

2023



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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>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>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>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>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>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 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> 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 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>                      A response that receives a NR in content must also receive a NR in language.</p>		

Question 1 included a fragment of *El ingenioso hidalgo Don Quijote de la Mancha, Cap. 2* by Miguel de Cervantes Saavedra, 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 justicia in the text**.

Scoring Notes: Content		
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>• Miguel de Cervantes Saavedra</li> <li>• Miguel de Cervantes</li> <li>• Cervantes</li> </ul>	<p><b>Period:</b></p> <ul style="list-style-type: none"> <li>• 1605 y 1615</li> <li>• Siglo XVII/Siglo 17</li> <li>• Principios del siglo XVII/siglo 17</li> <li>• Primera mitad del siglo XVII/siglo 17</li> <li>• El Siglo de Oro</li> <li>• El Barroco</li> <li>• El Renacimiento</li> <li>• Época de Felipe III/3ro</li> </ul>	<p><b>Theme:</b></p> <ul style="list-style-type: none"> <li>• Use of parody in the text criticizes social injustices of Spain during the 16<sup>th</sup> and 17<sup>th</sup> centuries. The text parodies the chivalric novel and reflects the social realities of a decadent economic situation. For example, Don Quijote recalls: <i>“le vino a la memoria que no era armado caballero.”</i></li> <li>• The text parodies the epoch, the governing systems, the authorities, and values that were dominant in that society.</li> <li>• The image of the chivalrous knight (<i>hidalgo caballero</i>) and the humble villager (<i>humilde aldeano</i>) are contrasted through a baroque aesthetic.</li> <li>• Don Quijote fights against everything he considers unjust. The novel parodies the ridiculous fantasies associated with the chivalrous knight not rooted in human reality, but at the same time, Don Quijote’s search for virtue and justice embodies some of the ideals and heroism associated with knighthood. He does not trust the legal system to achieve justice. He must fight alone. For example, his strict moral code is reflected here: <i>“conforme a ley de caballería, no podía ni debía tomar armas con ningún caballero ... hasta que por su esfuerzo la ganase.”</i></li> <li>• Don Quijote’s view of justice is part of the Renaissance’s humanist values. It is unjust for people not to earn things through their own effort: <i>“hasta que por su esfuerzo la ganase.”</i> Justice is worth the sacrifice and fighting for.</li> <li>• Don Quijote attempts to follow his notion of a code of ethics that he has observed amongst chivalrous knights and holds others to the same code of ethics. He fights for justice in a direct, practical manner that is on his terms in accordance with his idealized search for virtue and justice. This includes bravely confronting perpetrated abuses of the powerful, offering to console the afflicted, for example, his willingness to attempt to protect poor Andrés from his master’s abuses regardless of the success or failure of his actions. Meanwhile, Sancho maintains that it is fundamental to respect the law and not let yourself get carried away by impulses.</li> <li>• Personal justice vs. social justice.</li> <li>• Don Quijote wants to improve the world around him; for example, he says that there were <i>“sinrazones que enmendar.”</i> However, he feels the obligation to carry out his</li> </ul>

		<p>mission in a fair manner, showing the connection between personal justice and social justice. He applies the same sense of justice to society as he does to himself.</p> <ul style="list-style-type: none"><li>• As in the case of Andrés, if the hero's actions were not successful, it was not the hero's fault but rather that of a defective society or a world filled with men of poor morals who lied like Andrés's master.</li></ul>
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**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 novel, *San Manuel Bueno, mártir* by Miguel de Unamuno, which forms part of the required course reading list, and the painting *La visita del obispo* by José Gutiérrez Solana. Students were asked to write a short response comparing *la representación del individuo y la comunidad* in these two works in relation to *España a finales del siglo XIX y a principios del siglo XX*.

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 del individuo y la comunidad</i> in the literary text (<i>San Manuel Bueno, mártir</i>):</b></p> <ul style="list-style-type: none"> <li>In the text you can see that the protagonist (Ángela Carballino), who lives in Valverde de Lucerna, is immersed in a microcosm that is very different than and juxtaposed to the city from where Lázaro (Ángela’s brother) has recently returned. He arrives from America and tries to transmit more progressive ideas than the conservative ones that circulated in small towns in Spain during that time and that he initially perceives as backward. For example, he observes: “<i>Le pareció un ejemplo de la oscura teocracia en que él suponía hundida a España. Y empezó a barbotar sin descanso todos los viejos lugares comunes anticlericales y hasta antirreligiosos y progresistas que había traído renovados del Nuevo Mundo.</i>” In contrast, Ángela and her mother embrace and promote the spiritual life of the city that Don Manuel embodies.</li> <li>Lázaro’s initial perspective reflects a polarized view of the world in which the village symbolizes backwardness while the city is the place where the idea of progress exists. For example, Lázaro comments: “<i>Civilización es lo contrario de ruralización; ¡aldeanerías, no!</i>”</li> <li>In the symbolic name of the town—green valley of light—and the admirable actions of San Manuel and his influence on others, Unamuno introduces a more nuanced examination of this conflict between tradition and progress and between conserving a specific historical identity and social modernization, presenting characters who embody multiple perspectives and evolving philosophical and existential approaches to life, examining the value of faith and good deeds manifested in the actions of Don Manuel.</li> </ul>	<p><b>Examples of <i>la representación del individuo y la comunidad</i> in the work of art (<i>La visita del obispo</i>):</b></p> <ul style="list-style-type: none"> <li>In the painting, <i>La visita del obispo</i>, five people are seated in a semicircle around a central figure that is the focus of attention for the viewer. The three people seated on the right are staring at the viewer as well. This establishes a kind of communication or relationship between the people in the painting and the viewer.</li> <li>The bishop’s position as the central figure in the painting is a symbolic representation of the Catholic Church’s power in the group’s community.</li> <li>The way the group is represented in the painting suggests a conservative and traditional environment, as evidenced by their age and manner of dress.</li> <li>In the painting, there is an emphasis on traditional elements, represented by Catholicism and the figure of the bishop as well as by the representation of elements associated with upper-class society, for example clothing, leisure-time activities, furniture, and setting.</li> <li>The light is coming from a spotlight at the top of the picture, out of sight of the viewer and focuses on the bishop, contributing to the feeling of this example of provincial secular customs being frozen in time.</li> <li>The figures are listless, in a darkness marked by shadows, and are not interacting. This reflects conservative, traditional values and elements of Spanish society that present, in the immobility of the figures, a big obstacle to progress.</li> </ul>

**Socio-cultural context (Spain, late 19<sup>th</sup> and early 20<sup>th</sup> centuries):**

- General climate of concern and polarization in Spanish society at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries surrounding a rural society that was in transition.
- Technological and social progress of the city is opposed to the economic stagnation and conservative ideology of rural villages.
- Lázaro’s perspectives reflect both the ideologies and events associated with Spain’s loss of its territories in the War of 1898 and the arrival of the Second Spanish Republic in 1931 that led to the opening of some 10,000 public schools. Then in 1933 new elections led to a conservative Spanish government on the right, which reflected an exacerbating polarization of Spanish society. The election results were largely due to many voters on the left abstaining from voting and much of the women’s vote supporting the conservative Catholic party, CEDA. The conservative side was often labeled “*La España negra*” and was associated with the Catholic church, the clergy, large landowners, and military leaders, as well as an austere, grave, and Catholic country in general.

**Comparison—Similarities:**

- The dark, unhappy image and attitude of the subjects of the painting can be associated with the initial perspective of Lázaro in this text fragment where he alludes to Don Manuel as part of the “*oscura teocracia*,” and with the attitude of uncertainty and existential questioning of the protagonist in *San Manuel Bueno, mártir*.
- Both works highlight conservative ideology through the representation of the Catholic Church, and both works represent a primarily patriarchal society. The stillness and dark tones of the figures in the painting parallels the immobility of the village (“*la oscura teocracia*,” the old, feudal village in the lake) where time seems to stand still, even if conflicts that result from the questioning of traditional values start to surface (like the tolling of the bells of the submerged village).

**Comparison—Differences:**

- In the text, the contrast between progress and tradition may be seen in relationship to age. For example, Lázaro is a young character supporting more modern views, although his views do evolve, embracing Don Manuel’s philosophy, while his mother espouses more traditional values. The artwork shows mostly older/mature characters who seem to fit this model, given that no young characters are included in the group.
- Both works reflect the transitional period of society, seemingly on its way to modernization, but this is less obvious in the painting. For example, in the text, the modern is related to the city and the traditional to the village. The example of children’s education in the text helps to differentiate the perspectives of both places. Lázaro makes a reference to this when he speaks of his sister’s education: “*que no hice que fueras al Colegio para que te pudras luego aquí, entre estos zafios patanes.*”
- In contrast to the text, the society that is represented in the painting does not display the influence of modernization.
- The text manifests the contrast between progress and tradition, with a nuanced vision that slowly develops throughout the novel, while the painting captures a more static, dark view of the period, depicting a hierarchical, patriarchal society dominated by the influence of Catholic tradition and socioeconomic division.
- In the painting, the bishop appears stern, imposing as an authoritative figure, and detached from those around him, while Don Manuel is deeply connected to the people in the village, not afraid to express his vulnerability and his desire to serve his fellow human beings rather than being served by them.

**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.**

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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Question 3 requires that the response accomplishes several tasks: analyze how the text “**Nuestra América**” by José Martí, which is part of the required course reading list, represents **the characteristics of *el Modernismo***; analyze how the text represents the **sociopolitical context of Latin America at the end of the 19<sup>th</sup> century**; and include a discussion of **the literary devices of *el Modernismo*** 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		
Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive.		
Characteristics of <i>El Modernismo</i>	Sociopolitical context of Latin America at the end of the 19 <sup>th</sup> century:	Literary devices:
<ul style="list-style-type: none"> <li>Americanism: Sentiment of solidarity, independence, and political, social, and cultural identity; national elements preferred; representation of effects of colonization and the present dangers of imperialism</li> <li>Rejection of everyday reality and bourgeois materialism</li> <li>Exoticism</li> <li>A formal rigor</li> <li>Criticism of the sociopolitical reality</li> <li>Artistic renovation and search for artistic perfection; search for formal perfection and renovation</li> <li>Rupture with tradition; desire to create new forms of expression that affirm Latin American culture, language, values, and identity</li> <li>References to past civilizations, classical literature, Ancient Greece</li> </ul>	<ul style="list-style-type: none"> <li>A general criticism of the government, especially how those who govern do so without truly knowing or understanding the people they govern (“<i>Conocer el país, y gobernarlo conforme al conocimiento es el único modo de librarlo de tiranías.</i>”)</li> <li>The economic impact of the loss of Spanish colonies creates the need for escaping from impoverished towns to cities</li> <li>Asserting a new identity not based on European standards</li> <li>A need for change</li> <li>A rupture with colonial tradition</li> <li>The Cuban revolutionary struggle, and Latin American independence movements are based on ideas and concepts derived from the U.S. and French revolutions, which did not fit neatly into Latin American reality.</li> <li>Martí fought for a new Latin American identity through a coalition of independent governments that also supported each other.</li> <li>It was important to achieve decolonization and, for that to be achieved, Latin American countries needed to unite and fight together.</li> <li>The fundamental concept was the human right to self-determination, social and racial equality. In addition, the Monroe Doctrine, U.S. expansionism and intervention in</li> </ul>	<ul style="list-style-type: none"> <li>Martí’s language is sophisticated and expresses his ideas with notable refinement. He emphasizes the need for government leaders to know Latin American everyday life fully through <b>metaphorical language</b>: “<i>El premio de los certámenes no ha de ser para la mejor oda, sino para el mejor estudio de los factores del país en que se vive.</i>”</li> <li>Martí interrogates the efficacy of a broken system that fails to properly educate future leaders with the <b>rhetorical question</b>: “<i>¿Cómo han ... pueblos de América?</i>”.</li> <li>Martí uses <b>enumeration</b> to emphasize the areas that can serve as models to educate future leaders: “<i>en el periódico, en la cátedra, en la academia,</i>” and uses the <b>asyndeton</b> to underscore the value they have in forming political figures that can restore the balance of power.</li> <li>The <b>metaphor of the tree alludes to the geographical reach</b> that Martí’s campaign has. For Martí, stability in the Americas can include relations with other countries (“<i>Injértese en nuestras repúblicas el mundo</i>”), but these should serve only as</li> </ul>

<ul style="list-style-type: none"> <li>• Lexical revitalization, refinement of expression, elevated language, sophisticated vocabulary; rejection of colloquial language</li> <li>• Taste for cosmopolitan elements; tendency toward creative freedom and themes related to beauty and freedom</li> <li>• Self-reflection</li> <li>• Poetic language rich in sensorial images, symbols, allusions, and metaphor</li> <li>• Emergence of interest in sociopolitical themes of the time</li> </ul>	<p>Latin America was greatly criticized and feared. The people of each country should stand up and come together in order to be able to fight together. Martí was opposed to regional interests and notions of divisions (“<i>civilización y barbarie</i>”) that could put the unity of Latin American people in jeopardy.</p> <ul style="list-style-type: none"> <li>• Martí criticizes the enlightened classes that were educated in Europe and, upon returning to Latin America, sought to impose foreign models that were contrary to or different from the reality of the new continent: “<i>A adivinar salen los jóvenes al mundo, con antiparras yanquis o francesas, y aspiran a dirigir un pueblo que no conocen.</i>”</li> <li>• Knowing the history and culture of the new continent was fundamental, and because of that education must also be based on that new reality: “<i>La universidad europea ha de ceder a la universidad americana. La historia de América, de los incas acá, ha de enseñarse al dedillo, aunque no se enseñe la de los arcontes de Grecia.</i>”</li> <li>• Martí represents Latin American positivism in this essay by remarking: “<i>Conocer es resolver. Conocer el país, y gobernarlo conforme al conocimiento es el único modo de librarlo de tiranías.</i>”</li> <li>• Decolonization: need to know one’s system(s) and traditions</li> <li>• Solidarity: need to unify to resist colonial powers</li> </ul>	<p>“leaves and branches” that remain secondary to the power of the tree’s trunk, which consists solely of “<i>nuestras repúblicas.</i>”</p> <ul style="list-style-type: none"> <li>• Martí uses <b>poetic prose</b>, a <b>political lexicon</b> (lexicon with political terminology) <b>symbols</b> (“<i>antiparras yanquis o francesas</i>”; “<i>la oda</i>”; “<i>los libros</i>”) and <b>antithesis</b> to present his vision (“<i>cultos e incultos</i>”; “<i>derriba lo que se levanta</i>”; <i>universidad europea ... universidad americana</i>) as well as <b>repetition</b> (“<i>Conocer,</i>” “<i>resolver</i>”) to emphasize his positivism.</li> <li>• Other literary devices that Martí uses include <b>anaphora</b> (“<i>Conocer es resolver. Conocer el país</i>”), <b>epithets</b>, <b>hypallage</b> (interchange or inversion of words), <b>metonymy</b>, <b>polyptoton</b> (derivation), and <b>historical allusion</b> (“<i>Nuestra Grecia</i>”).</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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| • Contains frequent errors of interpretation that significantly detract from the overall quality of the essay. | • Contains some errors of interpretation that occasionally detract from the overall quality of the essay.<br><b>See note A</b> | • Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.<br><b>See notes B, C, D</b> |
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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 2023 Scoring Guidelines

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Question 4 requires that the response accomplish several tasks: compare explicitly how the theme of *la construcción del género* is developed in a fragment from “A Julia de Burgos” by Julia de Burgos, which is on the required course reading list, and a fragment from “A nuestro sexo” by Rita Cetina Gutiérrez, 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 “A Julia de Burgos”:</b></p> <ul style="list-style-type: none"> <li>• The poetic voice criticizes the patriarchal system, giving voice to the experience of women who were trying to achieve emancipation</li> <li>• Gender roles and expectations</li> <li>• Through the use of the verb “<i>murmuran</i>” and the repetition of the verb “<i>mienten</i>,” a clear social critique is established. The poetic voice reveals the social gaze and pressure placed upon women, and it opposes the exterior, hypocritical “<i>tú</i>” that conforms itself to what society wants to see, is submissive, tied to a man and the social expectations and rules of a patriarchal society, with the “<i>yo</i>” that is free, freeing.</li> <li>• The poetic voice expresses a yearning for its more authentic “<i>yo</i>” to overcome its submissive, social, “<i>tú</i>” in its approaching duel to the death (“<i>duelo a muerte que se acerca</i>”), later envisioning how it will join in an impending revolution for social justice.</li> </ul>	<p><b>Literary Devices in “A Julia de Burgos”:</b></p> <ul style="list-style-type: none"> <li>• <i>Versos alejandrinos</i>/14 sílabas with a non-traditional, irregular rhyme scheme in some stanzas and verses.</li> <li>• Repetition (of the verb “<i>mienten</i>”)</li> <li>• Anaphora (“<i>Tú eres ...</i>” to highlight a sense of possession)</li> <li>• Allusion (to Rocinante, to emphasize her unbridled freedom)</li> <li>• Enumeration (in “<i>todos te mandan</i>”)</li> <li>• Ellipsis (in “<i>Tú eres de tu marido, de tu amo; yo no; yo de nadie, o de todos</i>”)</li> <li>• Antithesis and juxtaposition of “<i>tú</i>” and “<i>yo</i>”</li> <li>• Synecdoche: “<i>el cura, la modista, el teatro, el casino</i>” (different parts of a patriarchal, conservative, upper-class society intent on maintaining the status quo)</li> <li>• Apostrophe (“<i>Mienten, Julia de Burgos.</i>”)</li> <li>• An accusatory tone (<i>reproche</i>)</li> <li>• Other literary devices seen in the poem include hyperbole, parallelism, asyndeton, and metonymy.</li> </ul>	<p><b>Comparison-Similarities:</b></p> <ul style="list-style-type: none"> <li>• Both poems share a feminist perspective</li> <li>• They both present a critique of the patriarchal society in which they live</li> <li>• Both poems develop the theme of the construction of gender by presenting a woman as a poetic subject that advocates for her identity and her independence.</li> <li>• Both poems invoke a higher sense of morality and justice in order to revindicate the rights of women.</li> </ul>

<p><b>Theme in “A nuestro sexo”:</b></p> <ul style="list-style-type: none"> <li>• Emphasizes that the oppression of women represents a long historical tradition</li> <li>• Shows the transformation of women into strong people that fight for their rights</li> <li>• Encourages the unity and solidarity of women, their shared power, highlighting the importance of these two elements in the fight for their rights</li> </ul>	<p><b>Literary Devices in “A nuestro sexo”:</b></p> <ul style="list-style-type: none"> <li>• Epithet (in “<i>angustiada, mustia y doliente</i>”)</li> <li>• Apostrophe (in “<i>Dejad la postración</i>”; “<i>Oíd con atención</i>”; “<i>Unión, Fraternidad</i>”)</li> <li>• Metaphor (“<i>ayer</i>” to represent the long historical oppression of women)</li> <li>• Antithesis (“<i>levantar/inclinar la frente</i>” to show the transformation of women)</li> <li>• Rhetorical questions</li> <li>• Hyperbaton</li> </ul>	<p><b>Comparison-Differences:</b></p> <ul style="list-style-type: none"> <li>• While Julia de Burgos establishes the antithesis between Julia de Burgos the person and Julia de Burgos’ poetic voice and enumerates the conservative institutions and elements of patriarchal society (marriage, the church) and social class (aristocracy) that control her and limit her freedom and presumably that of other women whom she envisions joining in a revolutionary fight for social justice, Rita Cetina Gutiérrez addresses all women to fight for an important place in society.</li> <li>• “A Julia de Burgos” focuses on the unfolding of the private and the public self; however, “A nuestro sexo” sheds light on the unfolding of the individual self and the collective self.</li> <li>• “A Julia de Burgos” refers to a future change, whereas in “A nuestro sexo,” the change has already happened.</li> </ul>
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