
AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

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Free-Response Question 2

- ☒ **Scoring Guidelines**
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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>The response addresses the theme in the text and/or the artwork.</p> <p>OR</p> <p>The response addresses the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> Addresses the theme in the text or the artwork; includes minimal or no supporting evidence. <p>OR</p> <ul style="list-style-type: none"> Addresses the specified period, movement, literary genre, or technique. 	<p>The response discusses the theme in the text and the artwork using evidence from both, although the evidence may be imbalanced. The response relates the theme to the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> Discusses the theme in the text and the artwork. The response describes the theme in both works with minimal or no comparison. Supports response with evidence from both the text and the artwork, but evidence may be imbalanced between the text and artwork. Relates the theme to the specified period, movement, literary genre, or technique, but the connection between them may not be clear. 	<p>The response compares the theme in the text and the artwork using relevant evidence. The response relates the theme to the specified period, movement, literary genre, or technique.</p> <ul style="list-style-type: none"> Compares the theme in the text and the artwork. Supports the comparison using relevant evidence from both the text and the artwork. Relates the theme to the specified period, movement, literary genre, or technique as represented in the text, the artwork, or both.
<p>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.</p> <p>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>NR (No Response)—Page is blank.</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>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"> Vocabulary is insufficient or inappropriate to the topics or works being discussed; errors render comprehension difficult. Control of grammatical and syntactic structures is inadequate; errors in verb tenses, mood, word order, or word formation are frequent and impede comprehensibility. There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede comprehensibility. 	<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"> Vocabulary is appropriate to the topics or works being discussed but may limit the student's ability to present relevant ideas. Control of grammatical and syntactic structures is adequate, but there are some errors that may, at times, detract from overall comprehensibility (e.g., errors in the use of verb tenses, mood, word order, or word formation). There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede overall comprehensibility. 	<p>Language usage is appropriate to the task, generally accurate, and varied; the student's use of language supports the reader's understanding of the response.</p> <ul style="list-style-type: none"> Vocabulary is varied and appropriate to the topic or works being discussed. Control of grammatical and syntactic structures is good with occasional errors; use of verb tenses, mood, word order, and word formation are generally accurate. There are occasional errors in conventions of written language (e.g., spelling, accent marks, punctuation).
<p>0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.</p> <p>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>NR (No Response)—Page is blank.</p> <p>A response that receives a NR in content must also receive a NR in language.</p>		

Question 2 included a fragment of “**A Julia de Burgos**” by **Julia de Burgos**, which forms part of the required course reading list, and the painting **Amor Sagrado, amor profano** by **Julio Romero de Torres**. Students were asked to write a short response comparing **la dualidad del ser** in these two works in relation to **el desdoblamiento**.

Scoring Notes: Content	
Below are some of the acceptable ways responses address the comparison of the theme in both works in relation to the specified technique. This list is not exhaustive.	
<p>Examples of <i>la dualidad del ser</i> in “A Julia de Burgos”:</p> <ul style="list-style-type: none"> The poem presents a subject deeply divided (“<i>y el más profundo abismo se tiende entre las dos</i>”) into two opposite, warring identities: one identity associated with the poetic “yo”, and another identity associated with the woman “Julia de Burgos” to whom the poem is addressed (“tú”). These two identities are perceived as enemies as the poetic “yo” seemingly seeks to reveal the other Julia’s (“tú”) identity to the world. The poetic “yo” represents the essence (“<i>la esencia soy yo</i>”) whereas the “tú” represents the external, superficial elements (“<i>ropaje</i>”) that disguise the true self. The woman Julia de Burgos (“tú”) is tied to societal norms and to class privileges and follows the expectations of patriarchal society as expressed in the last stanza of the selection. The two identities of Julia de Burgos are developed in the poem alongside these dichotomies: private/public; subjective/objective; free spirited/obedient; essential/superficial; true/false. The authentic Julia manifests herself through the “yo” of the poetic voice that questions and challenges the societal norms that the other Julia (“tú”) represents (“<i>Tú en ti misma no mandas; a ti todos te mandan</i>”). By contrast, the poetic “yo” represents absolute freedom in her aspirations for social justice (“<i>olfateando horizontes de justicia</i>”). The poem concludes with the promise of the poetic “yo” to join those who fight to eradicate what is unjust and inhumane in society, which includes the other Julia (“tú”) as someone who perpetuates the power structures of patriarchal societies. To fulfill her desire to be part of a world where everybody can be their authentic selves without having to adopt different roles, the poetic voice must destroy the other Julia (“tú”) since she represents everything that is antithetical to the poetic “yo.” There is no possibility of integration, or reconciliation, of these two selves into one. 	<p>Examples of <i>la dualidad del ser</i> in <i>Amor sagrado, amor profano</i>:</p> <ul style="list-style-type: none"> The two women in the painting represent two seemingly opposite sides of love, as indicated in the title of the painting: Sacred love is represented by the figure on the left, dressed in dark colors and conservative attire, while profane love is represented by the woman on the right dressed in light colors and fashionable clothes. The dark colors and conservative dress code, including the veil, hide the contours of the feminine figure to stress moral rectitude, whereas the light colors, carefully styled hair, and flowing clothing draw attention to the feminine body to stress sensuality and desire. The two women suggest dual aspects of the same person or two distinct roles that are associated with women in patriarchal societies. These two representations of love respond to the expectations of society regarding women’s behavior: <i>amor sagrado</i> is endorsed by the Church and <i>amor profano</i> is sanctioned by society within the institution of marriage. The visual representation of the women’s bodies, defined by their clothing, reflects how society seeks to regulate their roles and behavior. The painting’s composition reflects both a spatial and a temporal duality: the symmetry of the vertical plane indicates the duality of the two figures that mirror each other in a space framed by two columns; in the horizontal plane there is a temporal progression that starts in the foreground with the blooming of life/love and ends with death, as depicted by the coffin in the background. The women’s attires represent the dichotomy between life and death. The dark attire depicts a state of mourning whereas the white one symbolizes the joy of life.

Context related to the period, movement, literary genre, or technique (*el desdoblamiento*):

- The poem’s dichotomies are developed through the technique of *desdoblamiento* that presents the two sides of the subject “Julia de Burgos” not only as antithetical but also as antagonistic.
- In the poem, the *desdoblamiento* is presented through the pronouns “yo” and “tú” and the verbs conjugated in first person and second person singular.
- In the painting, the *desdoblamiento* is presented visually by the depiction of two women that physically resemble each other but are dressed in opposing ways and adopt different poses. The woman on the left lifts her right hand in blessing while the woman on the right holds her skirts as she is concerned with her image.
- The painting also presents the technique of *desdoblamiento* in the connection it establishes between the image of the flower in the foreground and the coffin in the background.

Comparison-Similarities:

- Both works present women with a deeply divided identity while at the same time expressing the difficulty to fully separate the two parallel aspects of the same being.
- There is a tension in the text and the artwork between opposing sides of identities.
- The *desdoblamiento* in both works points to the pressures that society imposes on women. Both the poem and the painting present gender roles and behaviors that are sanctioned by patriarchal norms, as well as the desire to break with those norms.
- Just as the poet Julia de Burgos cannot exist fully separated from the part of herself that follows societal norms, the two figures in the picture are almost touching hands, signaling the connection between the two types of love that each of them represents.

Comparison-Differences:

- The poem establishes an antithesis between the “yo” and the “tú” through the poetic voice’s negation and rejection of everything that the woman Julia (“tú”) stands for. By contrast, the chromatism and the types of attire in the depiction of the two women in the painting, while also antithetical, does not imply a negation or rejection by each feminine figure of what the other figure represents.
- The *desdoblamiento* in the painting presents a *dualidad del ser* that is not as radically opposed as the one in the poem.
- While the poetic “yo” is in conflict with the other Julia (“tú”), there is a sense of harmony and equilibrium in the painting, as indicated by the columns that frame the two figures. Both types of love seem to coexist, if not as complementary, in a way that does not indicate a deep division or antagonism.
- In the painting, both women are almost touching hands, creating proximity despite the separation. In “A Julia de Burgos” that proximity is deemed impossible as the poetic voice declares the other woman her enemy.
- In the poem, despite the poetic voice’s claims, the two sides cannot exist independently from each other. In contrast, the representation of two subjects in the painting makes them more well-defined in their individuality, representing the different roles of women in society rather than dual components of the same subject.

Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3

Question 4

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

Tanto en la obra "Julia de Burgos" por Julia de Burgos, como en la pintura "Amor Sagrado, Amor Profano" por Julio Romero de Torres, se ve representado el tema de la dualidad del ser. Ambas obras hacen uso del desdoblamiento para enfatizar el tema.

En "Julia de Burgos" Burgos crea un desdoblamiento al comenzar con "ya las gentes mormuran que yo soy tu enemiga." Al Burgos comenzar con esta frase ella crea la ilusión de que en la obra existieran dos personalidades, la pública y la privada. Julia de Burgos también emplea otros recursos literarios para enfatizar el tema. Uno de ellos es la enumeración. La voz poética, en este caso la Julia privada, se encarga de enumerar cada una de las cosas que dominan a la Julia pública, diciendo "a ti te mandan tu esposo, tus padres, tus parientes, el cura... (líneas 13-16)". A través de esta enumeración la voz poética está tratando de demostrar que ella y la Julia pública son muy diferentes, de esta manera enfatizando el tema.

De igual manera, en la pintura, Torres crea un desdoblamiento visual al presentar dos mujeres con cualidades distintas. En la pintura se juxtaponen

Page 3

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Question 1

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Question 4

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

A ambas mujeres, una vestida de blanco - lo cual simboliza libertad - y la otra con vestimenta negra de monja. Este contraste en la vestimenta muestra que existe una dualidad entre ambas mujeres donde una representa la imagen pública y la otra la privada. Además, las expresiones de ambas mujeres también muestran un contraste. La mujer vestida de blanco se ve feliz, mientras que la de vestido negro tiene una expresión seria, casi triste. Estas dualidades representan el tema de la dualidad del ser.

En conclusión, ambas obras emplean el dobleamiento para enfatizar el tema de la dualidad del ser.

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Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

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Question 2

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Question 3

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Question 4

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

En esta seleccion de "A Juliade Burgos" de la autora Julia de Burgos y en la pintura "amor sagrado, amor profundo" del autor Julio Romero de Torres comparan la representacion de la dualidad del ser en las dos obras con relacion al desdoblamiento.

La representacion del desdoblamiento en la seleccion puede ser mostrada en lineas 5 y 6 donde dice "porque tú eres ropaje y la esencia soy yo; y el más profundo abismo se tiende las dos". Esto nos muestra que hay dos representaciones entre un ser humano.

En la pintura de "amor sagrado, amor profundo" nos muestra dos damas que tienen un rostro similar pero sobre eso las dos damas tienen diferentes aestheticas, a lo que me ~~me~~ refiero es la forma en que estas dos personas se visten.

Page 3

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Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

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Question 4

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

En la pintura se puede observar a dos chicas la cual una de ellas está vestida de negro y la otra de blanco, pero en la historia de la obra cada una da su verso de la otra, porque la gente murmura que una de ellas es la enemiga, pero comparando a los dos chicas de su dualidad cada una es distinta a la otra, una de las chicas es una dama casera la cual es ~~ata~~ mandada por los prejuicios de los hombres, mientras que la otra chica es una Rosinante corriendo desbocado olfateando horizontes de la justicia de Dios.

Page 3

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

Question 2

Text and Art Comparison

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

Overview

The question overviews can be found in the “Chief Reader Report on Student Responses” on [AP Central](#).

Sample: 2A

Content Score: 3

The response compares the theme of *la dualidad del ser* in the text “A Julia de Burgos” by Julia de Burgos and the artwork *Amor sagrado, amor profano* by Julio Romero de Torres (“*Tanto en la obra ‘A Julia de Burgos’ . . . como en la pintura . . . se ve representado el tema de la dualidad del ser.*”). The response also relates the theme to *el desdoblamiento* in both works (“*Ambas obras hacen uso del desdoblamiento para enfatizar el tema.*”). The response explains that *el desdoblamiento* arises when the poetic voice reveals herself as Julia de Burgos’s enemy, thus creating the illusion that there are two personalities, one public and one private (“*En ‘A Julia de Burgos’ Burgos crea un desdoblamiento al comenzar con ‘ya las gentes murmuran que yo soy tu enemiga.’ Al Burgos comenzar con esta frase ella crea la ilusión de que en la obra existieran dos personalidades, la pública y la privada.*”). To provide further evidence of the hostility that the private Julia de Burgos has for the public Julia de Burgos, the response explains that the poetic voice, who represents the private Julia de Burgos, enumerates the things that dominate the public Julia de Burgos (“*La voz poética, en este caso la Julia privada, se encarga de enumerar cada una de las cosas que dominan a la Julia pública . . . A través de esta enumeración la voz poética está tratando de demostrar que ella y la Julia pública son muy diferentes, de esta manera enfatizando el tema.*”). The response supports the comparison of *la dualidad del ser* in both texts by explaining that Romero de Torres’s painting represents *desdoblamiento* in a similar way to the poem by juxtaposing two women with opposite qualities: one dressed in white, the other in black; one with a happy expression on her face, the other sad (“*Torres crea un desdoblamiento visual al presentar dos mujeres con cualidades distintas . . . Estas cualidades representan el tema de la dualidad del ser.*”).

Language Score: 3

The response uses language that is appropriate to the task, generally accurate, and varied, which supports the reader's understanding. The vocabulary in the response is varied and appropriate to the topic (“*enfatizar*”; “*se encarga de enumerar*”; “*dominan a la Julia pública*”; “*está tratando de demostrar*”; “*se juxtaponen a ambas*”; “*la otra con vestimenta negra de monja*”; “*las expresiones de ambas . . . demuestran un contraste*”), and control of grammatical and syntactic structures is good (“*La voz poética, en este caso la Julia privada, se encarga de enumerar cada una de las cosas que dominan a la Julia pública, diciendo*”; “*A través de esta enumeración la voz poética está tratando de demostrar que ella y la Julia pública son muy diferentes, de esta manera enfatizando el tema.*”; “*Este contraste en la vestimenta muestra que existe una dualidad entre ambas mujeres donde una representa la imagen pública y la otra la privada.*”), despite an error in word order (“*Al Burgos comenzar con esta frase ella crea*”) and an error in noun-adjective agreement (“*En la pintura se juxtaponen a ambas*”).

Question 2 (continued)

mujer”). There are also occasional errors in conventions of written language, such as missing accent marks (“*ilusion*”; “*existiran*”; “*publica*”; “*enumeracion*”), spelling (“*frace*”; “*A travez*”), and punctuation (“*En ‘A Julia de Burgos’ Burgos crea un desdoblamiento*”; “*Al Burgos comenzar con esta frase ella crea la ilusion*”).

Sample: 2B

Content Score: 2

The response discusses the theme of the duality of being (*la dualidad del ser*) in both the text and the artwork, but the comparison between the text and the artwork is minimal (“*comparan la representacion de la dualidad del ser en las dos obras*”). The response discusses the theme of *la dualidad del ser* in the poem by identifying two representations of one human being (“*Esto nos muestra que hay dos representaciones entre un ser humano.*”), as well as in the artwork by stating that the painting shows two women with a similar face but with a different aesthetic in attire (“*En la pintura de ‘amor sagrado, amor profundo’ nos muestra dos damas que tienen un rostro similar pero sobre eso las dos damas tienen diferentes aesthetics . . . en que estas dos personas se visten.*”). The response supports the discussion with evidence from both the text (“*en linea 5 y 6 donde dice*”) and the artwork (“*En la pintura . . . nos muestra dos damas que tienen un rostro similar*”). The response relates the theme of *la dualidad del ser* to *el desdoblamiento* (“*La representacion del desdoblamiento . . . Esto nos muestra que hay dos representaciones entre un ser humano.*”), but the connection between them is not clear (“*hay dos damas tiene diferentes aesthetics*”). Had the response compared the themes in the text and the artwork and explained the connection between the text and the artwork as it relates to *el desdoblamiento*, it would have earned a higher score.

Language Score: 2

Though language usage is appropriate to the task and generally accurate, it is somewhat limited. Vocabulary is appropriate to the topics and works being discussed (“*autora*”; “*pintura*”; “*compara*”; “*desdoblamiento*”; “*mostrada*”; “*ser humano*”; “*dos damas*”) but is not varied (“*puede ser mostrada*”; “*Esto nos muestra*”; “*En la pintura . . . nos muestra*”) and limits the response’s ability to represent relevant ideas (“*pero sobre eso las dos damas tienen diferentes aesthetics*”). Control of grammatical and syntactic structures is adequate (“*comparan la representacion*”; “*puede ser mostrada*”; “*esto nos muestra*”; “*se visten*”), but there is an error in word formation (“*aesthetics*”), an error in the use of the passive voice (“*En esta seleccion . . . comparan*”) and multiple errors with prepositions (“*hay dos representaciones entre un ser humano*”; “*En la pintura . . . nos muestra*”; “*pero sobre eso las dos damas tienen*”; “*a lo que me refiero es la forma*”). There are also some errors in conventions of written language, such as spelling (“*reprentacion*”; “*dise*”; “*diferentes*”), missing accent marks (“*seleccion*”; “*representacion*”), and punctuation (“*dos damas que tienen un rostro similar pero sobre eso las dos damas*”). Nevertheless, the response’s use of language supports the reader’s understanding, and the errors do not impede overall comprehensibility.

Question 2 (continued)

Sample: 2C

Content Score: 1

The response addresses the theme of *la dualidad del ser* in the text and the artwork (*“En la pintura se puede observar . . . pero en la Historia de la obra”*) with minimal supporting evidence that includes paraphrasing of the text (*“la cual una de ellas esta vestida de negro y la otra de blanco”; “en la Historia de la obra cada una da su verso de la otra”; “una de las chicas es una dama casera . . . Mientras que la otra chica es una Rosinante corriendo desbocado olfateando horizontes de la justicia de Dios”*). The response does attempt to address the technique of *el desdoblamiento*, but the evidence is minimal (*“comparando a las dos chicas de su dualidad cada una es distinta a la otra”*). Had the response discussed the theme in the text and artwork with supporting evidence, it would have received a higher score.

Language Score: 2

Language usage is appropriate to the task and sometimes accurate; although the response’s use of language is somewhat limited, it supports the reader’s understanding. Vocabulary is appropriate to the topics and works being discussed (*“comparando a las dos chicas”; “dualidad”; “cada una es distinta a la otra”; “dama casera”; “los prejuicios de los hombres”*), but it limits the response’s ability to present relevant ideas (*“en la Historia de la obra cada una da su verso de la otra”*); paraphrasing predominates (*“porque la gente murmura que una de ellas es la enemiga”; “Mientras que la otra chica es una Rosinante corriendo desbocado olfateando horizontes de la justicia de Dios”*). Control of grammatical and syntactic structures is adequate (*“se puede observar”; “una de ellas esta vestida”; “comparando a las dos chicas”*), but there are some errors that, at times, detract from overall comprehensibility (*“dos chicas la cual una de ellas”; “cada una da su verso de la otra”; “comparando a las dos chicas de su dualidad”*). There are some errors in conventions of written language such as spelling (*“Rosinante”*), missing accent marks (*“esta vestida”*), capitalization (*“Historia”; “Mientras”*), and punctuation (*“una de las chicas es una dama casera la cual es mandada por los prejuicios”; “los prejuicios de los hombres, Mientras que la otra chica”*), but they do not impede overall comprehensibility.