

2026



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
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. - Addresses the theme in relation to the text; includes minimal or no supporting evidence. - May correctly identify the period and/or the author.	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. - 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.	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. - Explains the development of the theme in the text. Supports response with relevant evidence. - Identifies the period correctly and may identify the author correctly.
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.		

Scoring Criteria: Language		
1	2	3
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response. - 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.	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. - 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.	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. - 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).
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.		

Question 1 included a fragment of “**Chac Mool**” by **Carlos Fuentes**, 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 transformación*.

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:	Period:	Theme:
- Carlos Fuentes - Fuentes C. Fuentes	1954 - Los años 50 - La década de los 50 - Siglo XX - Mediados del siglo XX/20 - La segunda mitad del siglo XX/20 - La época del Boom latinoamericano	- The theme of transformation is developed through the progressive change of the Chac Mool statue from an inanimate object into a living being. - At the beginning of the fragment, the statue is described as “<i>cubierto de lama</i>” and having the appearance of suffering from a “<i>erisipela verde</i>,” suggesting deterioration and physical corruption. - When the narrator attempts to clean the statue, he observes that the block “<i>parecía reblandecerse</i>” until it becomes “<i>casi una pasta</i>,” signaling the beginning of its material transformation. - Although the narrator initially attributes the statue’s change to humidity or assumes the statue is “<i>puro yeso</i>,” it becomes clear that the transformation exceeds any rational explanation. - The statue gradually acquires qualities of a living being: the narrator perceives “<i>la textura de la carne</i>,” feels it “<i>como goma</i>,” senses that “<i>algo corre por esa figura recostada</i>,” and ultimately concludes that “<i>el Chac Mool tiene vello en los brazos</i>.” - The transformation unfolds gradually (over the course of several hours and continuing into the night), which intensifies the fantastic element and underscores the process of change. - In the complete story, the transformation culminates when Chac Mool fully comes to life and assumes a dominant role over Filiberto, reversing the original relationship between collector and object. - The transformation is not only physical but also symbolic. The shift from pre-Columbian statue to living presence can be interpreted as an allegory of the enduring influence of the pre-Hispanic past on contemporary Mexican identity. - The narrative suggests that the indigenous past (initially treated as an artifact or commodity) recovers agency and power, challenging the protagonist’s modern, Europeanized sensibility. - A psychological transformation also takes place in Filiberto. As Chac Mool becomes animate, the protagonist loses control, becomes increasingly isolated, and ultimately is subjected to the force he attempted to possess. - The theme of transformation is developed through “<i>relaciones de poder</i>” as shifting power dynamics between Filiberto and Chac Mool transform their relationship throughout the story.

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
The response addresses the theme in the text and/or the artwork. OR The response addresses the specified period, movement, literary genre, or technique. - Addresses the theme in the text or the artwork; includes minimal or no supporting evidence. OR - Addresses the specified period, movement, literary genre, or technique.	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. - 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.	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. - 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.
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 stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.		

Scoring Criteria: Language		
1	2	3
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response. - 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.	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. - 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.	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. - 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).
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 stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.		

Question 2 included the poem **Soneto XXIII (“En tanto que de rosa y azucena”)** by **Garcilaso de la Vega**, which is part of the required course reading list and a fragment of the painting **Ofrenda a Flora** by **Juan van der Hamen y León**. Students were asked to write a short response comparing the representation of *el carpe diem* in these two works in relation to *el Siglo de Oro*.

Scoring Notes: Content

Below are some of the acceptable ways responses address the comparison of the theme in both works in relation to the specified period. This list is not exhaustive.

Examples of the representation of *el carpe diem* in Soneto XXIII (“En tanto que de rosa y azucena”):

- The poetic voice praises youthful beauty through natural imagery (“*rosa y azucena*” in “*vuestro gesto*”) to highlight how attractive and short-lived youth is.
- The description of the beloved’s “*mirar ardiente, honesto*” that both starts and stops the heart shows desire mixed with restraint, creating urgency to enjoy love now.
- The beloved’s hair is compared to gold (“*en la vena / del oro*”) and is described as being moved by the wind (“*mueve, esparce y desordena*”), suggesting that time and nature will inevitably alter beauty.
- The imperative “*coged de vuestra alegre primavera / el dulce fruto*” expresses *carpe diem* directly: take advantage of youth before it ends.
- Images of aging and decay (“*cubra de nieve la hermosa cumbre,*” “*Marchitará la rosa el viento helado,*” “*la edad ligera*”) underscore *tempus fugit* and warn that change is unavoidable.

Examples of the representation of *el carpe diem* in *Ofrenda a Flora*:

- The central figure is a young woman associated with the Roman deity Flora, surrounded by abundant flowers that symbolize beauty and youth, inviting the viewer to focus on the present moment.
- The kneeling young man offering flowers suggests courtship and an opportunity for love that should be enjoyed while it lasts.
- The floral crown and the basket/arrangement of blossoms emphasize the freshness of youth but also imply fragility and impermanence (flowers will eventually wither).
- The flowers in full bloom may be associated with springtime, a time suggesting fleeting youthfulness.
- The careful display of luxurious materials and decorative natural elements aligns with Spanish Golden Age visual culture that uses beauty and objects to remind viewers of time’s passage.

Context related to *el Siglo de Oro*:

- *Carpe diem* and *tempus fugit* are common themes in Spanish Golden Age poetry, especially in the Renaissance, urging the enjoyment of youth before inevitable aging.
- The sonnet form and idealization of the beloved’s beauty reflect Renaissance aesthetics within the Spanish Golden Age and its admiration for harmony, nature, and classical models.
- In Baroque art of the Spanish Golden Age, flowers and still-life elements often function as symbols of the passing of time, pointing indirectly to mortality and the fleeting nature of pleasure.

Comparison-Similarities:

- Both works use flowers as symbols of youth, beauty, and the fleeting nature of the present.
- Both the poem and the painting imply an invitation to enjoy love and pleasure now, before time transforms what is beautiful.
- Both works center on a young woman and present an idealized female beauty that represents the aesthetics of the Spanish Golden Age (fair skin, blonde hair, rosy cheeks) seen from the perspective of the male gaze.

Comparison-Differences:

- The poem states the *carpe diem* message explicitly through commands and warnings (“*coged...*”, “*antes que...*”, “*Marchitará...*”), while the painting conveys it more indirectly through visual symbols and an offering gesture.
- The poem emphasizes the inevitability of aging and change with cold imagery (“*nieve*”, “*viento helado*”), whereas the painting captures a single moment of abundance and courtship, leaving decay implied rather than named.
- The statue in the painting’s background contrasts with the young man’s offering flowers in the foreground, symbolizing the passage of time.
- While both works focus on a female subject, the painting also incorporates a young man and highlights his devotion to her.

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
The essay may attempt to address the text but does not address the specified topic or the given cultural context. - 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.	The essay identifies a characteristic of the specified topic or cultural context; summary or paraphrasing predominate. - 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.	The essay discusses the specified topic or the given cultural context; examples are descriptive and not always clear or relevant. - 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.	The essay discusses the specified topic as well as the given cultural context; evidence is appropriate but uneven. - 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.	The essay explains how the text represents the specified topic as well as the given cultural context using relevant evidence. - 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.
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.				

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.
- 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.	- 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.	- 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.	- 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.	- 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.
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.				

Question 3 requires that the response accomplishes several tasks: analyze how *La casa de Bernarda Alba* by Federico García Lorca, which is part of the required course reading list, represents the characteristics of *la tragedia*; analyze how the text represents the cultural context of *la España rural de principios del siglo XX*; and include a discussion of the literary devices of *la tragedia* 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 tragedia</i> :	Cultural context in <i>la España rural de principios del siglo XX</i> :	Literary devices:
- The scene centers on a conflict that's headed toward disaster: Adela's relationship with Pepe creates rivalry among the sisters and pushes the family toward a breaking point. - Adela functions as a tragic heroine: She insists on claiming her love ("<i>Pepe el Romano es mío</i>"), even though doing so directly challenges the norms that control her life. Her excess of pride in the scene reveals her tragic flaw. - There is a strong sense that events are spiraling out of control: The characters recognize the truth ("<i>Lo sé.</i>"), but that awareness doesn't stop the conflict from intensifying. - The scene creates emotional impact through intense suffering and jealousy, especially in Martirio's anguished language ("<i>Déjame que el pecho se me rompa...</i>"). - This emotional impact elicits a reaction of both fear and empathy in the audience (catharsis). - Lines that mention knives, drowning, and blood ("<i>Clávame un cuchillo...</i>", "<i>una gota de sangre...</i>") build a threatening tone and point forward to an inevitable, fateful conclusion. - The tone shifts throughout the fragment, reflecting the emotional state of the characters, at times conveying sadness, anger, or jealousy.	- The scene reflects a societal structure where women are expected to be obedient, remain inside the home, and preserve respectability, often with marriage as their only path. - Asymmetrical power relations grant men greater freedom from strict social norms imposed on women, as seen through the character of Pepe el Romano. - Reputation and public judgment shape behavior in rural Spain, showing the power of gossip and public shame ("<i>Todo el pueblo contra mí... perseguida...</i>"), the influence of <i>el qué dirán</i>, and Bernarda's obsession with preserving the family's honor. - Marriage is linked to economic advantage: The suggestion that Pepe "<i>vino por el dinero</i>" highlights how wealth and inheritance influence relationships. His betrothal to Angustias, rather than Adela, confirms this. - Social and religious expectations make desire forbidden, so love is described through language of pain, sacrifice, and punishment. - The home represents enclosure and control: References to "<i>los techos</i>" reinforce the idea of a closed space that limits freedom and increases pressure.	- Symbolism: The house ("<i>techos</i>") symbolizes repression and surveillance; "<i>los juncos de la orilla</i>" suggest an imagined escape and desire; "<i>sangre</i>" signals danger and irreversible consequences; the color white is associated with purity and the color black with mourning; the characters' names (Angustias, Martirio) symbolize their emotional states. - Religious allusion: "<i>la corona de espinas</i>" frames the situation as suffering with a heavy cost, intensifying the tragic plot. - Metaphor and imagery: Expressions like "<i>granada de amargura</i>" and "<i>dedos de lumbre</i>" vividly convey the characters' emotional pain and the intensity of social judgement. - Hyperbolic language: "<i>Todo el pueblo contra mí</i>" and "<i>cien años</i>" amplify the intensity of the emotional experience of the characters. - Dramatic structure: Fast exchanges, interruptions, exclamations, commands ("<i>¡Calla!</i>", "<i>¡No será!</i>"), and stage directions ("<i>Despechada.</i>", "<i>Dramática.</i>") increase urgency and conflict in the scene, highlighting the rivalry among siblings. - Repetition: "<i>Me quiere a mí. Me quiere a mí.</i>" underlines obsession and raises the emotional stakes of the conflict.

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
The essay may attempt to address one or both texts but does not discuss the theme. - 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.	The essay discusses the theme in one text; summary or paraphrasing predominate. - 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.	The essay discusses the theme in both texts; examples are descriptive and not always clear or relevant. - 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.	The essay compares the theme in both texts; evidence is appropriate but uneven. - 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.	The essay compares the theme in both texts using relevant evidence. - 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.

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 stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

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.
- 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.	- 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.	- 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.	- 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.	- 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): 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 stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.				

Question 4 requires that the response accomplishes several tasks: compare explicitly how the theme of *el amor* is developed in the poem **Rima LIII (“Volverán las oscuras golondrinas”) by Gustavo Adolfo Bécquer**, which is part of the required course reading list, and the poem **“Recuerda el trinar del ave” by Rosalía de Castro**, 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 Rima LIII (Poem 1):	Literary Devices in Rima LIII:	Comparison-Similarities:
- In Rima LIII, love is presented as an irrecoverable and singular emotional experience. - The poem juxtaposes the cyclical regeneration of nature with the permanence of lost love. While natural phenomena will return (“<i>Volverán las oscuras golondrinas</i>”), the specific emotional bond once shared will not (“<i>¡esas... no volverán!</i>”). - Love is elevated to a sacred experience, portrayed as incomparable and definitive (“<i>como se adora a Dios ante su altar</i>”). - The poetic voice’s direct address (apostrophe) to the beloved (“<i>tú</i>”) creates both intimacy and confrontation. - The tone combines melancholy with pride and finality in the closing declaration: “<i>como yo te he querido...; desengáñate / ¡así... no te querrán!</i>”.	- Anaphora (“<i>Volverán</i>”): Establishes rhythmic recurrence and emphasizes natural cycles. - Antithesis (“<i>Volverán</i>” / “<i>no volverán</i>”): Highlights contrast between nature’s renewal and emotional irreversibility. - Parallelism: Alternating hopeful and negating stanzas reinforce structural contrast. - Refrain-like negation: “<i>¡esas... no volverán!</i>” functions almost as an <i>estribillo</i>, intensifying finality. - Exclamations and ellipses: Heighten dramatic tension and emotional rupture (“<i>esas...</i>”). - Personification: “<i>Golondrinas</i>” that “<i>aprendieron nuestros nombres</i>” suggest intimacy projected onto nature. - Hyperbaton: “<i>en tu balcón sus nidos a colgar</i>” emphasizes the idea of change. - Symbolism of nature: “<i>Golondrinas</i>,” “<i>madreselvas</i>,” and “<i>rocío</i>” symbolize love’s beauty and fragility. - Broken-foot verse (“<i>esas... ¡no volverán!</i>; <i>sus flores se abrirán</i>”) with stress on the last syllable reflect the emotional intensity of the poetic voice.	- Both Poem 1 and Poem 2 explore love as loss and suffering. - Each poem employs images from nature to reflect interior emotional states. - Both poems rely on structural contrast (i.e., affirmation vs. negation; harmony vs. rupture). - Repetition and antithesis function centrally in both texts to intensify emotional tension. - Both poems reflect Romantic aesthetics through the connection between emotion and nature. - There is a melancholic tone in both poems.

Theme in “Recuerda el trinar del ave” (Poem 2): • The poetic voice presents love as profound internal suffering and existential anguish. • The poem transitions from harmonious natural sounds to the internal, incommunicable pain of a dying heart (“<i>que de amor muere.</i>”). • The first stanza evokes beauty and aesthetic harmony through sensory imagery. However, the second stanza introduces a dramatic shift in tone (“<i>Pero aquel sordo latido / del corazón que está enfermo / de muerte, y que de amor muere...</i>”). • Love becomes inseparable from mortality. The poetic voice emphasizes the impossibility of expressing the depth of emotional suffering, suggesting the limits of artistic representation (“<i>que jamás el genio pudo / repetirlo con sus ecos.</i>”). • Poetry can reproduce natural harmony, but not the depth of human suffering.	Literary Devices in “Recuerda el trinar del ave”: • Auditory imagery: “<i>trinar,</i>” “<i>chasquido,</i>” “<i>voz del trueno,</i>” “<i>latido</i>” foreground sound as a thematic element. • Enumeration: Accumulation of natural sounds establishes harmony in the first stanza. • Repetition and hyperbole (“<i>tan triste y melancólico, / tan terrible y tan supremo</i>”) intensify despair. • Metaphor: The heart compared to “<i>un bordón que se rompe / dentro de un sepulcro hueco</i>” associates love with death and rupture. • Personification: “<i>gime el viento</i>” reflects emotional projection onto nature. • Antithesis: By contrasting the harmonious sounds of nature with the “<i>sordo latido</i>” of the dying heart, the poem highlights the tension between outward serenity and inner suffering. • Two-stanza structural division marks optimism vs. despair. • Apostrophe: The use of “<i>recuerda</i>” establishes an intimate connection with the reader in order to reflect on the passage of time.	Comparison-Differences: • Poem 1 relies more on visual imagery (“<i>golondrinas,</i>” “<i>madreselvas,</i>” “<i>rocío</i>”), while Poem 2 includes more auditory imagery (“<i>trinar,</i>” “<i>latido,</i>” “<i>trueno</i>”). • In Poem 1, the tone blends melancholy with pride and rhetorical assertion. By contrast, the tone in Poem 2 is somber, introspective, and existential. • While the poetic voice in Poem 1 emphasizes the uniqueness of personal devotion, the poetic voice in Poem 2 emphasizes the internal, inexpressible suffering of love. • Poem 2 is divided into two clearly differentiated movements, while Poem 1 employs recurring parallel stanzas with refrain-like negation. • The poetic voice in Poem 1 addresses “<i>tú</i>” directly, while in Poem 2, the poetic voice uses third-person reflection. • Poem 2 links love explicitly with death and artistic limitation. By contrast, Poem 1 frames love as sacred devotion. • In Poem 2, love is portrayed not as proud singular devotion (as in Poem 1), but as tragic and ineffable pain.
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