

2024



AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

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Free-Response Question 1

- Scoring Guidelines**
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Question 1: Short Answer—Text Explanation

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 addresses the theme in relation to the text, but any evidence provided is irrelevant. The response may correctly identify the period or the author.</p> <ul style="list-style-type: none"> Addresses the theme in relation to the text; includes minimal or no supporting evidence. May correctly identify the period and/or the author. 	<p>The response discusses the development of the theme in the text using evidence, although some evidence may be unclear. The response correctly identifies either the period or the author.</p> <ul style="list-style-type: none"> Discusses the development of the theme in the text. Supports response with evidence from the text, but evidence may not always be clear or relevant. Identifies either the period or the author correctly. 	<p>The response explains how the theme is developed in the text using relevant evidence from the text to support the response. The response correctly identifies the period and may identify the author.</p> <ul style="list-style-type: none"> Explains the development of the theme in the text. Supports response with relevant evidence. Identifies the period correctly and may identify the author correctly.
<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 stimulus 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 comprehensibility. • There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede comprehensibility. 	<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 that may, at times, detract from overall comprehensibility (e.g., errors in the use of verb tenses, mood, word order, or word formation). • There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede overall comprehensibility. 	<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 work being discussed. • Control of grammatical and syntactic structures is good with occasional errors; use of verb tenses, mood, word order, and word formation is generally accurate. • There are occasional errors in conventions of written language (e.g., spelling, accent marks, punctuation).

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 stimulus receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

Question 1 included a fragment of *“No oyes ladrar los perros”* by Juan Rulfo, which is part of the required course reading list. Students were asked to write a short response in which they identify both the author and the period and explain the development of *la falta de comunicación*.

Scoring Notes: Content		
Below are some of the acceptable ways responses identify author and period and address the theme in the text. This list is not exhaustive.		
<p>Author:</p> <ul style="list-style-type: none"> • Juan Rulfo • Rulfo 	<p>Period:</p> <ul style="list-style-type: none"> • 1953 • Siglo XX • Medios del Siglo XX • Época del Boom Latinoamericano/ Durante el Boom • Pre-Boom/ Precursor del Boom • Posrevolucionario o después de la Revolución 	<p>Theme:</p> <ul style="list-style-type: none"> • The lack of communication between father and son is evident in the depiction of the initial sparse, choppy dialogue between them. This initial dialogue consisting of the son’s utterance of repetitive, similar sounding, curt orders (“Apéame;” “Déjame;” “Vete”) and a few short perfunctory phrases and the father’s unanswered questions, breaks down further into the son’s silence and the father’s more inner-directed monologue of intermittent complaints and futile pleas for help from his son. • The father does not pay attention to his son’s requests and, whether unwilling, incapable of doing so, or disinterested, the son does not respond to the father’s requests. Faced with Ignacio’s silence—a silence that both echoes and mirrors the desolate landscape, the father turns inward and speaks to himself, obliquely complaining of his son’s lack of cooperation. • That monologue shows us the great chasm between father and son, which has existed for years. However, and despite the father’s complaints, as evident in his heroic physical effort to carry his son onward, he still wishes to communicate with his son, asking for his guidance to reach the town and save his life: “No veo ya por donde voy;” “Te digo que no veo bien;” “¿Por qué no quieres decirme qué ves, tú que vas allá arriba, Ignacio?” • Despite the lack of communication, the light of the moon projects a shadow of the two that outlines a single figure in the solitude of the countryside. • As evident in the father’s persistence, despite Ignacio’s repetitive requests to be left alone (“Apéame aquí... Déjame aquí... Vete tú solo;” “Se lo había dicho como cincuenta veces”), in laboring to carry his son for help, the father cannot face what is happening to his son, whose death is imminent. • Following repeated failures at communication with his father, Ignacio has stopped talking. • This lack of communication is exemplified, when later, despite his father’s direct question, “¿Me oíste, Ignacio?” Ignacio remains silent. • The lack of communication underscores the sadness in this fragment because it is evident that the two must work together to reach Tonaya in any kind of timely fashion. • With Ignacio’s silence (“ni siquiera eso decía”) and a lack of verbal responses to the character’s requests and questions (“nadie le contestaba;” “se quedaba callado”), language appears ineffective or inadequate for contributing to their interpersonal communication. • The lack of verbal communication is not limited to interpersonal communication but rather extends to and mirrors the lack of communication that the characters feel with the mysterious surrounding world that is also marked by silence (“ni se oye ningún ruido”) and darkness (“No se ve nada;” “no veo rastro de nada.”). • In addition to the limited exchange of words, the few words that the characters exchange with each other are lacking in expressiveness and signs of human kindness, friendship, love, and warmth. As

		<p>aforementioned, the characters tend to use perfunctory words and communicate with gestures, commands, and short phrases. As evident in the father’s switching back and forth between using the informal and formal form of address with his son and in the son’s use of curt commands with his father, both characters have difficulty in expressing feelings with each other.</p> <ul style="list-style-type: none">• The son’s injuries may contribute to limited communication.• The father attributes some of his benevolent actions to the memory of his deceased wife, and her purported wises.• There is a lack of communication between father and son, as well as between the people to whom they ask directions for Tonaya.
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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 "No oyes ladrar los perros" escrito por Juan Rufo en la época del Boom Latinoamericano podemos ver el tema de la falta de comunicación al ver la relación hostil entre el padre y el hijo. A causa de las malas acciones del hijo, el padre se a desarrollado ~~una~~ un como resentimiento que causa una gran falta de comunicación entre ellos. "¿Me oíste, Ignacio? Te digo que no ves bien. Y el otro se quedaba callado". Apesar de que existe una hostilidad entre ellos aun ahí la ocasión en donde se hablan. Sin embargo, el padre le habla con un tono de desprecio y seriedad. El padre esta herido por las acciones de su hijo pero aun lo ayuda ~~ape~~ cuando esta herido. Esto demuestra que aun esta ese cariño de padre. "Siguió caminando, a tropezones". El padre ya no aguaintaba andar cargandolo pero lo hacia porque era su hijo y no lo podia abandonar. Si hubieran comunicado tanto el uno como el otro lo que sentían talvez podria existir una ~~reconciliación~~ reconciliación. Pero a causa de la falta de ~~comunidad~~ comunión que habia entre ambos, fue que se desarrollo su mala relación.

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Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

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.

El Autor de "no oyes ladrar los perros" es Rulfo.

La época de esta obra es la literatura contemporánea. En este cuento, la tema de la falta de comunicación es desarrollado en el ladraos (o falta de) de los perros y en la comunicación entre el hijo y su padre. ~~El~~ El padre no oye los perros, a ver no puede deducir si está cerca de la ayuda medical para su hijo. También, el hijo está lastimado, y él no puede comunicar bueno con su padre. El padre no puede encontrar el médico y ~~con~~ el hijo no puede ayudarlo, y por eso la falta de comunicación le hace el padre muy desesperado.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

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.

"No oyes ladrar los perros" escrito por Jose Marti
 delante el Baroco se habla de falta
 de comunicacion entre los personajes en la obra.

La tema de "no oyes ladrar los
 perros?" podri ser sociedades en contacto

~~La tema~~

porque los personajes aqui por no tener
 mejor comunicacion entre ellos buscaban a
 Tonaya y no la encontraban. Ignacio que
 se sabia arriba de la tierra no queria decirle
 que podia ver el. Con comunicarse se podrian
 decir que miraban y que escuchaban.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

Question 1

Text Explanation

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

Overview

Text Explanation is a short response question (not a fully developed essay) that requires students to read a fragment or an entire selection from a work on the required reading list, identify the period and author of the text, and explain the development of a given theme in the text. The question requires students to identify the period (*época*) with the purpose of situating the text historically within either a specific date range, a broader period or century, or a literary movement connected to a specific period. In this year's exam, the selection was “*No oyes ladrar los perros*” from *El llano en llamas* by Juan Rulfo, published in 1953. Students were asked to identify the period and the author, and to explain the development of the theme of lack of communication (*la falta de comunicación*) in the text. The 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

This response explains how the theme of *la falta de comunicación* is developed in “No oyes ladrar los perros” (“*podemos ver el tema de la falta de comunicación al ver la relación hostil entre el padre y el hijo.*”). The response emphasizes that the central idea of lack of communication is rooted in the conflictive relationship between father and son (“*A causa de las malas acciones del hijo, el padre le a desarrollado un como resentimiento que causa una gran falta de comunicación entre ellos.*”; “*Si hubieran comunicado tanto el uno como el otro lo que sentían talves podria existir una reconciliación.*”). The response includes relevant evidence from the text to support this theme (“*Sin embargo, el padre le habla con un tono de desprecio y seriedad. El padre esta herido por las acciones de su hijo pero aun lo ayuda*”). This response correctly identifies the period (“*la epoca del Boom Latinoamericano*”) and the author (“*escrito por Juan Rulfo*”).

Language Score: 3

In this response 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 and work being discussed (“*resentimiento*”; “*hostilidad*”; “*desprecio*”; “*reconciliación*”). The control of grammatical and syntactic structures is good (“*A causa de las malas acciones del hijo el padre le a desarrollado un como resentimiento que causa una gran falta de comunicación entre ellos.*”) with occasional errors (“*Apesar de que existe una hostilidad entre ellos aun ahi la ocasión en donde se hablan*”; “*Si hubieran comunicado tanto el uno como el otro lo que sentían talves podria existir*”). Use of verb tenses and mood (“*escrito por*”; “*a desarrollado*”; “*se quedaba callado*”; “*el padre ya no aguantaba*”; “*si hubieran comunicado*”), and word formation is generally accurate. There are occasional errors in conventions of written language such as spelling (“*a desarrollado*”; “*Apesar*”; “*entre ellos aun ahi la ocasión*”; “*talves*”), and missing accent marks (“*epoca*”; “*esta herido*”; “*aun lo ayuda*”; “*hacia*” “*podia*”).

Question 1 (continued)**Sample: 1B****Content Score: 2**

This response discusses how the theme of *la falta de comunicación* is developed in “No oyes ladrar los perros” (“*En este cuento, la tema de la falta de comunicación es desorollado en el ladrados [o falta de] de los perros y en la comunicación entre el hijo y su padre.*”). It also makes a brief commentary about how lack of communication affects one of the characters (“*la falta de comunicacion le hace el padre muy estresado*”). The response is supported with evidence from the text, but evidence is not always clear (“*También, el hijo está lastimado, y él no puede comunicar bueno con su padre. El padre no puede encontrar el médico y el hijo no puede ayudarle*”). This response correctly identifies the period, by situating the text historically within a broader period or century (“*La época de esta obra es la literatura contempornea*”), and the author (“*El autor de ‘no oyes ladrar los perros’ es Rulfo.*”). Had the response included clearer and more relevant examples to support the discussion of the theme, it would have received a higher score.

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 or works being discussed (“*y él no puede comunicar bueno con su padre. El padre no puede encontrar el médico y el hijo no puede ayudarle, y por eso la falta de comunicacion le hace el padre muy estresado.*”) but limits the student’s ability to present relevant ideas. Control of grammatical and syntactic structures is adequate (“*la tema de la falta de comunicación es desorollado en el ladrados (o falta de) de los perros y en la comunicación entre el hijo y su padre.*”); there are some errors such as a lack of article-noun agreement (“*el ladrados*”), incorrect use of an adjective instead of an adverb (“*comunicar bueno*”), and a missing personal ‘a’ (“*no puede encontrar el medico*”) that may at times detract from overall comprehensibility. There are some errors in conventions of written language, such as spelling (“*contempornea*”; “*desarollado*”) and a missing accent mark (“*comunicacion*”) but they do not impede overall comprehensibility.

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

The response addresses the theme of *la falta de comunicación* in relation to the text, identifying that there is room for improvement in the communication between the characters in the story (“*La tema de ‘no oyes ladrar los perros?’ podri ser sociedades en contacto porque los personajes aqui por no tener mejor comunucacion.*”), but the examples provided with regard to the theme are minimal and include an error of interpretation (“*ellos buscaban a Tonaya y no la encontraban. Ignacio que se subia arriba de la tierra no querer decirle que podia ver el*”). It does not identify the period or the author of the story correctly (“*escrito por Jose Marti durante el Barroco*”).

Language Score: 1

Language usage is inappropriate to the task (“*se habla de falta de comuniucacion entre los personajes en la obra*”) and inaccurate (“*que se subia arriba de la tierra*”). Vocabulary is insufficient (“*no querer*”).

Question 1 (continued)

decirle que podia ver el. Con comunicarse su pudrian decir que miravan y que escuchavan.”). Control of grammatical and syntactic structures is inadequate (“*La tema*”; “*podri ser*”; “*porque los personajes aqui por no tener mejor comunucacion entre ellos.*”; “*Ignacio que se subia arriba de la tierra no querer decirle*”); errors in verb tenses (“*Ignacio ... no querer decirle*”), and word formation (“*comuniucacion*”; “*cominucacion*”) are frequent in such a short response. There are frequent errors in conventions of written language, such as spelling (“*pudrian*”; “*miravan*”) and missing accent marks (“*Marti*”; “*aqui*”; “*subia*”). Although the multiple errors do not impede overall comprehension, the use of language severely limits understanding.