
AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

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Free-Response Question 4

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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.

Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content				
1	2	3	4	5
<p>The essay may attempt to address one or both texts but does not discuss the theme.</p> <ul style="list-style-type: none"> The essay may attempt to address one or both texts, but there is no discussion of the theme. The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task. 	<p>The essay discusses the theme in one text; summary or paraphrasing predominate.</p> <ul style="list-style-type: none"> The essay may only discuss the theme in one text or minimally address the theme in both texts. The essay may identify one literary device but does not discuss its relevance to the theme. The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective. 	<p>The essay discusses the theme in both texts; examples are descriptive and not always clear or relevant.</p> <ul style="list-style-type: none"> The essay discusses the theme in both texts with minimal or no comparison. The essay discusses literary devices (a minimum of one in one of the texts) and attempts to discuss their relevance to the theme. The essay is not well organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay, and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices. 	<p>The essay compares the theme in both texts; evidence is appropriate but uneven.</p> <ul style="list-style-type: none"> The essay compares the theme in both texts. However, the discussion of the theme in one of the texts may be weak. The essay discusses literary devices (a minimum of one in each text) in relation to the development of the theme. The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices. 	<p>The essay compares the theme in both texts using relevant evidence.</p> <ul style="list-style-type: none"> The essay compares the theme in both texts. The essay explains how literary devices (a minimum of one in each text) contribute to the development of the theme. The essay is organized with a statement of purpose/ thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.
<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>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.</p> <p>NR (No Response)—Page is blank.</p> <p>An essay that receives a NR in content must also receive a NR in language.</p>				

Scoring Criteria: Language				
1	2	3	4	5
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	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.	Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.	Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.	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.
<ul style="list-style-type: none"> Vocabulary is insufficient or inappropriate to the task; 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 comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility. 	<ul style="list-style-type: none"> Vocabulary may be inappropriate to the task and impede comprehensibility. Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility. 	<ul style="list-style-type: none"> Vocabulary is appropriate to the task but may limit the student's ability to present some relevant ideas. Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding. 	<ul style="list-style-type: none"> Vocabulary is appropriate to the task. General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility. 	<ul style="list-style-type: none"> Vocabulary is varied and appropriate to the task. 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. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.
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 introspección* is developed in a fragment from “*En una tempestad*” by José María Heredia, which is on the required course reading list, and the poem “*Lo fatal*” by Rubén Darío, 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.

Theme in “ <i>En una tempestad</i> ” (Poem 1):	Literary Devices in “ <i>En una tempestad</i> ”:	Comparison-Similarities:
<ul style="list-style-type: none"> Introspection that focuses on antithetical pairs of concepts (dichotomies): order and chaos; strength and weakness; power and fragility; nature and man. The poetic voice expresses its reverence towards the tempest as a powerful natural event that reveals God’s power and presence. The confrontation with the hurricane awakens powerful emotions in the poetic voice who witnesses the power of the tempest to obliterate all the other elements of nature (“<i>En los aires revuelve un océano / Que todo lo sepulta</i>”). The poetic voice is elevated to a sublime state in which it seeks to be one with the tempest, transforming its initial terror into admiration (“<i>Y alzo la frente, de delicia lleno</i>”). Divine presence in the chaos, destruction and confusion created by the tempest. The external chaos in the tempest mirrors the internal emotional exaltation that the poetic voice experiences. The soul of the poetic voice becomes one with the divine, dismissing the material world (“<i>Al mundo vil y miserable olvido</i>”). 	<ul style="list-style-type: none"> Exalted tone Use of exclamations (“<i>¡Sublime tempestad!</i>”) Rhetorical questions (“<i>¿Qué rumor? ¿Es la lluvia...?</i>”) Apostrophe to address the hurricane Personification to establish a connection with the tempest (“<i>¿Dó está el alma cobarde / Que teme tu rugir</i>”) Sensorial images (“<i>Cae a torrentes, oscurece el mundo</i>”) Hyperbole that creates a dramatic effect (“<i>siento a la tierra / Escucharle y temblar</i>”) Asyndeton (“<i>Cielo, nubes, colinas, caro bosque</i>”) Enumeration First-person singular Antithesis Use of infinitives to highlight universal states of being <i>Versos de arte mayor y menor</i> <i>Rima irregular</i> Metaphor Alliteration (“<i>Y su lívida luz inunda el cielo</i>”) 	<ul style="list-style-type: none"> Realization of the powerlessness of human beings to understand the mysteries of life and to control the forces of nature and their own destiny. The poetic voice in both poems contemplates its place in the world as it ponders the meaning of life. Feelings of confusion and fear: existential anguish. Both poetic voices express the courage it takes to confront life’s difficulties and chaos. Both poems use images from nature to reflect on the meaning of life.

Theme in “Lo fatal” (Poem 2):	Literary Devices in “Lo fatal”:	Comparison-Differences:
<ul style="list-style-type: none"> • Introspection that focuses on antithetical pairs of concepts: life and death; knowledge and ignorance. • The poetic voice’s reflection results in despair when confronted with the unknown answers to life’s big questions. • Fatalistic/pessimistic view: being alive carries with it the pain of the inevitability of death. That point of view is also reflected in the title of the poem. • Death is present throughout the poem as the only certainty in life. • Pain and suffering are expressed through the agony of the poetic voice that would rather be like “<i>la piedra dura</i>” and rather not feel anything instead of being constantly reminded of its mortality (“<i>Y el espanto seguro de estar mañana muerto</i>”). • Eternity of death versus the ephemeral quality of life (“<i>la carne que tienta</i>” and “<i>la tumba que aguarda</i>”). 	<ul style="list-style-type: none"> • Fatalistic tone • Use of exclamations (“<i>¡y no saber adónde vamos, / ni de dónde venimos!</i>”) • Sensorial images (“<i>la piedra dura</i>”) • Polysyndeton (“<i>Ser, y no saber nada, y ser sin rumbo cierto, / y el temor de haber sido y un futuro terror</i>”) • Enumeration • Gradation (“<i>y sufrir por la vida y por la sombra</i>”) • <i>Encabalgamiento</i> (“<i>y sufrir por la vida y por la sombra y por / lo que no conocemos y apenas sospechamos</i>”) • Antithesis (“<i>frescos racimos</i>” and “<i>fúnebres ramos</i>”) • Ellipsis that signals uncertainty and eternity (“<i>y no saber adónde vamos, / ni de dónde venimos!...</i>”) • First-person plural • <i>Versos alejandrinos</i> • <i>Rima consonante</i> (ABAB) • Allusion (“<i>el temor de no haber sido</i>”) • Hyperbole (“<i>no hay dolor más grande</i>”) • Alliteration (“<i>Ser, y no saber nada, y ser sin rumbo cierto</i>”) 	<ul style="list-style-type: none"> • Contemplation of the inevitability of death produces desperation and pessimism in Poem 2, whereas in Poem 1 the possibility of dying in the midst of the storm produces an effect of exaltation. • In Poem 2 the poetic voice expresses uncertainty about both the origin of life and what awaits after death. By contrast, the poetic voice in Poem 1 cannot wait to be alone with the hurricane to feel the presence of God, creator of the universe, including the destructive forces of nature. • While in Poem 1 the poetic voice’s introspection results in an exalted state of being that celebrates the mysteries of the universe, the poetic voice in Poem 2 offers a painful reflection on life’s unknowns as the result of looking inward. • As a Romantic poet, Heredia presents a natural world full of life that inspires awe in the poetic voice as it communes with the divine. By contrast, Darío’s poem presents a tree “<i>que es apenas sensitivo</i>” and “<i>una piedra dura</i>” devoid of feeling, which indicates that the poetic voice is grounded in humanity’s lived experience. • While Poem 1 communicates a mystical experience in which the soul is in the presence of God, there is no transcendental union with the divine in Poem 2. • Poem 1 presents a world that is in constant motion and change, while Poem 2 presents a reality that is static and unchanging. • The poetic voice in Poem 1 expresses sublime terror when confronted by the power of the hurricane (“<i>Y su alta majestad trémulo adoro</i>”), while the poetic voice in Poem 2 is resigned to fear the unknown.

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 poema "En una Tempestad" escrito por José María Heredia y el poema "Lo fatal" escrito por Rubén Darío comparten el tema de la introspección. El tema se presenta con el uso de recursos literarios como la anáfora, el tono y el ~~asíndeton~~ asíndeton.

En ambas obras se presenta el tema de la introspección a través de la anáfora. Por un lado, el poema de Heredia nos muestra la repetición de "El" al principio de ~~algunos~~ algunas versos que nos da a entender ~~como se siente~~ como se siente Heredia sobre la naturaleza durante la llegada de un huracán. Esto se conecta con la introspección ya que podemos ver el punto de vista de el narrador hacia la magnífica y asombrosa tempestad que viene por su camino. Por otro lado, ~~en el~~ en el poema de ~~la~~ Darío podemos identificar el uso de la anáfora cuando el autor repite la "y" al principio de la mayoría de los versos del poema. Esto nos deja ver como se siente ~~la~~ la voz poética hacia su malestar por no saber lo que pasara y se cuestiona la vida. Esto se conecta con el tema de la introspección ya que demuestra el sentimiento encontrado por la muerte.

Aunque ~~ambas~~ ambas obras comparten elementos literarios, además tienen elementos distintos como el tono y el memento mori. A diferencia del poema Darío, "En una Tempestad" muestra un tono de asombro e

Page 2

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

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

incertidumbre que refleja la voz poética hacia la gran tormenta por venir. Esto se puede inferir puesto a que se describe como "¡soblime Tempestad! ¡Cómo en tu seno, De tu solemne inspiración henchido!" y correctamente demuestra como se siente inspirado y asombrado sobre él. En contraste, el poema "Lo fatal" muestra un tono mas temeroso hacia lo inexplicable que, en este caso, es la muerte y la identidad personal. Se puede ver cuando dice, "y no saber de dónde vamos, ¡ni de dónde venimos!" y ~~reafirma~~ reafirma lo dicho anteriormente. Además, vemos el uso del ~~momento~~ asindenton ~~en~~ en "En una Tempestad" para describir la gran tormenta por venir. Esto lo podemos ver cuando el narrador dice "nubes, alinas, caro bosque, ..." ya que ~~hay~~ hay falta de la "y" para unir. ~~Esto~~ Esto concierne con el tema de la introspección ya que muestra la aceleración y la magnitud de la tormenta y sus causas. A fin de cuentas, en ambas obras se puede ver el tema de la introspección. Esto se logra a través de elementos literarios similares como la anáfora y ~~los~~ elementos distintos como el tono y el asindenton.

Page 3

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Question 1

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Question 4

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

En el primer Poema de Jose Maria Heredia el tema de la introspeccion se manifiesta en el tono en que se expresan y las palabras tambien, diciendo "Al final, mundo fútil, nos separamos! El ~~horacón~~ horacón y yo solos estamos." refiriendose profundamente en el final. En el poema los recursos literarios que pude identificar son similitud y Aliteracion porque dice "Desolada cae a torrentes, oscurece el mundo, Y todo es confusion, horror profundo. Cielo, nubes, colinas, caro bosque." En el segundo poema escrito por Rubén Darío el tema se manifiesta en toda la obra pero hay una parte que me llamo mucho la atencion, Es cuando dice "Y no saber adónde vamos, ni de donde venimos!" dando a entender que no sabemos realmente lo que pasa y paso. Un recurso literario que identifique fue ~~personificación~~ ~~por que dice "Dichosa el árbol que es apenas sensitivo"~~ personificación por que dice "y la carne que tienta" ~~porque~~ y sabemos que la carne no ~~es~~ puede hacer eso.

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

Question 1

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

Los dos autores de los dos poemas emplean diferentes recursos literarios para desarrollar el tema de la introspección. Algo que los dos poemas hacen es repetir verbos y letras. En la Poema 1 en el primer estrofa, repite, "El, En." También hace lo mismo en el resto de la historia. En la Poema dos, hace lo mismo pero sigue repitiendo "y". Esto no es por ninguna razón. Personas quien escriben poemas hacen esto todos ~~los~~ ~~el~~ el tiempo. Ellos hacen esto porque es su manera para que las personas que están ~~leído~~ leyendo, siguen leyendo, y es sus maneras para ~~para~~ ~~ellos~~ poner sus ideas centrales de sus poemas. Los dos poemas tienen ideas cas misteriosas. Como que siguen preguntando preguntas y cosas así. Es sus maneras de escribir y poner sus ideas afuera.

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Question 4

Text Comparison

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: 4A

Content Score: 5

The essay compares the theme of introspection (*la introspección*) in “En una tempestad” by José María Heredia and “Lo fatal” by Rubén Darío by contrasting the poetic voice’s feelings and reflections about nature in the first poem with the poetic’s voice discomfort about the uncertainty of life in the second poem (“*Por un lado, el poema de Heredia nos muestra la repetición de ‘El’ . . . que nos da a entender como se siente heredia sobre la naturaleza durante la venida de un huracán. Esto se conecta con la introspección ya que podemos ver el punto de vista de el narrador hacia la magnífica y asombrosa tempestad . . . Por otro lado, en el poema de Darío podemos identificar el uso de la anafora. . . Esto nos deja ver como se siente la voz poetica hacia su malestar por no saber lo que pasara y se cuestiona la vida.*”). The essay explains how at least one literary device in each text contributes to the development of the theme (“*en el poema de Darío podemos identificar el uso de la anafora cuando el autor repite la ‘y’ al principio de la mayoría de los versos del poema. Esto nos deja ver como se siente la voz poetica*”; “*‘En una Tempestad’ muestra un tono de asombro e incertidumbre que refleja la voz poetica hacia la gran tormenta por venir.*”). The essay is organized with a statement of purpose/thesis (“*El poema ‘En una Tempestad’ escrito por José María Heredia y el poema ‘Lo fatal’ escrito por Rubén Darío comparten el tema de la introspección.*”), a coherent structure (“*El tema se presenta con el uso de recursos literarios como la anafora, el tono y el asindeton.*”), a logical grouping and progression of ideas that alternate explanations of the theme in both works, and a clear conclusion (“*A fin de cuentas, en ambas obras se puede ver el tema de la introspección. Esto se logra a través de elementos literarios similares como la anafora y elementos distintos como el tono y el asindeton.*”). The explanation of the theme is supported with specific, well-chosen examples from the texts (“*¡Sublime Tempestad! ¡Cómo en tu seno, De tu solemne inspiración henchido,*”; “*‘y no saber de dónde vamos, ¡ni de dónde venimos!’*”). The use of transitional elements or cohesive devices is effective (“*Aunque ambas obras comparten elementos literarios, además tienen elementos distintos como el tono y el memento mori.*”).

Language Score: 5

Language usage in this essay is appropriate to the task, mostly accurate, and varied; the use of language is clear and supports the reader’s understanding of the response. The vocabulary is varied and appropriate to the task (“*asombrosa*”; “*incertidumbre*”; “*temoroso*”). The control of grammatical and syntactic structures is very good (“*Esto se conecta con el tema de la introspección ya que demuestra el sentimiento encontrado por la muerte.*”; “*esto se puede inferir puesto a que se describe como*”). Use of verb tenses and moods as well as word order and formation are mostly accurate (“*nos*

Question 4 (continued)

deja ver”; *“reafirma lo dicho anteriormente*”; *“Esto se logra”*). Writing conventions such as spelling (*“venida”*; *“magnitud”*), punctuation (*“Esto se conecta con el tema de la introspección ya que demuestra el sentimiento encontrado por la muerte.”*), and paragraphing (*“Aunque ambas obras comparten elementos literarios, ademas tienen elementos distintos como el tono y el memento mori.”*) are mostly accurate, despite a few missing accent marks (*“a traves”*; *“anafora”*; *“repeticion”*; *“aceleracion”*).

Sample: 4B

Content Score: 3

The essay discusses the theme of introspection (*la introspección*) in both texts, *“En una tempestad”* by José María Hereida and *“Lo fatal”* by Rubén Darío (*“En el primer poema de Jose Maria Heredia el tema de la introspeccion se manifiesta”*; *“En el segundo poema escrito por Rubén Darío el tema se manifiesta”*); however, the comparison is minimal (*“En el primer poema . . . el tema de la introspeccion se manifiesta en el tono . . . En el segundo poema . . . el tema se manifiesta en toda la obra”*). The essay discusses literary devices in both texts (*“el tema de la introspección se manifiesta en el tono”*; *“personificacion por que dice ‘y la carne que tienta’ y sabemos que la carne no puede hacer eso”*), and attempts to discuss their relevance to the theme (*“refiriendose profundamente en el final”*). The essay is not well organized or focused but discusses main points and supports observations with examples (*“el tono en que se expresan y las palabras tambien, diciendo ‘Al final, mundo fatal, nos separamos! El huracán y yo solos estamos.’”*; *“Es cuando dice . . . dando a entender que no sabemos realmente lo que pasa y paso.”*); however, erroneous statements and unclear examples (*“los recursos literarios que pude identificar son simil y Aliteracion porque dice ‘Desatada cae a torrentes, oscurece el mundo, y todo es confusion, horror profundo. Cielo, nubes, colinas, caro bosque.’”*) weaken the overall quality of the essay. There is limited use of transitional elements or cohesive devices (*“En el primer poema”*; *“en toda la obra”*). Had the essay discussed more explicitly one literary device in each text and compared the theme in both texts using relevant evidence, it would have earned a higher score.

Language Score: 4

Language usage is appropriate to the task and generally accurate (*“se manifiesta en el tono en que se expresan y las palabras tambien”*); the use of language is clear despite some errors that do not affect the reader’s understanding of the overall response (*“refiriendose profundamente en el final”*).

Vocabulary is appropriate to the task (*“En el poema los recursos literarios que pude identificar son simil y Aliteracion”*). General control of grammatical and syntactic structures supports understanding (*“se manifiesta en el tono en que se expresan”*; *“hay una parte que me llamo mucho la atencion”*); verb tenses and moods (*“no sabemos realmente lo que pasa y paso”*) as well as word order and formation (*“el tema se manifiesta en toda la obra”*) are generally accurate. Writing conventions are also generally accurate with some errors in missing accent marks (*“Jose Maria”*; *“introspeccion”*; *“tambien”*; *“refiriendose”*; *“simil”*; *“Aliteracion”*; *“que me llamo”*; *“atencion”*; *“personificación”*), punctuation (*“En el segundo poema escrito por Rubén Darío el tema”*), and paragraphing (the essay consists of one paragraph) that do not detract from overall comprehensibility.

Question 4 (continued)

Sample: 4C

Content Score: 2

The essay minimally discusses the theme of introspection (*la introspección*) in both texts (“*Los dos autores de las dos poemas emplean diferentes recursos literarios para desarrollar el tema de la itrospección.*”; “*Las dos poemas tienen ideas cas misteriosos.*”), but summary, repetition of statements that are not clear or relevant, and paraphrasing predominate. The essay indirectly identifies a literary device, by referring to the use in both poems of various forms of the verb *repetir* (“*Algo que las dos poemas hacen es repetir verbos y letras. En la poema 1 en el primer estrofa, repite ‘El, En.’*”; “*En la poema dos, hace lo mismo pero sigue repitiendo ‘y.’*”; “*Como que siguen preguntando preguntas y cosas asi.*”), but does not discuss its relevance to the theme. The essay lacks organization, and the discussion of the theme consists of only one paragraph. Even though transitional elements and cohesive devices are somewhat present, they are ineffective (“*En la poema 1 . . . En la poema dos*”; “*Esto no es por ningun razon.*”). Had the essay compared the theme of *la introspección* in both texts using relevant evidence and discussed literary devices in relation to the development of the theme, it would have earned a higher score.

Language Score: 3

Language usage is appropriate to the task and sometimes accurate; the response’s use of language, although limited, generally supports the reader’s understanding, with errors that may, at times, impede comprehensibility. The vocabulary is appropriate to the task (“*repetir verbos y letras*”; “*escriben*”; “*ideas centrales*”), but it limits the student’s ability to present some relevant ideas (“*el resto de la historia*”; “*pero sigue repitiendo*”; “*siguen leyendo*”). The essay presents some control of grammatical and syntactical structures to support basic understanding (“*Algo que las dos poemas hacen es repetir verbos y letras.*”; “*Es sus maneras de escribir y poner sus ideas afuera.*”); word order is generally accurate (“*para que las personas que estan leyendo*”), but there are some errors in agreement (“*hacen esto todos el tiempo*”; “*es sus maneras*”) that do not detract from understanding. Writing conventions are sometimes accurate with errors in missing accent marks (“*Tambien*”; “*razon*”; “*asi*”), punctuation (“*ideas cas misteriosos. Como que siguen preguntando*”), and paragraphing (the essay consists of one paragraph) that do not detract from overall understanding.