

**AP<sup>®</sup> SPANISH LITERATURE AND CULTURE  
2013 SCORING GUIDELINES**

**Question 2**

**Short Answer:** Text and Art Comparison

**Text:** *Borges y yo*, Jorge Luis Borges

**Artwork:** *Dalí de espaldas pintando a Gala*, Salvador Dalí

**Theme:** *La dualidad del ser*

**Technique:** *La metaficción*

**3 The response effectively compares the theme in both works and relates the theme of the text and the artwork to the technique of metafiction.**

- Effectively compares the theme in both works.
- Effectively relates the theme of the text and artwork to the technique of metafiction.
- Supports response with relevant evidence from both works.

**2 The response compares the theme in both works and relates the theme to the technique of metafiction; description outweighs comparison.**

- Compares the theme in both works, but description of the elements of both works outweighs comparison.
- Relates the theme of the text and artwork to the technique of metafiction, but description of the elements of both works outweighs comparison.
- Supports response with evidence from both works, but evidence may not be clear or relevant.

*Note:* If the response does not relate the theme to the technique of metafiction, the comparison of the theme between the text and the artwork must be effective to earn a 2.

**1 The response attempts to compare the theme in both works and/or attempts to relate the theme to the technique of metafiction; description outweighs comparison; irrelevant comments may predominate.**

- Attempts to compare the theme in both works, yet the response is incomplete or insufficient.
- Attempts to relate the theme of the text and artwork to the technique of metafiction, yet the response is incomplete or insufficient.
- Does not provide supporting evidence from both works.

*Note:* A response that discusses the theme only in the text or the artwork or a response that only discusses metafiction cannot receive a score higher than 1.

**0 The response is so brief or so poorly written as to be meaningless, is in English, or is otherwise off-task.**

*Note:* A response that merely restates part or all of the prompt receives a score of 0. A response scored a 0 in content must also receive a 0 in language.

— **Response is blank.**

*Note:* A response scored a (-) in content must also receive a (-) in language.

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### Scoring Guidelines for Language Usage for Question 2

**3 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 topic or works being discussed.
- Control of grammatical and syntactic structures is very good in spite of a few errors; use of verb tenses and mood is generally accurate; word order and formation are generally accurate.
- There are very few errors in conventions of written language (e.g., spelling, accent marks, punctuation).

**2 Language usage 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 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; errors in the use of verb tenses and moods are frequent, but do not detract from overall understanding; there are occasional errors in word order and formation.
- There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede communication.

**1 Language usage is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the response.**

- 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 forms, word order, and formation are frequent and impede comprehension.
- There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede communication.

**0 The response is so brief or so poorly written as to be meaningless, is in English, or is otherwise off-task.**

*Note:* A response that merely restates part or all of the prompt receives a score of 0. A response scored a 0 in language must also receive a 0 in content.

— **Response is blank.**

*Note:* A response scored a (-) in language must also receive a (-) in content.

El tema de la dualidad del ser es representado en "Borges y yo" y Dalí de espaldas pintando a Gala de manera muy parecida. Es evidente que Borges y Dalí los dos utilizan la metaficción o autoreferencia para expresar este tema. Borges se menciona a ~~él~~<sup>si</sup> mismo en el texto al igual que Dalí se pinta a ~~él~~<sup>si</sup> mismo en su pintura. Los dos artistas expresan el conflicto que existe dentro de ellos mismos: el conflicto entre el "yo" verdadero y el "yo" externo, en este caso el que reconoce la sociedad. Borges el autor al igual que Dalí el pintor son vanidosos y no son verdaderos. Dalí el verdadero aparece en el espejo, no de espaldas. Borges el verdadero es el que lleva una vida cotidiana.

La obra de Borges habla de como una identidad es siendo controlada por Borges. Esta identidad es el mismo Borges y el no sabe si en realidad el es Borges o solo una creacion que Borges controla a su placer. Hablando del tema de la dualidad y metafisica en la obra se muestra al hombre que lucha por saber si es una persona real y en cuento. Esto se ve igualmente en la pintura de S. Dalí por que se muestra pinta a si mismo pintando a otra persona. Con esto se demuestra la dualidad y metafisica por hay un Dalí pintando adentro del cuadro y otro Dalí pintando el mismísimo cuadro. Ambas, la obra y la pintura muestra a un individuo siendo creado por alguien mas, que en realidad son ellos mismos, los autores, quienes son los verdaderos creadores de otro "yo".

~~En "Borges y yo" Borges crea un "yo" que piensa ser controlado por el mismo Borges hasta el punto de no saber quien en realidad es Borges y quien es el "yo".~~

En "Borges y yo" Borges crea un "yo" que piensa ser controlado por el mismo Borges hasta el punto de no saber quien en realidad es Borges y quien es el "yo". La pintura de Dalí pinta al "yo" pintando a otra persona y se podría argüir que en realidad no fue Dalí quien se pinta a si mismo sino otra persona.

En "Borges y yo," el autor trata de descubrir lo que Borges y él sienten y lo que ellos les gustan. Cuando él camina por Buenos Aires, dice que le gustan "los relojes de arena, los mapas, la tipografía... Stevenson" y también Borges comparte esas preferencias. Con eso, el autor expresa ~~la similitud entre~~ las similitudes entre Borges y él. También, en la pintura, la artista pinta un ~~escenario~~ visual que representa las similitudes entre los dos figuras. Por ejemplo, la mujer y el pintador están mirando sus reflexiones y ~~ellos~~ ellas tienen ~~las mismas~~ las mismas expresiones. Por eso, los dos obras establecer un conexión entre los protagonistas de sus propias obras. También, el autor en la selección describe que él ~~vive~~ vive "para que Borges pueda tramar su literatura." Así que los dos son dependientes como en la pintura la artista necesita la mujer y su reflexión para pintar. ~~Para Borges y él, que~~ ~~la~~ ~~para~~ ~~ellos~~

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

### Question 2

#### Short Response: Text and Art Comparison

##### Overview

This question required students to read an excerpt from a work on the required reading list and study an image of a work of art (e.g., painting, photograph, sculpture, drawing) related by theme to the text. Students were asked to compare how a particular theme is represented in both the text and the image, and then to connect that theme to the genre, period, or movement of the text. On this year's exam, the text was Jorge Luis Borges' essay *Borges y yo*. The image reproduced on the exam was *Dalí de espaldas pintando a Gala*, a painting by Salvador Dalí. Students were required to compare the representation of the duality of existence (*la dualidad del ser*) in both works in relation to metafiction.

##### Sample: 2A

##### Content Score: 3

This well-organized response effectively compares the theme of *la dualidad del ser* in *Borges y yo* and in the painting *Dalí a espaldas pintando a Gala*. It identifies the existence of Borges the author and Dalí the painter ("*Los dos artistas*") along with their counterparts, the literary character, Borges, and the visual representation of Dalí painting with his back to us ("*Borges se menciona a si mismo en el texto al igual que Dalí se pinta a si mismo en su pintura*"). From the very beginning, the response effectively relates the theme of *la dualidad* to the technique of metafiction, integrating both in its comparison of the text and artwork ("*Es evidente que Borges y Dalí los dos utilizan la metaficción o autoreferencia para expresar este tema*"). It compares the artists' manifestation of internal conflict between their true self and their public image ("*el conflicto que existe dentro de ellos mismos: el conflicto entre el 'yo' verdadero y el 'yo' externo ... el que reconoce la sociedad*") while highlighting the tension between their more vane artistic side and their more truthful human side ("*Borges el autor al igual que Dalí el pintor son vanidosos y no son verdaderos*"). The commentary is supported with relevant evidence from both works ("*Dalí el verdadero aparece en el espejo, no de espalda. Borges el verdadero es el que lleva una vida cotidiana*").

##### Language Score: 3

This response demonstrates language usage that is appropriate to the task, generally accurate, and varied; the commentary is clear and supports the reader's understanding. The vocabulary is varied and appropriate to the topic and works being discussed ("*de manera muy parecida*"; "*utilizan la metaficción o autoreferencia*"; "*el verdadero es el que lleva una vida*"). In spite of a few errors ("*dentro de ellos mismos*"; "*Borges ... al igual que Dalí ... son vanidosos y no son verdaderos*"), the control of grammatical and syntactic structures is very good ("*se menciona a si mismo ... al igual que Dalí se pinta*"). There are very few errors in conventions of written language ("*Borges y Dalí los dos utilizan*").

##### Sample: 2B

##### Content Score: 2

This response compares the theme of *la dualidad del ser* in *Borges y yo* and in the painting *Dalí a espaldas pintando a Gala*. It identifies two competing identities within the text—Borges, the author, and Borges, the literary creation ("*el no sabe si en realidad el es Borges o solo una creación que Borges controla*")—and compares them to Dalí, the painter, and Dalí, the visual representation of a painter depicted in the painting. However, description outweighs comparison ("*Hablando del tema de la dualidad y metaficción en*").

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## Question 2 (continued)

*la obra se muestra al hombre que lucha por saber si es una persona real y un cuento*"; "en la pintura de Dalí

...  
*se pinta a sí mismo pintando a otra persona. Con esto se demuestra la dualidad y metaficción pues hay un Dalí pintando adentro del cuadro y otro Dalí pintando el mismísimo cuadro*). The response also relates the theme of *la dualidad del ser* in the text and the artwork to metafiction, but description of the elements in both works outweighs comparison ("*Ambas, la obra y la pintura muestra a un individuo siendo creado por alguien mas que en realidad son ellos mismos, los autores, quienes son los creadores de otro 'yo'*"; "*La pintura de Dalí pinta al 'yo' pintando a otra persona*"). The commentary supports the response with evidence from both works, but some evidence is unclear ("*se podría argüir que en realidad no fue Dalí quien se pinto a sí mismo sino otra persona*") or repetitive ("*es el mismo Borges y el no sabe si en realidad el es Borges o solo una creación que Borges controla a su placer*"; "*Borges crea un 'yo' que piensa ser controlado por el mismo Borges*"). Had the comparison been more explicit and had it been supported with more relevant examples, it would have earned a higher score.

### Language Score: 2

The response demonstrates language usage appropriate to the task; the reader understands the response, although the student's use of language is somewhat limited and repetitive. The vocabulary is appropriate to the topic and works being discussed ("*Esto se ve igualmente en la pintura de Dalí*"; "*se pinta a sí mismo pintando*"; "*se demuestra la dualidad*"), but limits the student's ability to present relevant ideas ("*La obra de Borges habla de como una identidad es siendo controlada por Borges*"; "*si es una persona real y un cuento*"). The control of grammatical and syntactic structures is adequate. There are some errors in verb use ("*es siendo*"; "*Ambas, la obra y la pintura muestra*"), but they do not detract from overall understanding of the response. There are errors in conventions of written language, including spelling ("*por que*"), missing accents ("*el no sabe*"; "*mismísimo*"; "*alguien mas*"; "*no saber quien*"; "*se podría argüir*"; "*se pinto a sí mismo*"), and punctuation ("*se demuestra la dualidad y metaficción pues hay un Dalí pintando adentro del cuadro y otro Dalí*"), but they do not impede communication.

### Sample: 2C

#### Content Score: 1

This response attempts to compare the theme of *la dualidad del ser* in *Borges y yo* and in the painting, *Dalí a espaldas pintando a Gala*, but the commentary is relatively superficial ("*el autor expresa los similares entre Borges y él*"; "*en la pintura, la artista pinta un visual que representa los similares entre los dos figuras*"; "*Así que los dos son dependiente como en la pintura la artista necesita la mujer y su reflexión para pintar*"). The response also provides limited evidence for the technique of metafiction in both works, alluding to the technique without using the term ("*las dos obras establecer un conexión entre las protagonistas de sus propias obras*"). Because the response does not relate the theme to metafiction, it would have to be effective to earn a 2. The treatment of the theme is weak and not explicit and therefore cannot be viewed as effective ("*el autor trata de descubrir lo que Borges y él siente y lo que ellos les gustan*"). If the response had been more effective in its treatment of the theme of *la dualidad del ser* and related the technique of metafiction to the theme in both works, it would have earned a higher score.

### Language Score: 1

This response demonstrates language usage that is inappropriate to the task, inaccurate, and insufficient; the reader struggles to create an understanding of the comparison. The vocabulary is insufficient; errors render comprehension difficult ("*expresa los similares*"; "*pinta un visual que representa los similares*"; "*el pintador*"; "*las dos obras establecer un conexión entre las protagonistas de sus propias obras*"; "*son*

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**Question 2 (continued)**

*dependiente cómo en la pintura la artista necesita la mujer y su reflexión para pintar*). The control of grammatical and syntactic structures is inadequate (*los dos figuras*; *los mismos expresiones*; *un conexión entre las protagonistas*); errors in verb forms, word order, and formation are frequent and impede comprehension (*lo que ellos les gustan*; *las dos obras establecer*; *los dos son dependiente*). There are some errors in conventions of written language, including spelling (*reflecciones*; *connection*; *reflección*) and accents (*también*; *estan mirando*; *describe que el vive*), but they do not impede communication.