

2025



AP[®] 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>The response addresses the theme in relation to the text, but any evidence provided is irrelevant. The response may correctly identify the author or the period.</p> <ul style="list-style-type: none">• Addresses the theme in relation to the text; includes minimal or no supporting evidence.• May correctly identify the period and/or the author.	<p>The response discusses the development of the theme in the text using evidence, although some evidence may be unclear. The response correctly identifies either the period or the author.</p> <ul style="list-style-type: none">• Discusses the development of the theme in the text. Supports response with evidence from the text, but evidence may not always be clear or relevant.• Identifies either the period or the author correctly.	<p>The response explains how the theme is developed in the text using relevant evidence from the text to support the response. The response correctly identifies the period and may identify the author.</p> <ul style="list-style-type: none">• Explains the development of the theme in the text. Supports response with relevant evidence.• Identifies the period correctly and may identify the author correctly.
<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. 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>NR (No Response)—Page is blank. 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 stimulus 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 1 included a fragment of *El hombre que se convirtió en perro* by Osvaldo Dragún, 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 *las divisiones socioeconómicas*.

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.		
Author: <ul style="list-style-type: none"> • Osvaldo Dragún • Dragún • O. Dragún 	Period: <ul style="list-style-type: none"> • 1957 • Siglo XX • Segunda mitad del siglo XX • Medios del siglo XX • Época del Teatro del absurdo • 1950-1960 (la década de los cincuenta) 	Theme: <ul style="list-style-type: none"> • The lack of jobs for the working class places the man (Actor 1) in a desperate situation as he looks for work (“<i>Debió volver a buscar trabajo</i>”; “<i>Recorrí varias partes</i>”). This situation leaves the man with no other option but to accept the job of watchdog, even if this job is denigrating. • Those with economic power do not see a problem with offering somebody a job that dehumanizes them. The bosses show more empathy for the deceased dog than for the man, which underscores how economic and social inequality makes those in power deny the humanity of those with less economic power and in a lower social class. • The interactions of the man with those in charge show that he is powerless to overcome the economic limitations of his social class (“<i>Y tuve que volver a aceptar.</i>”). Even as he lowers himself by accepting a job that dehumanizes him, the salary is still not enough to make a decent living for him and his family. His wife (Actriz) remarks: “<i>Claro que 450 pesos no nos alcanza para pagar el alquiler</i>”. • The man’s wife witnesses his loss of dignity as he resigns himself to fulfill the duties of <i>perro del sereno</i> and starts to behave like a dog (“<i>Mirá, como yo me acostumbré al hueso, te voy a traer la carne a vos, ¿eh?</i>”; “<i>Yo ya me había acostumbrado. La casilla me parecía más grande. Andar en cuatro patas no era muy diferente de andar en dos.</i>”). Faced with the prospect of not being able to be a good husband and father, the man ends up leaving his family (he runs away on all fours, barking). This shows how the constraints placed on workers by dreary living conditions and denigrating jobs affect the family structure and have a negative effect on society. • The fragment and the play as a whole present a bleak picture of the socioeconomic reality in Argentina in the second half of the 20th century. Dragún is deeply critical of an economic model that has failed to create opportunities for the poor to escape poverty. • Acceptance of the job of <i>perro del sereno</i> perpetuates socioeconomic divisions for future generations that may inherit their parents’ condition of servitude. This is evidenced when the wife says: “<i>¡Tengo miedo... que sea... (Musita “perro.” El ACTOR 1 la mira aterrado, y sale corriendo y ladrando. Cae al suelo. Ella se pone de pie.)</i>.” • Dragún uses the <i>teatro del absurdo</i> to awaken people to socioeconomic injustices by showing the physical and psychological transformation of the man as he internalizes his role as <i>perro del sereno</i>. • The lack of proper names suggests dehumanization, while the use of the wife’s first name points to gender divisions within the socioeconomic system.

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.

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.

Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content				
1	2	3	4	5
<p>The essay may attempt to address the text but does not address the specified topic or the given cultural context.</p> <ul style="list-style-type: none"> The essay may attempt to address the text, but there is no discussion of the specified period, movement, literary genre, or technique; or the given cultural context. The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task. 	<p>The essay identifies a characteristic of the specified topic or cultural context; summary or paraphrasing predominate.</p> <ul style="list-style-type: none"> The essay identifies at minimum one characteristic of the specified period, movement, literary genre, or technique; or the given cultural context. The essay may identify one or more literary devices, but they are not accurate or relevant. The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective. 	<p>The essay discusses the specified topic or the given cultural context; examples are descriptive and not always clear or relevant.</p> <ul style="list-style-type: none"> The essay discusses the specified period, movement, literary genre, or technique; or the given cultural context. However, the response consists largely of description. The essay may identify literary devices in the text without relating them to the specified period, movement, literary genre, or technique. The essay is not well-organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices. 	<p>The essay discusses the specified topic as well as the given cultural context; evidence is appropriate but uneven.</p> <ul style="list-style-type: none"> The essay discusses the specified period, movement, literary genre, or technique; and the given cultural context. However, the discussion of one of them may be weak. The essay discusses at minimum one literary device in the text related to the specified period, movement, literary genre, or technique. The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices. 	<p>The essay explains how the text represents the specified topic as well as the given cultural context using relevant evidence.</p> <ul style="list-style-type: none"> The essay explains how the text represents the specified period, movement, literary genre, or technique; and the given cultural context. The essay discusses literary devices (or multiple examples of a singular literary device) in the text related to the specified period, movement, literary genre, or technique. The essay is organized with a statement of purpose/ thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.
<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>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.</p> <p>NR (No Response)—Page is blank.</p> <p>An essay that receives a NR in content must also receive a NR in language.</p>				

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"> Vocabulary is insufficient or inappropriate to the tasks; errors render comprehension difficult. Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility. 	<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"> Vocabulary may be inappropriate to the tasks and impede comprehensibility. Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility. 	<p>Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.</p> <ul style="list-style-type: none"> Vocabulary is appropriate to the tasks but may limit the student's ability to present some relevant ideas. Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding. 	<p>Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.</p> <ul style="list-style-type: none"> Vocabulary is appropriate to the tasks. General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility. 	<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"> Vocabulary is varied and appropriate to the tasks. 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. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.
<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. 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.</p>				
<p>NR (No Response)—Page is blank. An essay that receives a NR in content must also receive a NR in language.</p>				

Question 3 requires that the response accomplishes several tasks: analyze how the text *San Manuel Bueno, mártir* by Miguel de Unamuno, which is part of the required course reading list, represents **the characteristics of *la novela***; analyze how the text represents **the sociocultural context in Spain at the beginning of the 20th century**; and include a discussion of **the literary devices of *la novela*** 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>la novela</i> :	Sociocultural context in Spain at the beginning of the 20 th century:	Literary devices:
<ul style="list-style-type: none"> The text presents a story that is organized around the development of a plot (<i>desarrollo</i>). It includes narration, description, and dialogue. First person narrator (Ángela Carballino) that presents her own experiences as well as experiences and ideas of the different inhabitants of the village. Main character (protagonist) and secondary characters. The centrality of the protagonist in the development of the plot is clearly exemplified by the title of the novel. Don Manuel's internal conflict moves the story forward. There is a secondary narrator who identifies himself as the author. By including himself in his work, Unamuno creates a metafiction, which is a technique associated with the modern novel. This author's "discovery" and presentation of Ángela's manuscript shows the influence of <i>Don Quijote</i>. Ángela's narration is a confession, which gives the novel a testimonial dimension. Unamuno presents the character of Ángela Carballino as the true author of the story. The characters are developed through their actions as well as through their thoughts and beliefs. There are temporal and spatial references. 	<ul style="list-style-type: none"> Political, economic, and social decadence in the aftermath of the War of 1898 in which Spain loses its last colonies. The questioning of Spain's identity in this new world order results in a national crisis regarding spiritual and moral values. That spiritual crisis is reflected in the protagonist of the novel, who suffers because he has lost his faith. The <i>Generación del 98</i>, the group of writers to which Unamuno belongs, focuses on the need for Spain's spiritual regeneration rather than on implementation of economic or social measures. The novel illustrates the conflict between European ideas of progress at the beginning of the 20th century, based on rational thought, and a Spanish identity based on traditional and religious ideas. Lázaro, Ángela's brother, laments the lack of schools not affiliated to religious orders. The fictional setting of the novel in Valverde de Lucerna highlights the importance of rural life in Spain in the first half of the 20th century, despite the growing internal migration to big cities such as Madrid and Barcelona. The migration to America at the turn of the 20th century from these rural communities in Spain is due to the lack of economic opportunities. People in villages create a strong sense of community, with the Catholic Church and the 	<ul style="list-style-type: none"> First-person narrator Interior monologue / Narrator's comments (<i>"Bien comprendí yo ya desde entonces que Don Manuel huía de pensar ocioso y a solas, que algún pensamiento le perseguía."</i>) Narration Dialogue Tone Atmosphere Setting Use of description and images Symbolism (<i>la montaña; el lago</i>) Irony Paradox (<i>"Su vida era activa y no contemplativa, huyendo cuanto podía de no tener nada que hacer"</i>) Multiple points of view <i>Leitmotiv</i> Vocabulary associated with the countryside and agriculture Intertextuality Metafiction Metaphor Enumeration

<ul style="list-style-type: none"> Development of a central theme throughout the novel. 	<p>figure of the priest at its center. In the novel, Don Manuel is not only the spiritual leader, but he also participates in all the activities associated with daily life in these rural communities: <i>“Trabajaba también manualmente, ayudando con sus brazos a ciertas labores del pueblo.”</i></p> <ul style="list-style-type: none"> The novel creates a contrast between the official Catholic doctrine of the time and Don Manuel’s activities away from the pulpit and the walls of his church (<i>“Su vida era activa y no contemplativa”</i>). His refusal to speak against anybody who thinks differently demonstrates his spirit of tolerance (<i>“Jamás en sus sermones se ponía a declamar contra impíos, masones, liberales o herejes.”</i>). 	
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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.

Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content				
1	2	3	4	5
<p>The essay may attempt to address one or both texts but does not discuss the theme.</p> <ul style="list-style-type: none"> The essay may attempt to address one or both texts, but there is no discussion of the theme. The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task. 	<p>The essay discusses the theme in one text; summary or paraphrasing predominate.</p> <ul style="list-style-type: none"> The essay may only discuss the theme in one text or minimally address the theme in both texts. The essay may identify one literary device but does not discuss its relevance to the theme. The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective. 	<p>The essay discusses the theme in both texts; examples are descriptive and not always clear or relevant.</p> <ul style="list-style-type: none"> The essay discusses the theme in both texts with minimal or no comparison. The essay discusses literary devices (a minimum of one in one of the texts) and attempts to discuss their relevance to the theme. The essay is not well organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay, and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices. 	<p>The essay compares the theme in both texts; evidence is appropriate but uneven.</p> <ul style="list-style-type: none"> The essay compares the theme in both texts. However, the discussion of the theme in one of the texts may be weak. The essay discusses literary devices (a minimum of one in each text) in relation to the development of the theme. The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices. 	<p>The essay compares the theme in both texts using relevant evidence.</p> <ul style="list-style-type: none"> The essay compares the theme in both texts. The essay explains how literary devices (a minimum of one in each text) contribute to the development of the theme. The essay is organized with a statement of purpose/ thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.
<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>An essay that merely restates part or all of the prompt and/or stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.</p> <p>NR (No Response)—Page is blank.</p> <p>An essay that receives a NR in content must also receive a NR in language.</p>				

Scoring Criteria: Language				
1	2	3	4	5
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	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.	Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.	Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.	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.
<ul style="list-style-type: none"> Vocabulary is insufficient or inappropriate to the task; errors render comprehension difficult. Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility. 	<ul style="list-style-type: none"> Vocabulary may be inappropriate to the task and impede comprehensibility. Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility. 	<ul style="list-style-type: none"> Vocabulary is appropriate to the task but may limit the student's ability to present some relevant ideas. Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding. 	<ul style="list-style-type: none"> Vocabulary is appropriate to the task. General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility. 	<ul style="list-style-type: none"> Vocabulary is varied and appropriate to the task. 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. Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.
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 stimuli 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.				

Question 4 requires that the response accomplishes several tasks: compare explicitly how the theme of *la introspección* is developed in a fragment from “*En una tempestad*” by José María Heredia, which is on the required course reading list, and the poem “*Lo fatal*” by Rubén Darío, 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.

Theme in “ <i>En una tempestad</i> ” (Poem 1):	Literary Devices in “ <i>En una tempestad</i> ”:	Comparison-Similarities:
<ul style="list-style-type: none"> Introspection that focuses on antithetical pairs of concepts (dichotomies): order and chaos; strength and weakness; power and fragility; nature and man. The poetic voice expresses its reverence towards the tempest as a powerful natural event that reveals God’s power and presence. The confrontation with the hurricane awakens powerful emotions in the poetic voice who witnesses the power of the tempest to obliterate all the other elements of nature (“<i>En los aires revuelve un océano / Que todo lo sepulta</i>”). The poetic voice is elevated to a sublime state in which it seeks to be one with the tempest, transforming its initial terror into admiration (“<i>Y alzo la frente, de delicia lleno</i>”). Divine presence in the chaos, destruction and confusion created by the tempest. The external chaos in the tempest mirrors the internal emotional exaltation that the poetic voice experiences. The soul of the poetic voice becomes one with the divine, dismissing the material world (“<i>Al mundo vil y miserable olvido</i>”). 	<ul style="list-style-type: none"> Exalted tone Use of exclamations (“<i>¡Sublime tempestad!</i>”) Rhetorical questions (“<i>¿Qué rumor? ¿Es la lluvia...?</i>”) Apostrophe to address the hurricane Personification to establish a connection with the tempest (“<i>¿Dó está el alma cobarde / Que teme tu rugir</i>”) Sensorial images (“<i>Cae a torrentes, oscurece el mundo</i>”) Hyperbole that creates a dramatic effect (“<i>siento a la tierra / Escucharle y temblar</i>”) Asyndeton (“<i>Cielo, nubes, colinas, caro bosque</i>”) Enumeration First-person singular Antithesis Use of infinitives to highlight universal states of being <i>Versos de arte mayor y menor</i> <i>Rima irregular</i> Metaphor Alliteration (“<i>Y su lívida luz inunda el cielo</i>”) 	<ul style="list-style-type: none"> Realization of the powerlessness of human beings to understand the mysteries of life and to control the forces of nature and their own destiny. The poetic voice in both poems contemplates its place in the world as it ponders the meaning of life. Feelings of confusion and fear: existential anguish. Both poetic voices express the courage it takes to confront life’s difficulties and chaos. Both poems use images from nature to reflect on the meaning of life.

<p>Theme in “Lo fatal” (Poem 2):</p> <ul style="list-style-type: none"> • Introspection that focuses on antithetical pairs of concepts: life and death; knowledge and ignorance. • The poetic voice’s reflection results in despair when confronted with the unknown answers to life’s big questions. • Fatalistic/pessimistic view: being alive carries with it the pain of the inevitability of death. That point of view is also reflected in the title of the poem. • Death is present throughout the poem as the only certainty in life. • Pain and suffering are expressed through the agony of the poetic voice that would rather be like “<i>la piedra dura</i>” and rather not feel anything instead of being constantly reminded of its mortality (“<i>Y el espanto seguro de estar mañana muerto</i>”). • Eternity of death versus the ephemeral quality of life (“<i>la carne que tienta</i>” and “<i>la tumba que aguarda</i>”). 	<p>Literary Devices in “Lo fatal”:</p> <ul style="list-style-type: none"> • Fatalistic tone • Use of exclamations (“<i>¡y no saber adónde vamos, / ni de dónde venimos!</i>”) • Sensorial images (“<i>la piedra dura</i>”) • Polysyndeton (“<i>Ser, y no saber nada, y ser sin rumbo cierto, / y el temor de haber sido y un futuro terror</i>”) • Enumeration • Gradation (“<i>y sufrir por la vida y por la sombra</i>”) • <i>Encabalgamiento</i> (“<i>y sufrir por la vida y por la sombra y por / lo que no conocemos y apenas sospechamos</i>”) • Antithesis (“<i>frescos racimos</i>” and “<i>fúnebres ramos</i>”) • Ellipsis that signals uncertainty and eternity (“<i>y no saber adónde vamos, / ni de dónde venimos!...</i>”) • First-person plural • <i>Versos alejandrinos</i> • <i>Rima consonante</i> (ABAB) • Allusion (“<i>el temor de no haber sido</i>”) • Hyperbole (“<i>no hay dolor más grande</i>”) • Alliteration (“<i>Ser, y no saber nada, y ser sin rumbo cierto</i>”) 	<p>Comparison-Differences:</p> <ul style="list-style-type: none"> • Contemplation of the inevitability of death produces desperation and pessimism in Poem 2, whereas in Poem 1 the possibility of dying in the midst of the storm produces an effect of exaltation. • In Poem 2 the poetic voice expresses uncertainty about both the origin of life and what awaits after death. By contrast, the poetic voice in Poem 1 cannot wait to be alone with the hurricane to feel the presence of God, creator of the universe, including the destructive forces of nature. • While in Poem 1 the poetic voice’s introspection results in an exalted state of being that celebrates the mysteries of the universe, the poetic voice in Poem 2 offers a painful reflection on life’s unknowns as the result of looking inward. • As a Romantic poet, Heredia presents a natural world full of life that inspires awe in the poetic voice as it communes with the divine. By contrast, Darío’s poem presents a tree “<i>que es apenas sensitivo</i>” and “<i>una piedra dura</i>” devoid of feeling, which indicates that the poetic voice is grounded in humanity’s lived experience. • While Poem 1 communicates a mystical experience in which the soul is in the presence of God, there is no transcendental union with the divine in Poem 2. • Poem 1 presents a world that is in constant motion and change, while Poem 2 presents a reality that is static and unchanging. • The poetic voice in Poem 1 expresses sublime terror when confronted by the power of the hurricane (“<i>Y su alta majestad trémulo adoro</i>”), while the poetic voice in Poem 2 is resigned to fear the unknown.
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