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# AP Spanish Literature and Culture

## Sample Student Responses and Scoring Commentary

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# AP<sup>®</sup> SPANISH LITERATURE AND CULTURE 2018 SCORING GUIDELINES

## Question 4

**Essay:** Text Comparison

**Texts and Theme**

**Text 1:** “Salmo XVII,” Francisco de Quevedo

**Text 2:** “Campos de Soria (VI),” Antonio Machado

**Theme:** *El tiempo y el espacio*

**5 The essay clearly analyzes the literary devices and compares the theme in the texts.**

- 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.

**4 The essay analyzes the literary devices and compares the theme in the texts; description and narration are present but do not outweigh analysis.**

- 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.

**3 The essay attempts to analyze the literary devices and compare the theme in the texts; however, description and narration outweigh analysis.**

- 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.
- Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.

*Note:*

A. If the essay has a significantly unbalanced focus on one of the texts, the analysis must be good to merit a 3.

B. If the essay does not include literary devices, the comparison of the theme in the texts must be good to merit a 3.

C. 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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**Question 4 (continued)**

**2 The essay shows little ability to analyze the literary devices or compare the texts; summary and paraphrasing predominate.**

- 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.
- Contains some errors of interpretation that occasionally detract from the overall quality of the essay.

*Note:* An essay that treats only one text cannot earn a score higher than 2.

**1 The essay is inaccurate and insufficient; there is no attempt to analyze the literary devices or compare the texts; irrelevant comments predominate.**

- 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.
- Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.

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

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

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*Note:* An essay that receives a (—) in content must also receive a (—) in language.

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## Question 4 (continued)

### Language Usage

- 5 Language usage is appropriate to the task, generally accurate, and varied; the reader’s understanding of the response is clear and supported by the student’s use of language.**
- 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 is generally accurate; word order and formation are accurate; use of cohesive devices and transitional elements or both is appropriate to guide understanding.
  - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; paragraphing shows grouping and progression of ideas.
- 4 Language usage is appropriate to the task and generally accurate; the reader’s understanding of the response is clear and not affected by errors in the student’s use of language.**
- 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 mostly accurate.
  - 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.
- 3 Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student’s use of language is somewhat limited.**
- 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 generally accurate.
  - 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.
- 2 Language usage is sometimes inappropriate to the task and generally inaccurate; the reader must supply inferences to make the response understandable.**
- 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.
  - 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.

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**Question 4 (continued)**

**Language Usage (continued)**

- 1 Language usage is inappropriate to the task, inaccurate, or insufficient; the reader struggles to create an understanding of the response.**
- 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.
  - 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.
- 0 The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.**

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

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*Note:* An essay that receives a (—) in content must also receive a (—) in language.

en sus poemas "Salmo XVII "Miré los muros de la patria mía..." y "campos de soria" (VI), Francisco de Quevedo y Antonio Machado emplean recursos literarios para desarrollar el tema del tiempo y el espacio. Mientras Quevedo hace uso del hipérbaton para poner un énfasis en el cansancio de la edad, Machado lamenta la muerte de Soria, caracterizándola por su uso del epíteto.

de una parte, en su poema salmo XVII, "Miré los muros de la patria mía..." Francisco de Quevedo invierte el orden regular de las palabras en sus versos para poner énfasis en las que caracterizan al tiempo perdido. Por ejemplo, su uso del hipérbaton en el verso 3, "de la carrera de la edad cansados" (3), insiste en la palabra "cansados", demostrando de tal manera el efecto peyorativo que ha tenido el tiempo sobre las infraestructuras de su patria. Después de la guerra, la voz poética también dice que "Vencida de la edad [sintió su] espada." (12), sugiriendo que a lo mejor se siente

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Additional answer page for Question 4

vencido no sólo por su pérdida de la guerra, sino también por el paso lento y destructivo del tiempo que ensiguio. Además, el poeta describe al espacio en el que se encuentra como si era un campo derrotado y completamente abandonado. No hay ningún hombre que se pueda ver, sino sólo una triste naturaleza que también lamenta la edad. Dice que "el monte [...] con sombras hurtó su luz al día" (8), otra vez un ejemplo de un hipérbaton que se enfoca en el vocabulario del tiempo y el espacio.

En contraste, Antonio Machado usa el epíteto para lamentar la muerte de Soria en su obra "campos de Soria (VI)" (1907-1917). Su caracterización "fría" (1) de la ciudad, llena de epítetos peyorativos, ~~peyorativa~~ describe las condiciones oscuras y dignas de lamento del paisaje. Con sus "murallas" roídas" y sus "casas denegridas" (5-6), Soria es un espacio gastado; la ciudad ha sido una víctima del tiempo. Esta "muerta ciudad" (7)

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Additional answer page for Question 4

Solitaria y abandonada ~~esta~~ se mantiene de pie sobre el "Duero" (4), mirando el cambio del tiempo y la evolución de la edad ~~esta~~ <sup>con</sup> una perspectiva lejana y meditativa.

Ambas obras, tanto el poema de Quevedo (salmo XVII "Mirē los muros de la patria mía...") como el de Machado ("Campos de Soria" VI), hacen uso de recursos literarios, como el hipérbaton y el epíteto, para desarrollar el tema del tiempo y el espacio y caracterizar la naturaleza lamentativa ~~de~~ la edad.



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El poema "Salmo XVIII" de Francisco de Quevedo y "Campos de Soria" por Antonio Machado, ambos poemas usan crean el tema del tiempo y espacio usando los recursos literarios de personificación y hipérbaton.

En el poema de Quevedo, el autor usó la personificación en "Salime al campo; un que el sol bebía..." que con sus sombras hurto su luz al día." Para resaltar que el sol no bebe los arroyos de velo sino que los devoró. También en "por quien caduca ya su calentía" Quevedo fue popular en el Barroco por usar hipérbatos en el poema por ejemplo "Venida de la edad senti mi resaca" el autor cambia el ajuste de palabras ~~que son bien el~~ para crear una nueva oración.

En el poema "Campos de Soria" por Antonio Machado, el autor usa personificación en "Muerta cruda" refiriéndose que la ciudad está inhabitable y sola.

Ambos autores usan recursos literarios el tema del tiempo y el espacio pero en diferentes presentaciones. En el poema de Francisco de Quevedo, él usa el tema para presentar del campo, a su casa, y a sí mismo a través de los dos cuartetos y los dos tercetos que es un soneto estrofa italiano. A comparación de Quevedo, en "Campos de Soria" de Antonio Machado, el autor presenta el tema como ~~una~~ como ~~la~~ ~~la~~

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Additional answer page for Question 4

~~En~~ ciudad de Castilla que no hay nadie mas  
que perros que aullan de tener hambre y las  
aves negras.

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Answer page for Question 4

Los dos poemas están explicando el tiempo y el desarrollo. En la poema 1 está hablando de la naturaliza de una persona, como ya saben que van a morir. Y en la poema 2 dice una ciudad de los muertos que escribió una canción de los muertos.

En poema 1 está hablando el sentimiento de la muerte, que recuere los ~~mis~~ años que yo pasva, y todo que voy a dejar.

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## Question 4

### Overview

This question requires students to read two texts (or fragments of texts) related by theme: one from a work on the required reading list and the other from a work not on the list. Students are asked to analyze the effect of literary devices used by the authors in the texts to develop a particular theme; the analysis should be comparative in nature and should be supported by specific examples from both texts. On the 2018 exam the two texts were poems: “Salmo XVII” by Francisco de Quevedo, which appears on the required reading list, and “Campos de Soria (VI),” written by Antonio Machado, which is not on the list. Students were asked to analyze the effect of the literary devices used by the poets to develop the theme of time and space (*el tiempo y el espacio*) and to compare the presentation of the theme in the poems. Students were asked to write their essay in the target language of Spanish to demonstrate their proficiency in Presentational Writing.

### Sample: 4A

#### Content Score: 5

The essay clearly analyzes the literary devices and compares the theme of *el tiempo y el espacio* in both texts. The student effectively analyzes the effect of some rhetorical, stylistic, and structural features in both poems (“hipérbaton”; “epíteto”; “voz poética”) in relation to the development of the theme (“*su uso del hipérbaton ... insiste en la palabra ‘cansados’, demostrando de tal manera el efecto peyorativo que ha tenido el tiempo sobre las infraestructuras de su patria*”; “*la voz poética también dice ... sugiriendo que a lo mejor se siente vencido*”; “*Antonio Machado usa el epíteto para lamentar la muerte de Soria*”).

The essay analyzes the development of the theme in both texts to support a comparative analysis of each poet’s representation of the passing of time and its negative effect on the nation, the poetic voice in “Salmo XVII,” and on the city of Soria in “Campos de Soria (VI)” (“*Francisco de Quevedo invierte el orden regular de las palabras en sus versos para poner énfasis en las que caracterizan al tiempo perdido*”; “*el poeta describe al espacio en el que se encuentra como si era un campo derroto y completamente abandonado. No hay ningún hombre que se pueda ver, sino sólo una triste naturaleza que también lamenta la edad.*”; “*Su caracterización ‘fría’ (1) de la ciudad, llena de epítetos peyorativos describe las condiciones oscuras y dignas de lamento del paisaje.*”; “*la ciudad ha sido una víctima del tiempo. Esta ‘muerta ciudad’ (7) solitaria y abandonada se mantiene de pie sobre el ‘Duero’ (4), mirando el cambio del tiempo y la evolución de la edad con una perspectiva lejana y meditativa.*”).

The essay begins with an explicit statement of purpose (thesis) that establishes a clear contrast between the poems (“*Mientras Quevedo hace uso del hipérbaton para poner un énfasis en el cansancio de la edad, Machado lamenta la muerte de Soria, caracterizándola por su uso del epíteto.*”). The essay is well developed, with a coherent internal structure and logical progression of ideas; the essay makes use of transitional phrases in its comparison of the presentation of the theme in both poems (“*De una parte ... invierte el orden*”; “*Además ... describe*”; “*otra vez un ejemplo de un hipérbaton que se enfoca en el vocabulario del tiempo y el espacio*”; “*En contraste ... Machado usa el epíteto*”; “*Ambas obras, tanto el poema de Quevedo (Salmo XVII ‘Miré los muros de la patria mía ...’) como el de Machado (‘Campos de Soria’ VI)*”). The conclusion effectively and clearly summarizes the main points of comparison developed throughout the essay, stressing the lamentation implied in each poem (“*Ambas obras ... hacen uso de recursos literarios, como el hipérbaton y el epíteto para desarrollar el tema del tiempo y el espacio y caracterizar la naturaleza lamentativa de la edad.*”). The student supports analysis with well-chosen textual examples that insightfully address how both poems characterize the nature of the passing of time and its effect on people and places (“*la voz poética también dice que ‘vencida de la edad [sintió su] espada’ (12), sugiriendo que a lo mejor se siente vencido no sólo por su pérdida de la guerra, sino también por el paso lento y destructivo del tiempo que ensiguió*”; “*Con sus ‘murallas roídas’ y sus ‘casas denegridas’ (5–6), Soria es un espacio gastado*”).

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**Question 4 (continued)**

**Language Score: 5**

The essay demonstrates language usage that is appropriate to the task, generally accurate, and varied; the reader's understanding of the response is clear and supported by the student's use of language. The student's vocabulary is varied and appropriate to the texts being discussed ("*Quevedo hace uso del*"; "*caracterizándola*"; "*para poner énfasis en*"; "*no sólo por su pérdida ... sino también por*"; "*completamente abandonado*"; "*lamenta la edad*"; "*ha sido una víctima*"), in spite of occasional errors ("*ensiguió*"; "*lamentativa*"); it presents main ideas and supporting details, and communicates nuances of meaning ("*cansancio de la edad*"; "*Machado lamenta la muerte*"; "*caracterizan al tiempo perdido*"; "*demostrando de tal manera el efecto peyorativo*"; "*sugiriendo que a lo mejor se siente vencido*"; "*por el paso lento y destructivo del tiempo*"; "*triste naturaleza*"; "*condiciones oscuras y dignas de lamento*"; "*espacio gastado*"; "*solitaria y abandonada*"; "*perspectiva lejana y meditativa*").

The student's control of grammatical and syntactic structures is very good ("*Francisco de Quevedo invierte el orden regular de las palabras en sus versos para poner énfasis en las que caracterizan al tiempo perdido*"; "*demostrando de tal manera el efecto peyorativo que ha tenido el tiempo sobre las infraestructuras de su patria*"; "*No hay ningún hombre que se pueda ver, sino sólo una triste naturaleza que también lamenta la edad*"; "*la ciudad ha sido una víctima del tiempo*"; "*se mantiene de pie sobre el 'Duero' [4], mirando el cambio del tiempo y la evolución de la edad*"); use of verb tenses and mood is accurate, with an occasional missing stem change or spelling error ("*sugiriendo*"; "*se encontra*") and one error in mood ("*en el que se encontra como si era un campo derroto*"). Word order and formation are also generally accurate, despite an incorrect past participle ("*derroto*"). Writing conventions are accurate, with occasional errors in spelling ("*desarollar*"; "*peyorativo*"; "*infraestructuras*"; "*peyorativos*") and a misplaced accent ("*él de Machado*"); paragraphing shows grouping and progression of ideas; the student uses cohesive devices and transitional elements to guide understanding ("*Mientras Quevedo hace uso ... Machado lamenta*"; "*De una parte*"; "*Además*"; "*otra vez un ejemplo de un hipérbaton*"; "*En contraste*"; "*Ambas obras, tanto el poema ... como él de Machado*").

**Sample: 4B**

**Content Score: 3**

The essay attempts to analyze the literary devices and compare the theme of *el tiempo y el espacio* in both texts ("*Ambos autores usan el tema del tiempo y el espacio pero en diferentes presentaciones*"); however, description and narration outweigh analysis. The student describes some rhetorical, stylistic, and structural features in both poems and attempts to explain the relevance of the literary devices to the theme ("*En el poema de Quevedo el autor usó la personificación en 'Salime al campo; vi que el sol bebía ... que con sus sombras hurto su luz al día.' Para resaltar que el el sol no bebe los arroyos de yelo sino que los derrite.*"; "*Quevedo fue popular en el Barroco por usar hiperbaton en el poema*"; "*En el poema 'Campos de Soria' por Antonio Machado, el autor usa personificación en 'Muerta ciuda' refiriendose que la ciudad esta innabitable y solo.*"). The student's observations are not always supported by examples that are clear and relevant; the connection to the theme is implied rather than explained ("*También en 'por quien caduca ya su valentía.'*"; "*por ejemplo 'Vencida de la edad sentí mi espada' el autor cambia el ajuste de palabras para crear una nueva oración.*"; "*En el poema de Francisco de Quevedo, el usa el tema para presentar del campo, a su casa, y a si mismo atravez de los dos quartetos y los dos tercetos que es un sonneto estilo italiano*"; "*en 'Campos de Soria' de Antonio Machado, el autor presenta el tema como la ciudad de Castilla que no hay nadie mas que perros que aullan de tener hambre y las aves negras.*").

The essay follows a somewhat logical progression of ideas, with an opening paragraph in which the student states the focus of the essay, although there is not a clear thesis ("*El poema 'Salmo XVII' de Francisco de Quevedo y 'Campos de Soria' por Antonio Machado, ambos poemas crean el tema del tiempo y espacio usando los*").

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## Question 4 (continued)

*recursos literarios de Personificación y Hiperbatón.*”). The second paragraph of the essay attempts to describe Quevedo’s use of the rhetorical devices mentioned in the opening paragraph (“*Personificación y Hiperbatón*”), and the third paragraph attempts to describe the use of one of those rhetorical devices (“*personificación*”) in the poem by Antonio Machado. In the last paragraph the student identifies again the presence of the theme in both poems (“*Ambos autores*”) and presents structural features in Quevedo’s poem to explain their relevance to the theme (“*atravez de los dos cuartetos y los dos tercetos que es un sonneto estilo italiano*”). The student also attempts to explain additional literary devices in Machado’s poem by describing the city of Soria as a deserted place (“*ciudad de Castilla que no hay nadie mas que perros que aullan de tener hambre*”); however, the student does not explicitly connect this image to the theme. The comparison between the two poems in this last paragraph is clearly marked (“*A comparación de*”). This contrast functions in the mode of a conclusion, because the student does not include a summative evaluation of the development of the theme in the two poems. 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, and an effective conclusion, and supported the comparative analysis of the theme with relevant examples, the student would have earned a higher score.

### Language Score: 3

The student’s use of language is appropriate to the task and sometimes accurate; the reader understands the response, although the student’s use of language is somewhat limited. Vocabulary is appropriate to the poems being discussed (“*usando los recursos literarios de Personificación y Hiperbatón*”; “*popular en el Barroco*”; “*para crear una nueva oración*”; “*usa el tema para presentar ... a si mismo*”; “*dos cuartetos y los dos tercetos*”; “*aullan*”; “*hambre*”; “*aves negras*”), but it limits, at times, the student’s ability to present some relevant ideas (“*el autor cambia el ajuste de palabras*”; “*que la ciudad esta innabitable y solo*”; “*para presentar del campo, a su casa*”). Control of grammatical and syntactic structures is adequate (“*Para resaltar que el el sol no bebe los arroyos de yelo sino que los derrite*”; “*Quevedo fue popular en el Barroco por usar hiperbaton*”), despite occasional errors that do not detract from overall understanding (“*refiriendose que la ciudad esta innabitable y solo*”; “*Ambos autores usan el tema ... pero en diferentes presentaciones*”; “*A comparación de Quevedo*”; “*presenta el tema como la ciudad ... que no hay nadie mas*”; “*aullan de tener hambre*”). Word order and formation are generally accurate, with an occasional error (“*innabitable*”). Writing conventions are sometimes accurate with frequent errors, including spelling (“*y Hiperbatón*”; “*ciuda*”; “*diferentes*”; “*atravez*”; “*cuartetos*”; “*sonneto*”), missing accent marks (“*personificacion*”; “*bebia*”; “*hurto*”; “*Tambien*”; “*hiperbaton*”; “*refiriendose*”; “*la ciudad esta innabitable*”; “*el usa el tema*”; “*a si mismo*”; “*no hay nadie mas que*”), a misplaced accent mark (“*Hiperbatón*”), and incorrect use of capitalization (“*de Personificación y Hiperbatón*”). Paragraphing shows grouping of ideas.

### Sample: 4C

#### Content Score: 1

The essay is inaccurate and insufficient; there is no attempt to analyze the literary devices, and the comparison of the works is superficial; irrelevant comments predominate. The student does not identify rhetorical, stylistic, or structural features in either poem and consequently does not explain their relevance to the theme. Even though the student mentions the word ‘*tiempo*’, the essay demonstrates a lack of understanding of the theme of *el tiempo y el espacio* (“*En la poema 1 esta hablando de la naturaliza de una personia, como va saben que van a morer. Y en la poema 2 dice una ciudad de los muertos*”). The essay consists of plot summary without examples relevant to the theme. The student includes a very weak statement of purpose (“*Las poemas estan explicando el tiempo y el desarollo.*”); the essay consists of two brief paragraphs and demonstrates a very weak organization and progression of ideas around the issue of death, with the use of terms like “*morer*,” “*muertos*,” and “*muerte*.” The essay contains significant errors of interpretation (“*Y en la poema 2 ... esctio una cancion de los muertos*”;

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**Question 4 (continued)**

*“En Poema 1 esta hablando el sentimiento de la muerte, que recuedre los años que yo pasva, y todo que yoy a dejar”*). If the essay had analyzed the effect of literary devices on the development of the theme, supported the comparison of the theme with appropriate textual examples, and organized the comparative analysis around a central argument, with a logical progression of ideas, the student would have earned a higher score.

**Language Score: 1**

Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response. The response is very brief, and vocabulary is insufficient and inappropriate to the poems being discussed; errors render comprehension difficult (*“En la poema 1 esta hablando de la naturaliza de una personia”*); language usage is insufficient to create an understanding of the response in relationship to the poems or the theme of *el tiempo y el espacio* (*“que recuedre los años que yo pasva, y todo que yoy a dejar”*). Frequent errors in verb forms (*“va saben”*; *“escrtio”*; *“pasva”*), agreement (*“Las poemas”*; *“la poema”*), spelling (*“desarollio”*; *“naturaliza”*; *“personia”*; *“morer”*; *“sentimiento”*; *“recuedre”*), missing and misplaced accent marks (*“Las poemas estan explicando”*; *“poema 1 esta hablando”*; *“cancion”*), and conflation of words (*“y todo que yoy a dejar”*), in this brief response, impede comprehension.