque antes que aprendio a escribir ella vivía muy mala*”; “*Se encuentra la ruptura en esta fragmento cuando ya no esta en su región mas ‘inhóspita’, cómo dicen en esta cita que Hipérbole*”). If the essay had analyzed the literary devices and compared the theme in both texts, included a clear statement of purpose, coherent development of ideas, an effective conclusion, and supported the comparative analysis of the theme with relevant examples, it would have earned a higher score.

Question 4 (continued)**Language Score: 3**

Language usage in this essay is appropriate to the task and sometimes accurate (“*que representa su libertad*”; “*fue capaz de ser utilizado por*”); although the use of language is somewhat limited, it supports the reader’s understanding of the response (“*Tristana fue acostumbrada ser cosas que todas las mujeres hacen*”). Vocabulary is appropriate to the texts being discussed but may limit the essay’s ability to present some relevant ideas (“*Se encuentra la ruptura en esta fragmento cuando ya no esta en su región mas ‘inhóspita’, comó dicen en esta cita que Hipérbole*”; “*Realmente hay una antitisis que representa su libertad despues de hablar sobre casarse*”). Control of grammatical and syntactic structures is adequate (“*Realmente hay una antitisis que representa su libertad*”), although there are errors (“*la tema*”; “*un gran cantidad*”; “*esta fragmento*”; “*Una recurso*”; “*el tema de la tradición y la ruptura fue capaz de ser*”); errors in the use of verb tenses and mood may be frequent but do not detract from overall understanding (“*antes que aprendio a escribir ella vivia muy mala*”; “*pero ella no quíso eso*”); word order and formation are sometimes accurate (“*Uno ejemplo es cuando hay una conversacion sobre casarse*”). Writing conventions are sometimes accurate; numerous errors in capitalization, spelling, and use of accents do not detract from overall understanding (“*demaisado*”; “*aprendio*”; “*vivía*”; “*tenia*”; “*ya no esta en su región*”; “*Hipérbole*”; “*paralelism*”; “*antitisis*”; “*quíso*”; “*despues*”). Paragraphing shows grouping of ideas (“*Por el otro lado*”; “*Ultimamente pienso que*”).

Sample: 4C**Content Score: 1**

The essay is inaccurate and insufficient; there is no attempt to analyze the literary devices or compare the texts (“*Dos Palabras’ de Isabel Allende uso sinestesia y la naturaleza para desarrollar el tema de la tradición y la ruptura*”). It identifies some literary devices in both texts but fails to explain their relevance to the theme (“*Allende uso sinestesia y la naturaleza para desarrollar el tema*”; “*Tristana’ de Benito Pérez Galdós uso asindeton y anafora para desarrollar el tema*”). The essay demonstrates a lack of understanding of the theme of tradition and rupture. It does not state a purpose, show evidence of organization, or offer a progression of ideas. There are no examples taken from the texts that are relevant to the theme. Had the response demonstrated a greater understanding of the theme and attempted to compare both texts and analyze the literary devices in the form of an essay, it would have received a higher score.

Language Score: 1

Language usage in this essay is inappropriate to the task and insufficient, notwithstanding a lack of errors in grammatical or syntactic structures. Vocabulary is insufficient and inappropriate to the texts being discussed (“*sinestesia*”; “*asindeton*”). Writing conventions, including spelling and use of accents, are inaccurate (“*uso*”; “*desarollar*”; “*asindeton*”; “*anafora*”). There is some evidence of paragraphing.