
AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

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Free-Response Question 1

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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 author or the period.</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.</p> <p>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.</p> <p>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 works being discussed. Control of grammatical and syntactic structures is good with occasional errors; use of verb tenses, mood, word order, and word formation are generally accurate. There are occasional 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.</p> <p>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.</p> <p>A response that receives a NR in content must also receive a NR in language.</p>		

Question 1 included a fragment of *El hombre que se convirtió en perro* by Osvaldo Dragún, 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 *las divisiones socioeconómicas*.

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.		
Author: <ul style="list-style-type: none"> Osvaldo Dragún Dragún O. Dragún 	Period: <ul style="list-style-type: none"> 1957 Siglo XX Segunda mitad del siglo XX Mediados del siglo XX Época del Teatro del absurdo 1950-1960 (la década de los cincuenta) 	Theme: <ul style="list-style-type: none"> The lack of jobs for the working class places the man (Actor 1) in a desperate situation as he looks for work (“<i>Debió volver a buscar trabajo</i>”; “<i>Recorrí varias partes</i>”). This situation leaves the man with no other option but to accept the job of watchdog, even if this job is denigrating. Those with economic power do not see a problem with offering somebody a job that dehumanizes them. The bosses show more empathy for the deceased dog than for the man, which underscores how economic and social inequality makes those in power deny the humanity of those with less economic power and in a lower social class. The interactions of the man with those in charge show that he is powerless to overcome the economic limitations of his social class (“<i>Y tuve que volver a aceptar.</i>”). Even as he lowers himself by accepting a job that dehumanizes him, the salary is still not enough to make a decent living for him and his family. His wife (Actriz) remarks: “<i>Claro que 450 pesos no nos alcanza para pagar el alquiler</i>”. The man’s wife witnesses his loss of dignity as he resigns himself to fulfill the duties of <i>perro del sereno</i> and starts to behave like a dog (“<i>Mirá, como yo me acostumbré al hueso, te voy a traer la carne a vos, ¿eh?</i>”; “<i>Yo ya me había acostumbrado. La casilla me parecía más grande. Andar en cuatro patas no era muy diferente de andar en dos.</i>”). Faced with the prospect of not being able to be a good husband and father, the man ends up leaving his family (he runs away on all fours, barking). This shows how the constraints placed on workers by dreary living conditions and denigrating jobs affect the family structure and have a negative effect on society. The fragment and the play as a whole present a bleak picture of the socioeconomic reality in Argentina in the second half of the 20th century. Dragún is deeply critical of an economic model that has failed to create opportunities for the poor to escape poverty. Acceptance of the job of <i>perro del sereno</i> perpetuates socioeconomic divisions for future generations that may inherit their parents’ condition of servitude. This is evidenced when the wife says: “<i>¡Tengo miedo... que sea... (Musita “perro.” El ACTOR 1 la mira aterrado, y sale corriendo y ladrando. Cae al suelo. Ella se pone de pie.)</i>.” Dragún uses the <i>teatro del absurdo</i> to awaken people to socioeconomic injustices by showing the physical and psychological transformation of the man as he internalizes his role as <i>perro del sereno</i>. The lack of proper names suggests dehumanization, while the use of the wife's first name points to gender divisions within the socioeconomic system.

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 "El hombre que se convirtió en perro" por Osvaldo Dragun en la época del teatro absurdo podemos observar el tema de las divisiones socioeconómicas a través de una persona que acepta un trabajo de perro ya que no tiene otra opción porque no hay trabajo. Podemos ver este tema a través de "Eso sí le pagamos quince pesos por día." (16) Podemos ver como le ofrecen trabajo a este hombre pero no de una forma digna si no que le ofrecen quince pesos por día pero para ganárselos debe de actuar como perro ya que murió el perro del señor. Podemos ver el tema más desarrollado en "Mira como yo ya me acostumbre al hueso, te voy a traer la carne a vos." (22-23) Podemos observar como hay una conformación de este personaje con el trato que le dan, y que el puede aceptar cualquier trato para obtener dinero y no morir de hambre. En la obra escrita por Osvaldo Dragun podemos observar como las personas ricas se aprovechan de las personas con escasos recursos, ofreciéndoles tratos deshumanizados.

Page 2

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 esta época~~ ~~fragmento~~ ~~época~~ es Dragon. El época es del Boom. En este fragmento hay 4 actores. En el primera parte de esta fragmento explicar de los actores no tiene dinero y son pobres, ni puede comprar comida este ensayo que es de boom porque es muy difícil para ~~chueca~~ ~~trabajo~~. Y en el segun parte la actriz dice no se siente bien. luego se dice que va a ~~no~~ tener hijo, pero ~~propieta~~ tiene ~~interese~~ miedo de tener hijos en ese época de boom.

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.

Primeramente en la obra "El hombre que se convirtió en Perro" escrito por el autor Miguel de Cervantes en la época del Modernismo se desarrolla el tema de las divisiones socioeconómicas. Dentro la obra se puede ver como los tratan diferente basado en cuanto dinero ganan.

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

The question overviews can be found in the “Chief Reader Report on Student Responses” on [AP Central](#).

Sample: 1A

Content Score: 3

This response explains how the theme of socioeconomic divisions (*las divisiones socioeconómicas*) is developed in *El hombre que se convirtió en perro* (“*podemos observa el tema de las diviciones socioeconómicas a travez de una persona que acepta un trabajo de perro ya que no tiene otra opcion porque no hay trabajo*”). The response emphasizes that the central idea of lack of job opportunities reveals aspects of the theme of socioeconomic divisions, such as precarious salaries that are insufficient to lead a sustainable, dignified life, and that are directly linked to abuse of power. The response includes relevant evidence from the text to support this theme (“*Eso si le pagamos quince pesos por dia*”; “*Mira como yo ya me acostumbre al hueso, te voy a traer la carne a vos*”; “*las personas ricas se aprovechan de las personas con escasos recursos*”). This response correctly identifies the period (“*en la epoca del teatro absurdo*”) and the author (“*por Osvaldo Dragun*”).

Language Score: 3

Language usage is appropriate to the task, generally accurate, and varied; the response’s use of language supports the reader’s understanding of the response. Vocabulary is varied and appropriate to the topic and work being discussed (“*digna*”; “*personaje*”; “*escasos recursos*”; “*tratos deshumanizados*”). The control of grammatical and syntactic structures is good (“*para ganarcelos*”; “*las personas ricas*”; “*se aprovechan de las personas*”), with occasional errors in agreement (“*un forma*”). Use of verb tenses, mood, word order, and word formation are generally accurate (“*Podemos ver como le ofrecen trabajo a este hombre pero no de un forma digna*”). There are occasional errors in conventions of written language such as spelling (“*diviciones*”; “*ganarcelos*”; “*ambre*”) and lack of accent marks (“*epoca*”; “*opcion*”; “*murio*”).

Sample: 1B

Content Score: 2

This response discusses how the theme of *las divisiones socioeconómicas* is developed in *El hombre que se convirtió en perro* by focusing on poverty as a result of the scarcity of jobs (“*En el primera parte de esta fragmento explicar de los actores no tiene dinero y son pobres*”; “*es muy dificil para encuerta trabajo*”). The response is supported with evidence from the text, but evidence is not always clear (“*este ensayo que es de boom porque es muy dificil para encuerta trabajo*”). This response situates the text historically within a broader socioeconomic and cultural period (“*El epoca es del Boom*”), and it identifies the author (“*es Dragun*”). Had the response included clearer and more relevant examples to support the discussion of the theme and the period, it would have received a higher score.

Question 1 (continued)

Language Score: 2

Language usage is appropriate to the task and sometimes accurate; although the response’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 (“actores”; “son pobres”; “boom”) but limits the responses’s ability to present relevant ideas (“en el segun parte”; “luego se dice”). Control of grammatical and syntactic structures is adequate (“El autor de esta fragmento es Dragun”; “En este fragmento hay”), but there are some errors such as lack of article-noun agreement (“El epoca”; “el primera parte”; “ese epoca”). There are errors in the use of verb tenses and conjugations (“En la primera parte de esta fragmento explicar de los actores no tiene dinero . . . ni puede comprar comida”; “es muy difcil para encuerta trabajo”), and use of articles and prepositions (“explicar de los actores”; “va a tener hijo”) that at times detract from overall comprehensibility. There are some errors in conventions of written language, such as spelling (“segun parte”; “luego”) and missing accent marks (“epoca”; “difcil”), but they do not impede overall comprehensibility.

Sample: 1C

Content Score: 1

This response attempts to address the theme of *las divisiones socioeconómicas* in relation to *El hombre que se convirtió en perro*, noting how social class affects the life of the main character and briefly addressing how people are treated differently based on income level (“Dentro de la obra se pude ver como los tratan diffente basado en cuanto dinero ganaron”). While this reference to social class does address the theme, the evidence provided is minimal and unclear. Additionally, the response incorrectly identifies both the author and the period of the work (“el autor Miguel de Sevarntes en la epoca del Modernismo”). If the response had explained the development of the theme of *las divisiones socioeconómicas* using evidence from the text and had correctly identified the period, it would have received a higher score.

Language Score: 1

Language usage is insufficient and at times inaccurate, which impedes the reader’s understanding of the response. The response is very brief, and the vocabulary consists largely of a paraphrase of the prompt (“se desarrolla el tema de las divisiones socioeconómicas”). The limited vocabulary is insufficient to adequately address the topic and the work being discussed (“los tratan diffente basado en cuanto dinero ganaron”). Control of grammatical and syntactic structures is sometimes inadequate. Errors in verb tenses (“se pude ver”), agreement (“la obra . . . escrito por”), and word formation (“Sevarntes”; “diffente”) occur and, at times, detract from overall comprehensibility. In addition, there are frequent errors in the conventions of written language, including spelling (“convirto”; “desarolla”) and missing accent marks (“epoca”; “cuanto”), which further impede the clarity of the response.