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# AP<sup>®</sup> Spanish Literature and Culture

## Sample Student Responses and Scoring Commentary

### Inside:

#### Free-Response Question 2

- ✓ Scoring Guidelines
- ✓ Student Samples
- ✓ Scoring Commentary

**Question 2: Short Answer—Text and Art Comparison**

**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 attempts to compare the theme in the works and/or attempts to relate the theme to the specified period, movement, literary genre, or technique; description outweighs comparison; irrelevant comments may predominate.</p> <ul style="list-style-type: none"> <li>Attempts to compare the theme in the works, yet the response is incomplete or insufficient.</li> <li>Attempts to relate the theme of the text and artwork to the specified period, movement, literary genre, or technique, yet the response is incomplete or insufficient.</li> <li>Does not provide supporting evidence from both works.</li> </ul> <p><b>Scoring note:</b> A response that discusses the theme only in the text or the artwork, or a response that only discusses the specified period, movement, literary genre, or technique cannot receive a score higher than 1.</p>	<p>The response compares the theme in the works and relates the theme to the specified period, movement, literary genre, or technique; description outweighs comparison.</p> <ul style="list-style-type: none"> <li>Compares the theme in the works, but description of the elements of both works outweighs comparison.</li> <li>Relates the theme of the text and artwork to the specified period, movement, literary genre, or technique, but the connection among these elements may not be clear.</li> <li>Supports response with evidence from both texts, but evidence may not be clear or relevant.</li> </ul> <p><b>Scoring note:</b> If the response does not relate the theme to the specified period, movement, literary genre, or technique, the comparison of the theme between the text and the artwork must be effective to earn a score of 2.</p>	<p>The response effectively compares the theme in the works and relates the theme of the text and the artwork to the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> <li>Effectively compares the theme in the works.</li> <li>Effectively relates the theme of the text and artwork to the specified period, movement, literary genre, or technique.</li> <li>Supports response with relevant evidence from both works.</li> </ul>
<p><b>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.</b>  A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.</p>		
<p><b>NR (No Response)—Page is blank.</b>  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"> <li>Vocabulary is insufficient or inappropriate to the topics or works being discussed; errors render comprehension difficult.</li> <li>Control of grammatical and syntactic structures is inadequate; errors in verb tenses, mood, word order, or word formation are frequent and impede comprehension.</li> <li>There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede communication.</li> </ul>	<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"> <li>Vocabulary is appropriate to the topics or works being discussed but may limit the student's ability to present relevant ideas.</li> <li>Control of grammatical and syntactic structures is adequate, but there are some errors; occasional errors in the use of verb tenses, mood, word order, or word formation do not detract from overall understanding.</li> <li>There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede communication.</li> </ul>	<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"> <li>Vocabulary is varied and appropriate to the topic or works being discussed.</li> <li>Control of grammatical and syntactic structures is very good in spite of a few errors; use of verb tenses, mood, word order, and word formation are generally accurate.</li> <li>There are very few errors in conventions of written language (e.g., spelling, accent marks, punctuation).</li> </ul>
<p><b>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.</b>  A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.</p>		
<p><b>NR (No Response)—Page is blank.</b>  A response that receives a NR in content must also receive a NR in language.</p>		

Question 2 included a fragment of the anonymous ballad, “**Romance del rey moro que perdió Alhama**,” which forms part of the required course reading list, and the *Miniatura representando corte musulmana*, from the *libro de Cantigas de Santa María*. Students were asked to write a short response **comparing la representación de las sociedades en contacto** in these two works in relation to **la época medieval**.

Scoring Notes: Content	
Below are some of the acceptable ways responses address the comparison of the theme in both works in relation to the specified period. This list is not exhaustive.	
<p><b>Examples of <i>la representación de las sociedades en contacto</i> in the literary text (“Romance del rey moro que perdió Alhama”):</b></p> <ul style="list-style-type: none"> <li>• Discussion of the contact/battle between Christian and Muslim kingdoms during the Christian reconquest (specifically the 1482 Battle of Alhama and the allusion to the surrender of Granada in 1492)</li> <li>• The references to different political and social divisions and views and actions of the violent and out-of-touch king (royal family or leadership) and those of the religious society expressed by the religious leader (“<i>alfaqui</i>”) and those of the people expressed by the older wise man as well as the perspective of the poetic voice that acknowledges the brave quality “<i>braveza</i>” of the Christian soldiers</li> <li>• The pejorative reference to the Muslim king’s tolerance of religious <i>conversión</i> (specifically Christians, in this case, who convert to Islam, “<i>los tornadizos</i>”)</li> <li>• The use of certain symbols (e.g., “<i>Descabalgá de una mula</i>”) to emphasize negative representation of the Muslim king, thus indicating Christian authorship and point of view</li> <li>• The absence of women in the Romance suggests the presence of a patriarchal society and social divide or limited contact between men and women</li> <li>• The written ballad’s manifestation of contact between early and late medieval Spanish societies and late medieval society’s borrowing and reworking of an earlier oral tradition and songs</li> <li>• The use of toponyms (place names) and Spanish words borrowed from Arabic</li> <li>• Evidence of cross-cultural contact and the sharing or intertwining of the rich cultural heritage from earlier societies evident in the classical allusion to the Greco-Roman God of War, “<i>Marte</i>”</li> </ul>	<p><b>Examples of <i>la representación de las sociedades en contacto</i> in the work of art (<i>Miniatura representando corte musulmana</i>):</b></p> <ul style="list-style-type: none"> <li>• Muslim court (reference below), visible in the turbans and robes, multilobed and horseshoe arches, and fabric-covered cushions</li> <li>• The architecture contains characteristics of Islamic architecture in medieval Spain</li> <li>• The inclusion of a miniature with a depiction of the Muslim court in a collection of songs dedicated to or celebrating the Virgin Mary’s miracles reflects the multireligious and multicultural reality and hybridity of Medieval Spain</li> <li>• Peaceful meeting/deliberations</li> <li>• The absence of women in the court deliberations suggests the presence of a patriarchal society and social divide or limited contact between men and women</li> <li>• The contrasting headwear and physical postures amongst the king with his pointing/directional hand gesture and those present in the court—a group of seemingly reverential listeners, dressed in a similar fashion as the king, and the two people behind them, perhaps attendants or members of a separate social or religious group</li> </ul> <p>*Miniature comes from Panel 181 in the <i>Cantigas de Santa María</i> (produced and compiled by the Christian king, Alfonso X, the Wise, in the 13<sup>th</sup> century). The complete panel depicts a miracle in which the Virgin Mary protects the King of Marrakesh when his army holds up her banner and goes to battle accompanied by Christians carrying crosses. The enemy army of the Sultan of Fez, Yusuf, enemy of Alfonso X, is defeated and flees.</p>

**Social-cultural context (The Middle Ages):**

- Historical reference to the Battle of Alhama in 1482 and the years surrounding the end of the Christian Reconquest of most of the Iberian Peninsula from the Muslim leaders following a period of nearly 800 years of coexistence and Muslim rule, especially in Andalucía
- As evident in the reference to the ornate silver instruments “*añafiles de plata*” in the ballad and in the ornate architecture—multilobed arches, horseshoe arch entrance, elaborate palace fortress, elegant robes and fabric cushions, and attendants of the members of the Muslim court, the Islamic culture in Spain was rich, sophisticated, and advanced
- As evident in the Arabic words and toponyms (place names—“*Zacatín*,” “*Alhama*=baths,” “*Alhambra*”) in the ballad, although the Christians were now fighting, the Muslim and Christians coexisted for many years, and the Muslim culture influenced the Spanish language and culture in many positive ways
- The ballad reflects late Medieval Spain’s growing religious intolerance (the Inquisition), concern about religious “purity,” and fear of religious conversion voiced in the criticism of the Muslim king’s tolerance of the religious converts from Cordoba (“*los tornadizos*”)
- The absence of women in the war scenario of the poem and the court deliberations in the miniature suggests the presence of a patriarchal society and social divide or limited contact between men and women in these areas of society and culture reserved for men
- Visible presence of Christians and Muslims in the Iberian Peninsula along with their cultural products (architecture; court; ballads) and practices (court gathering)

**Comparison—Similarities**

- The text and art contain visible representations of the rich Islamic artistic culture and aesthetic “*añafiles de plata*” in the poem and “*arcos lobulados*” and “*arco de herradura*” in the Miniature; reference to Islamic architecture in Granada (*Puerta de Elvira, la Alhambra*)
- The representation of Islamic culture in the artwork and in the text interestingly appears in works compiled or most likely produced and disseminated by Christians
- The poem is anonymous, but the reference to Brave Christians and to the God of War, Mars, certainly suggests a Christian perspective or contact between the Christian and Muslim societies of the time and earlier societies, and the Cantigas were compiled by the Christian King, *Alfonso X, El Sabio*. The presence of the horseshoe arch reveals similar cross-cultural contact between Muslims and Christians of the time and earlier Visigothic and Byzantine architecture
- Both the text and artwork represent what appears to be a patriarchal society (all the leaders are men)

**Comparison—Differences:**

- The poem presents and is critical of the image of a lazy and violent Islamic king, while the artwork presents a wise (bearded), peaceful, thoughtful king meeting with members of his kingdom
- The poem contains multiple narrative voices and perspectives as well as references to both Christians and Muslims, while the artwork focuses primarily on the Muslim court and society
- The poem displays a dominant or victorious Christian society while a Muslim king presides over the court in the artwork

● 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.

~~La relación~~ El tema de las sociedades en contacto es representada con las mismas ~~culturas~~ sociedades, los españoles y los musulmanes, pero en diferentes circunstancias en el "Romance del rey moro que perdió a Alhama", y en la pintura representando la corte musulmana que pertenece al libro "cantigas de santa maría." Ambas obras están basadas en la época medieval en España, cuando los Moros controlaban a la península Ibérica. En el romance, los moros están a punto de perder a Alhama a los Cristianos. ~~La~~ La frase en el romance que dice "que cristianos de braveza - ya nos han ganado Alhama" revela que ~~este~~ fue escrito por cristianos después de la reconquista, cuando ya los españoles han salido victoriosos de la guerra. La pintura nos da una perspectiva ~~mas~~ diferente de estas dos sociedades en contacto. Los ~~moro~~ musulmanes parecen estar rezando, pero lo interesante es el paisaje que los rodea. La infraestructura caracteriza aquella de la mezcla entre la musulmana y la española. La pintura, en contraste con el romance, demuestra ~~una~~ un tiempo más pacífico de la estadia de los moros en la Península Ibérica.

Page 3

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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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Question 3

Question 4



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

Ambas obras de "Romance del rey moro que perdio Alhama" y "Cantigas de Santa Maria" destacan características de la edad media con relacion a las sociedades en contacto. ~~Estos temas~~ Temas como la assimilacion y el imperialismo se ven reflejados en maneras similares en estas obras. ~~Estos temas~~ <sup>Estos temas</sup> tomaban ~~una~~ una grande parte en la epoca medieval, ~~la~~ <sup>cual</sup> ~~era~~ era en tiempo crucial en la historia con la expansion del imperialismo, ~~que resalto en~~ <sup>que resalto en</sup> la assimilacion de varias culturas y religiones. En la perdida de Alhama cuando se dice, "que cristianos de braveza - ya no han ganado Alhama," discuten la guerra entre los moros y los cristianos entre la ciudad de Alhama. Esta idea se ve representada similarmente en el imagen, donde se depicts un palacio musulmano y lo que parece ser unos cristianos rogandole al rey moro. Esto subraya la assimilacion de culturas durante el imperialismo.

Page 3

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Question 1

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Question 3

Question 4



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

En la poema escogido, habla sobre el conquista de un rey. En relacion al la tema de las sociedades en contacto se puede intefir que reflecta como poder puede corrupter una persona y el efecto de la batalla tiene en sociedades. Sin embargo, las dos obras tienen en comun la idea de personas sigiendo una persona. Ademaz, la diferencia es que la ciudad en la pintura esta completo en diferencia del poema que callo la ciudad.

Page 3

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## Question 2

### Text and Art Comparison

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

#### Overview

Text and Art Comparison is a short response question (not a fully developed essay) that requires students to compare a text or an excerpt of a text from the required reading list to a work of art (e.g., a painting, photograph, sculpture, or drawing) related by theme to the text. The response requires that students compare how a particular theme is represented in both the literary text and the image in relation to a specified period, movement, literary genre, or technique and to support their responses with relevant examples from both works. This year’s exam included a fragment from the poem “Romance del rey moro que perdió Alhama,” an anonymous composition included in *El romancero viejo* (siglo XV), and the artwork *Miniatura representando corte musulmana*, included in *Cantigas de Santa María* by Alfonso X el Sabio (siglo XIII). Students were asked to write a short response comparing the representation of societies in contact (*las sociedades en contacto*) in these two works in relation to the Middle Ages in Spain (*la España de la época medieval*). The students were asked to write their short response in Spanish to demonstrate their proficiency in Presentational Writing in the target language.

#### Sample: 2A

##### Content Score: 3

The response effectively compares the theme of societies in contact (*las sociedades en contacto*) in the works and relates the theme of the text and the artwork to the medieval period (*la época medieval*). The response effectively compares the theme in the two works (“*El tema de las sociedades es representada con las mismas sociedades, los españoles y los musulmanes, pero en diferentes circunstancias en el ‘Romance’ [...] y en la pintura*”; “*La pintura nos da una perspectiva diferente de estas dos sociedades en contacto*”; “*La infraestructura caracteriza aquella de la mezcla entre la musulmana y la española*”). The response also effectively relates the theme of the text and artwork to the medieval period (“*En el romance, los moros están a punto de perder Alhama a los cristianos*”; “*Ambas obras están basadas en la época medieval en España, cuando los Moros controlaban a la península Ibérica*”). The response is supported with relevant evidence from both works (“*‘que cristianos de braveza-ya nos han ganado a Alhama’ [nos] revela que fue escrito por cristianos después de la reconquista*”; “*La pintura, en contraste con el romance, demuestra un tiempo más pacífico de la estadía de los moros*”).

##### Language Score: 3

Language usage is appropriate to the task, generally accurate, and varied; the use of language supports the reader’s understanding of the response. Vocabulary is varied and appropriate to the topic or works being discussed (“*musulmanes*”; “*cristianos*”; “*victoriosos*”; “*infraestructura*”; “*están a punto de perder*”; “*pacífico*”; “*estadía*”). Control of grammatical and syntactic structures is very good in spite of a few errors (“*El tema de las sociedades en contacto es representada*”; “*controlaban a la península Ibérica*”; “*perder Alhama a los cristianos*”); use of verb tenses, mood, word order, and word formation are generally accurate (“*con las mismas sociedades*”; “*cuando los Moros controlaban*”; “*pero lo interesante es el paisaje que los rodea*”). With the exception of an error in capitalization (“*Moros*”), there are very few errors in conventions of written language, including spelling, accent marks, and punctuation.

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

The response compares the theme of societies in contact (*las sociedades en contacto*) in the works, although description of the elements of both works outweighs comparison (“*Ambas obras [...] destacan características de la edad media con relacion a las sociedades en contacto*”; “*Temas como la assimilacion y el imperialismo se ven reflejados en maneras similares en estas obras*”). It relates the theme of the text and artwork to the medieval period (*la época medieval*), but the connection among these elements may not be clear (“*Estos temas tomaban una grande parte en la epoca medieval*”; “*cual era en tiempo crucial en la historia con la expansion del imperialismo, que resulto en la assimilacion de varias culturas y religiones*”). The response is supported with evidence from both texts, but the examples may not be clear or relevant (“*en el imagen, donde se depicta un palacio musulmano y lo que parece ser unos cristianos rogandole al rey moro*”; “*Esto subraya la assimilacion de culturas durante el imperialismo*”). If the response had compared the theme in the works more effectively, made clearer the connection between the works and the specified period, and provided relevant evidence, it would have received a higher score.

**Language Score: 2**

Language usage is appropriate to the task and sometimes accurate; although the use of language is somewhat limited, it supports the reader’s understanding of the response. Vocabulary is appropriate to the topics and works being discussed but limits the student’s ability to present relevant ideas (“*la expansion del imperialismo que resulto en la assimilacion*”; “*era en tiempo crucial*”; “*similarmente*”; “*se depicta*”). Control of grammatical and syntactic structures is adequate (“*Temas [...] se ven reflejados*”; “*Esta idea se ve representada*”); although there are some occasional errors in the use of verb tenses, mood, word order, or word formation, they do not detract from overall understanding (“*una grande parte*”; “*en la epoca medieval, cual era*”; “*entre la cuidad de Alhama*”; “*el imagen*”; “*musulmano*”). There are some errors in conventions of written language, including spelling (“*assimilacion*”; “*cuidad*”) and missing accent marks (“*perdio*”; “*caracteristicas*”; “*assimilacion*”; “*perdida*”; “*rogandole*”).

**Sample: 2C****Content Score: 1**

The response attempts to compare the theme of societies in contact (*las sociedades en contacto*), yet it is incomplete and insufficient (“*En relacion al la tema de sociedades en contacto se puede interfir que reflecta como poder puede corrupter una persona*”). While it attempts to relate the theme of the text and the artwork to the medieval period, the response is incomplete and insufficient (“*Sin embargo, las dos obras tienen en comun la idea de personas sigiendo una persona*”). While there is an attempt to provide supporting evidence that is relevant to the theme, examples are unclear and insufficient (“*Ademas, la diferencia es que la ciudad en la pintura esta completo en diferencia del poema que callo la ciudad*”). This response would have received a higher score if the student had compared the theme in both works, related the theme of the text and artwork to the specified period, and supported the response with relevant evidence from both works.

## Question 2 (continued)

### Language Score: 1

Language usage is inappropriate to the task, inaccurate, and insufficient; the use of language impedes the reader's understanding of the response. Vocabulary is insufficient or inappropriate to the topics and works being discussed; errors render comprehension difficult (*"conquesta"; "interfir"; "reflecta"; "corrupter"; "que callo la ciudad"*). Control of grammatical and syntactic structures is inadequate (*"en diferencia del poema que callo la ciudad"*); errors in verb tenses, mood, word order, or word formation are frequent and impede comprehension (*"la poema"; "la pintura esta completo"*). There are frequent errors in conventions of written language, including spelling (*"escojido"; "sigiendo"*) and missing accents (*"relacion"; "comun"; "esta"*). There is no evidence of paragraphing.