

2022



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

## Scoring Guidelines

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**Question 1: Short Answer—Text Explanation**

**6 points**

**General Scoring Note**

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

## Scoring Criteria: Content

1	2	3
<p><b>The response incorrectly identifies the author and/or the period; response does not successfully explain the development of the theme in the text; description and narration outweigh explanation; irrelevant comments may predominate.</b></p> <ul style="list-style-type: none"> <li>• Does not correctly identify the author and/or the period.</li> <li>• Attempts to explain the development of the theme in the text.</li> <li>• Does not adequately support response with textual evidence.</li> </ul>	<p><b>The response correctly identifies either the author or the period and explains the development of the theme in the text; description and narration are present but do not outweigh explanation.</b></p> <ul style="list-style-type: none"> <li>• Identifies either the author or the period correctly.</li> <li>• Explains the development of the theme in the text.</li> <li>• Supports response with evidence from the text, but evidence may not be clear or relevant.</li> </ul>	<p><b>The response correctly identifies the author and the period and effectively explains the development of the theme in the text.</b></p> <ul style="list-style-type: none"> <li>• Identifies the author and the period correctly.</li> <li>• Effectively explains the development of the theme in the text.</li> <li>• Supports response with relevant evidence from the text.</li> </ul>
<p><b>Scoring note:</b> A response that correctly identifies the author and/or the period but does not explain the development of the theme in the text cannot earn a score higher than 1.</p>	<p><b>Scoring note:</b> A response that fails to correctly identify both the author and the period must have a good explanation of the development of the theme in the text in order to earn a score of 2.</p>	
<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></p>		
<p>A response that merely restates part or all of the prompt and/or stimulus receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.</p>		
<p><b>NR (No Response)—Page is blank.</b></p>		
<p>A response that receives a NR in content must also receive a NR in language.</p>		

## Scoring Criteria: Language

1	2	3
<p><b>Language usage is inappropriate to the task, inaccurate, or insufficient; the student’s use of language impedes the reader’s understanding of the response.</b></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><b>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.</b></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><b>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.</b></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>

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

A response that merely restates part or all of the prompt and/or stimulus receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

**NR (No Response)—Page is blank.**

A response that receives a NR in content must also receive a NR in language.

Question 1 included a fragment of “**Mi caballo mago,**” by Sabine Ulibarrí, which is part of the required course reading list. Students were asked to write a short response in which they **identify both the author and the period** and explain the development of **the theme of la relación entre el tiempo y el espacio in the text.**

<b>Scoring Notes: Content</b>		
Below are some of the acceptable ways responses identify author and period and address the theme in the text. This list is not exhaustive.		
<p><b>Author:</b></p> <ul style="list-style-type: none"> <li>• Sabine Ulibarrí</li> <li>• Ulibarrí</li> </ul>	<p><b>Period:</b></p> <ul style="list-style-type: none"> <li>• 1964</li> <li>• Siglo XX</li> <li>• Segunda mitad del siglo XX</li> <li>• Medios del siglo XX</li> <li>• Inicios de la literatura chicana del siglo XX</li> <li>• Época del Boom</li> <li>• Los 60's</li> <li>• Época o periodo del realismo mágico</li> </ul>	<p><b>Theme:</b></p> <ul style="list-style-type: none"> <li>• Rural landscape in New Mexico, an almost bucolic setting that captures a glimpse of the past and a disappearing way of life (stories around the campfire; “<i>ya la vida no volverá a ser lo que antes fue</i>”)</li> <li>• Short, atemporal, impressionistic, pictorial scenes convey the setting and emotional landscape (“<i>Los bosque verdes, frescos y alegres.</i>”; “<i>Las reses lentas, gordas y luminosas en la sombra y el sol de agosto.</i>”)</li> <li>• Elliptical, atemporal phrases without verbs and the poetic prose with its metaphoric language and sensory images place the action outside of time (“<i>Pleno el verano.</i>”; “<i>Silencio orgánico y denso.</i>”; “<i>Hecho estatua, hecho estampa.</i>”; “<i>Cola viva y ondulante, desafío movedizo.</i>”; “<i>La eternidad momentánea.</i>”), creating a mythical, legendary tale that blends daily life and reality with historical tales, myth, imagination, and heroic actions</li> <li>• The narrative focus transports the reader to the magical transitional world (“<i>mago</i>”; “<i>Mago</i>”) and time between adolescence and adult- or manhood (“<i>compañeros</i>”; “<i>varonil</i>”), a time filled with powerful imagination and emotions</li> <li>• Short phrases with present tense verbs place the reader within the action and emotional state of both the protagonist and the magical horse (“<i>Sigo insensible</i>”; “<i>Luego mis ojos aciertan</i>”)</li> <li>• Personification and the attribution of human emotions to nature (pathetic fallacy) convey the subjective experience of the protagonist and his surroundings as the woods, the breeze, and entire planet stop breathing and go motionless upon the protagonist’s sighting and encounter with the magical horse</li> <li>• Juxtaposition of the physical world and reality of “<i>Tierra Amarilla</i>” (“<i>la tierra del sudor</i>”) with the idealized, oneiric world of the boy living in his own time and space (“<i>mundo del sueño</i>”) captured in the use and repetition of words like “<i>ideal</i>”; “<i>sueño</i>”; “<i>ilusión</i>”</li> <li>• Subjective view of time and place (“<i>El momento es eterno. La eternidad momentánea. Ya no está, pero siempre estará.</i>”)</li> <li>• Time measured in relation to daily activities, chores, and biological necessities (“<i>Era hora ya de acercarse a la majada, al buen pan y al rancho del rodeo</i>”)</li> </ul>

**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><b>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.</b></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><b>The response compares the theme in the works and relates the theme to the specified period, movement, literary genre, or technique; description outweighs comparison.</b></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><b>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.</b></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><b>Language usage is inappropriate to the task, inaccurate, or insufficient; the student’s use of language impedes the reader’s understanding of the response.</b></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><b>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.</b></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><b>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.</b></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	
<p>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>	
<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

**Question 3: Essay—Analysis of Single Text**

**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.

Scoring Criteria: Content				
1	2	3	4	5
<p><b>The essay is inaccurate and insufficient; there is no attempt to analyze how the text represents the specified period, movement, literary genre, or technique and the given cultural context; irrelevant comments predominate.</b></p> <ul style="list-style-type: none"> <li>• Demonstrates lack of understanding of characteristics of the text that represent the specified period, movement, literary genre, or technique.</li> <li>• Demonstrates lack of understanding of the text, or cultural products, practices, or perspectives of the given cultural context found in the text.</li> <li>• May not identify rhetorical, stylistic, or structural features in the text.</li> </ul>	<p><b>The essay shows little ability to analyze how the text represents the specified period, movement, literary genre, or technique and the given cultural context; summary and paraphrasing predominate.</b></p> <ul style="list-style-type: none"> <li>• Identifies characteristics of the text that represent the specified period, movement, literary genre, or technique, but they may not be clear or relevant.</li> <li>• Identifies cultural products, practices, or perspectives of the given cultural context found in the text, but they may not be clear or relevant.</li> <li>• Identifies rhetorical, stylistic, or structural features in the text, but they may not be relevant.</li> </ul>	<p><b>The essay attempts to analyze how the text represents the specified period, movement, literary genre, or technique and the given cultural context; however, description and narration outweigh analysis.</b></p> <ul style="list-style-type: none"> <li>• Describes characteristics of the text that represent the specified period, movement, literary genre, or technique.</li> <li>• Describes cultural products, practices, or perspectives of the given cultural context found in the text.</li> <li>• Describes some rhetorical, stylistic, or structural features in the text.</li> </ul>	<p><b>The essay analyzes how the text represents both the specified period, movement, literary genre, or technique and the given cultural context; description and narration are present but do not outweigh analysis.</b></p> <ul style="list-style-type: none"> <li>• Explains how characteristics of the text represent the specified period, movement, literary genre, or technique.</li> <li>• Explains how cultural products, practices, or perspectives found in the text relate to the given cultural context.</li> <li>• Discusses rhetorical, stylistic, or structural features in the text.</li> </ul>	<p><b>The essay clearly analyzes how the text represents both the specified period, movement, literary genre, or technique and the given cultural context.</b></p> <ul style="list-style-type: none"> <li>• Analyzes how characteristics of the text represent the specified period, movement, literary genre, or technique.</li> <li>• Analyzes how cultural products, practices, or perspectives found in the text relate to the given cultural context.</li> <li>• Effectively discusses a variety of rhetorical, stylistic, or structural features in the text.</li> </ul>

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|--|---|--|---|--|
| <ul style="list-style-type: none"><li>• Does not state a purpose, show evidence of organization, or offer a progression of ideas.</li></ul>                          | <ul style="list-style-type: none"><li>• May not clearly state a purpose or be organized around a central idea or argument; progression of ideas may not be logical.</li></ul>           | <ul style="list-style-type: none"><li>• Includes a statement of purpose, evidence of organization (a stated topic, an introduction, a conclusion), and a logical progression of ideas.</li></ul> | <ul style="list-style-type: none"><li>• Includes an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas.</li></ul> | <ul style="list-style-type: none"><li>• Includes an explicit statement of purpose (thesis), a coherent structure, and a cohesive and logical progression of ideas in a well-developed essay.</li></ul> |
| <ul style="list-style-type: none"><li>• May consist entirely of summary or paraphrasing of the text without examples relevant to the argument or question.</li></ul> | <ul style="list-style-type: none"><li>• Presents main points and some details; describes basic elements of the text but may do so without examples or supporting an argument.</li></ul> | <ul style="list-style-type: none"><li>• Elaborates on main points and supports observations with examples; however, the examples may not always be clear and relevant.</li></ul>                 | <ul style="list-style-type: none"><li>• Supports analysis with appropriate textual examples.</li></ul>  | <ul style="list-style-type: none"><li>• Supports analysis by integrating specific, well-chosen textual examples throughout the essay.</li></ul>  |
| <ul style="list-style-type: none"><li>• Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.</li></ul>       | <ul style="list-style-type: none"><li>• Contains some errors of interpretation that occasionally detract from the overall quality of the essay.<br/><b>See note A</b></li></ul>         | <ul style="list-style-type: none"><li>• Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.<br/><b>See notes B, C, and D</b></li></ul>      |   |  |

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**0 (zero) The 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 stimulus 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.

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**Decision Rules and Scoring Notes**

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- A.** An essay that treats only the specified period, movement, literary genre, or technique or the given cultural context without mentioning the rhetorical, stylistic, or structural features cannot receive a score higher than 2.
  - B.** If the essay has a significantly unbalanced focus on either the specified period, movement, literary genre, or technique or the given cultural context and discusses rhetorical, stylistic, or structural features, the analysis must be good to earn a score of 3.
  - C.** If the essay has a balanced focus on both the specified period, movement, literary genre, or technique and the given cultural context but does not discuss rhetorical, stylistic, or structural features, the analysis must be good to earn a score of 3.
  - D.** If the essay focuses only on either the specified period, movement, literary genre, or technique or the given cultural context and discusses rhetorical, stylistic, or structural features, the analysis of either the specified period, movement, literary genre, or technique or the given cultural context and the discussion of the rhetorical, stylistic, or structural features must be good to earn a score of 3.
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Scoring Criteria: Language				
1	2	3	4	5
<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 text(s) being discussed; errors render comprehension difficult.</li> <li>• Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehension frequently.</li> </ul>	<p>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.</p> <ul style="list-style-type: none"> <li>• Vocabulary may be inappropriate to the text(s) being discussed and forces the reader to supply inferences.</li> <li>• 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.</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 text(s) being discussed but may limit the student's ability to present some relevant ideas.</li> <li>• 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 sometimes accurate.</li> </ul>	<p>Language usage is appropriate to the task and generally accurate; the student's use of language is clear in spite of occasional errors that do not affect the reader's understanding of the response.</p> <ul style="list-style-type: none"> <li>• Vocabulary is appropriate to the text(s) being discussed and presents main ideas and some supporting details.</li> <li>• 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 generally accurate.</li> </ul>	<p>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.</p> <ul style="list-style-type: none"> <li>• Vocabulary is varied and appropriate to the text(s) being discussed, presents main ideas and supporting details, and communicates some nuances of meaning.</li> <li>• 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; use of cohesive devices and transitional elements or both is appropriate to guide understanding.</li> </ul>

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- 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.
- 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.
- 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.
- 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.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate; paragraphing shows grouping and progression of ideas.

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

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Question 3 requires that the response accomplishes several tasks: analyze how the text, which is part of the required course reading list, represents **the characteristics of El Boom**; analyze how the text represents the (socio) cultural context of **rural Mexico in the 20<sup>th</sup> century**; and include a discussion of **the literary devices of El Boom** that support this analysis. Further, the prompt specifies that the response must include examples from the text and must be written in the form of a brief essay.

Scoring Notes: Content		
<p>Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive, and many examples may support the analysis of the use of literary devices, characteristics of El Boom, and/or the sociocultural context.</p>		
Characteristics of El Boom:	Sociocultural context, rural Mexico in the 20 <sup>th</sup> century:	Literary devices
<ul style="list-style-type: none"> <li>The short story prioritizes and brings attention to a distinct Latin American reality, an alternative vision highlighting less commonly portrayed realities</li> <li>The representation of the place, environment, and people that reflect 20<sup>th</sup>-century socioeconomic divisions, injustice, and marginalization</li> <li>In “No oyes ladrar los perros”, description is left to a minimum, but precise, descriptive details and dialogue evoke a poignant reality, including a sense of:                             <ul style="list-style-type: none"> <li>Place: References to natural setting, strong presence of rural setting</li> <li>Environment: The solitary, isolated, dry, “sparse” physical surroundings, full of obstacles and the close, intimate, relationship or connection of the characters to the place and land</li> <li>People: A focus on interpersonal relationships, family relations</li> </ul> </li> <li>Depicts a social or moral dilemma of the lower classes—drama of trying to save son, who is a criminal</li> </ul>	<ul style="list-style-type: none"> <li>Value of family (respect/support for family/sense of morality)</li> <li>Early 20<sup>th</sup>-century unrest, including the effects of the Mexican Revolution and the Cristero War</li> <li>Portrayal of socioeconomic realities (the rural town, lack of access to medical support and transportation means and infrastructure); dramatic social/economic division and juxtaposition between urban, industrialized world and rural poverty marked by precarious physical existence and father/son relationship (“<i>tambaleante</i>”) within a harsh world filled with physical obstacles (“<i>piedras</i>”) and fatigue--no transportation, no paved roads, no path or road markings (“<i>Me estoy cansando</i>”; “<i>se le doblaban las piernas</i>”); absence of, or limited access to, medical facilities or transportation; human beings dependent on their rudimentary senses of hearing, sight, and touch</li> </ul>	<p>Note: A response that references a literary device without identifying it by name is valid if it is connected to the characteristics of the period/movement/literary genre/technique</p> <ul style="list-style-type: none"> <li>A third-person narrator (an omniscient and objective observer)</li> <li>Sensorial imagery, movement, and flashback characterize the setting and mark the passage of time.</li> <li>Dialogue that reflects family traditions or relations, linguistic register, and colloquialisms of people of the region</li> <li>The use of symbols: The “<i>tambaleante</i>” moonlight reflects the broken relationship of the father and son and their precarious existence; the symbolic title represents the illusive hope and son’s failure to reciprocate the father’s love</li> <li>Use of formal and informal (compassion/affection) voice</li> <li>Paradox—the father recriminates his son yet loves him and attempts to save him</li> <li>Tone—Narration expresses a sense of seriousness and tragedy</li> <li>Begins and, in some ways, ends <i>in medias res</i></li> <li>Simile and Metaphor</li> </ul>

<ul style="list-style-type: none"> <li>• Innovative narrative techniques:             <ul style="list-style-type: none"> <li>• Sensorial, almost oneiric imagery and symbolism (for example: <i>La luna</i>)</li> <li>• Alternative focus on time and space; a non-linear sense of time: references to magical realism; references to the son’s childhood (flashback); the cyclical movement of the moon, accompanying the characters, marking the passing of time, and witnessing their tragic journey</li> <li>• Dialogue that opens the narration <i>in medias res</i></li> <li>• Use of regionalisms that reflect the social context</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Inhospitable, hostile physical world, harsh surroundings, fatigue</li> <li>• Solitary, isolated existence (“<i>no se ve nada</i>”; “<i>no se oye nada</i>”; “<i>una sola sombra</i>”)</li> <li>• Violent society (the son’s and his acquaintance’s crimes and bad behavior—in spite of having someone who has supported him and tried to educate him)</li> <li>• Sense of duty/obligation to family</li> <li>• Register reflects sociocultural context (tú vs. usted)</li> </ul>	<ul style="list-style-type: none"> <li>• Personification: the personified moon(light) marks the cyclical passing of time and accompanies the dramatic action from the beginning until the end of the story</li> <li>• Anaphora/Repetition</li> <li>• Epithet</li> <li>• Hyperbole</li> </ul>
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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.

Scoring Criteria: Content				
1	2	3	4	5
<p><b>The essay is inaccurate and insufficient; there is no attempt to analyze the literary devices or compare the texts; irrelevant comments predominate.</b></p> <ul style="list-style-type: none"> <li>• May identify some rhetorical, stylistic, or structural features in one or both texts but does not explain their relevance to the theme.</li> <li>• Demonstrates lack of understanding of the theme.</li> <li>• Does not state a purpose, show evidence of organization, or offer a progression of ideas.</li> <li>• May consist entirely of plot summary without examples relevant to the theme.</li> </ul>	<p><b>The essay shows little ability to analyze the literary devices or compare the texts; summary and paraphrasing predominate.</b></p> <ul style="list-style-type: none"> <li>• May identify some rhetorical, stylistic, or structural features in one or both texts but may not explain their relevance to the theme.</li> <li>• Describes the presence of the theme in one text, but the description of the theme in the other text is weak.</li> <li>• May not clearly state a purpose or be organized around a central idea or argument; progression of ideas may not be logical.</li> <li>• Presents main points and some details, describes basic elements of texts, but may do so without examples or supporting an argument.</li> </ul>	<p><b>The essay attempts to analyze the literary devices and compare the theme in the texts; however, description and narration outweigh analysis.</b></p> <ul style="list-style-type: none"> <li>• Describes some rhetorical, stylistic, or structural features in both texts and attempts to explain their relevance to the theme.</li> <li>• Describes the presence of the theme in both texts.</li> <li>• Includes a statement of purpose, evidence of organization (a stated topic, an introduction, a conclusion), and a logical progression of ideas.</li> <li>• Elaborates on main points and supports observations with examples; however, the examples may not always be clear and relevant.</li> </ul>	<p><b>The essay analyzes the literary devices and compares the theme in the texts; description and narration are present but do not outweigh analysis.</b></p> <ul style="list-style-type: none"> <li>• Discusses rhetorical, stylistic, or structural features in both texts in relation to the development of the theme.</li> <li>• Explains and compares the presence of the theme in the texts.</li> <li>• Includes an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas.</li> <li>• Supports analysis with appropriate textual examples.</li> </ul>	<p><b>The essay clearly analyzes the literary devices and compares the theme in the texts.</b></p> <ul style="list-style-type: none"> <li>• Effectively analyzes rhetorical, stylistic, or structural features in both texts in relation to the development of the theme.</li> <li>• Analyzes the development of the theme in both texts to support comparative analysis.</li> <li>• Includes an explicit statement of purpose (thesis), a coherent structure, and a cohesive and logical progression of ideas in a well-developed essay.</li> <li>• Supports analysis by integrating specific, well-chosen textual examples throughout the essay.</li> </ul>

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| <ul style="list-style-type: none"><li>• Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.</li></ul> | <ul style="list-style-type: none"><li>• Contains some errors of interpretation that occasionally detract from the overall quality of the essay.</li></ul> <p><b>See note A</b></p> | <ul style="list-style-type: none"><li>• Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.</li></ul> <p><b>See notes B, C, D</b></p> |
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### Decision Rules and Scoring Notes

- A. An essay that treats only one text cannot earn a score higher than 2.
  - B. If the essay has a significantly unbalanced focus on one of the texts, the analysis must be good to merit a 3.
  - C. If the essay does not include literary devices, the comparison of the theme in the texts must be good to merit a 3.
  - D. 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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Scoring Criteria: Language				
1	2	3	4	5
<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 text(s) being discussed; errors render comprehension difficult.</li> <li>• Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehension frequently.</li> </ul>	<p>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.</p> <ul style="list-style-type: none"> <li>• Vocabulary may be inappropriate to the text(s) being discussed and forces the reader to supply inferences.</li> <li>• 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.</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 text(s) being discussed but may limit the student’s ability to present some relevant ideas.</li> <li>• 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 sometimes accurate.</li> </ul>	<p>Language usage is appropriate to the task and generally accurate; the student’s use of language is clear in spite of occasional errors that do not affect the reader’s understanding of the response.</p> <ul style="list-style-type: none"> <li>• Vocabulary is appropriate to the text(s) being discussed and presents main ideas and some supporting details.</li> <li>• 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 generally accurate.</li> </ul>	<p>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.</p> <ul style="list-style-type: none"> <li>• Vocabulary is varied and appropriate to the text(s) being discussed, presents main ideas and supporting details, and communicates some nuances of meaning.</li> <li>• 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; use of cohesive devices and transitional elements or both is appropriate to guide understanding.</li> </ul>

AP® Spanish Literature and Culture 2022 Scoring Guidelines

- 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.
- 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.
- 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.
- 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.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate; paragraphing shows grouping and progression of ideas.

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Question 4 requires that the response accomplishes several tasks: compare explicitly how the theme of **la tradición y la ruptura** is developed in a fragment from “**Dos palabras**” by Isabel Allende, which is on the required course reading list, and a fragment from ***Tristana*** by Benito Pérez Galdós, 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.		
<p><b>Theme in “Dos palabras”:</b></p> <ul style="list-style-type: none"> <li>• The transition from an inhospitable, poor, miserable, nameless, illiterate existence subject to the forces of nature to self-empowerment through determination, educating oneself, and the use of language</li> <li>• The transition from an oral culture to a more modern world with written expression</li> <li>• Feminist rejection of traditional female roles in a patriarchal society through education, self-empowerment, hard work, and determination (refusal to prostitute herself or work as a servant in favor of selling words)</li> <li>• A world in which a woman’s love and determination overcome a normative and historic reality of poverty, violence, and corruption</li> <li>• Belisa takes on and continues the tradition of a troubadour, transmitting news, stories, and information orally from town to town, before transforming herself into the writer of political discourse, discourse that ends up changing the politicians for whom she writes</li> <li>• Belisa brings new life to words, saving them from dictionaries and political discourse for moral, ethical causes</li> </ul>	<p><b>Literary Devices in “Dos palabras”:</b></p> <ul style="list-style-type: none"> <li>• Third-person omniscient narrator</li> <li>• Symbolism—the title and magical words; the journey and transformation of Belisa as a reflection of Latin American history over time [primitive village to civilization and progress; oral to written expression; dictatorships to democracy]; Belisa’s name; the act of naming</li> <li>• Magic Realism (“<i>el poder mágico de las palabras</i>”)</li> <li>• Hyperbole (“<i>que ni siquiera poseía nombres para llamar a sus hijos</i>”)</li> <li>• Dialogue (“<i>Son palabras, niña.</i>”)</li> <li>• Enumeration (“<i>donde algunos años las lluvias se convierten en avalanchas de agua [...], y en otros no cae ni una gota del cielo, el sol se agranda [...] y el mundo se convierte en un desierto.</i>”)</li> <li>• Metaphoric language (“<i>las palabras andan sueltas sin dueño</i>”)</li> </ul>	<p><b>Comparison—Similarities:</b></p> <ul style="list-style-type: none"> <li>• Both texts paint the picture of a woman (female protagonist) who finds herself in unpleasant, challenging circumstances or environment</li> <li>• Both texts reveal the limited professional options available to women</li> <li>• Both texts reveal the challenges faced by women in a patriarchal society</li> <li>• Both texts suggest that limited education or training is provided to women</li> <li>• Both texts present the story through third-person omniscient narrators</li> </ul> <p><b>Comparison—Differences:</b></p> <ul style="list-style-type: none"> <li>• In “Dos palabras,” the female protagonist transcends and triumphs over her challenging circumstances, whereas in <i>Tristana</i>, although the protagonist voices her complaints and desires, in the fragment at hand it is not clear to what extent she has or</li> </ul>
<p><b>Theme in <i>Tristana</i>:</b></p> <ul style="list-style-type: none"> <li>• Expressed yearning for freedom from the limited professions available to women</li> <li>• Expressed desire for freedom from dependency on men (“<i>¿Y de qué vive una mujer no poseyendo rentas?</i>”)</li> </ul>	<p><b>Literary Devices in <i>Tristana</i>:</b></p> <ul style="list-style-type: none"> <li>• Third-person omniscient narrator</li> <li>• Metaphoric language (“<i>encadenarse a otra persona</i>”; “<i>se encuentran unos</i>”)</li> </ul>	



<ul style="list-style-type: none"> <li>• Critique of the constraints placed upon women by the traditional societal concepts of honor</li> <li>• Female questioning of, frustration with, and complaints about the economic inequality and lack of freedom they face in the patriarchal society (“<i>Calcula las puntadas que hay que dar para mantener una casa</i>”)</li> <li>• Questioning and rejection of the institution of marriage (“<i>encadenarse a otra persona por toda la vida es invención del diablo</i>”)</li> </ul>	<p><i>pantalones para todo</i>”; “<i>No volveré por agua a la fuente de la Vicaría</i>”)</p> <ul style="list-style-type: none"> <li>• Dialogue with realistic colloquial phrases and expressions and detailed descriptions of the characters’ inner thoughts</li> <li>• Repetition (“<i>libre</i>”; “<i>Libertad...Libertad</i>”)</li> <li>• Enumeration (“<i>Si nos hiciera médicas, abogadas, siquiera boticaria o escribanas</i>”)</li> <li>• Rhetorical questions (“<i>¿Y de qué vive una mujer no poseyendo rentas?</i>”)</li> <li>• Euphemisms (“<i>no quiero nombrar lo otro. Figúreselo</i>”)</li> </ul>	<p>will act (or be able to act) on these desires</p> <ul style="list-style-type: none"> <li>• Belisa is born into a poor rural family, while Tristana finds herself in a more middle-class, bourgeois existence (“<i>la señorita</i>” chatting with “<i>la criada</i>”)</li> <li>• Belisa refuses to accept or surrender to circumstances, educates herself, and gets ahead, while Tristana laments and expresses her frustration</li> <li>• Belisa controls the patriarchal society, while Tristana feels controlled by it.</li> </ul>
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