AP® SPANISH LITERATURE AND CULTURE
2016 SCORING GUIDELINES

Question 3

Essay: Analysis of Single Text
Text, Subgenre, and Cultural Context
Text: *"Romance de la pérdida de Alhama,"* Anónimo
Subgenre: *El romance*
Cultural Context: *La España del siglo XV*

5   **The essay clearly analyzes how the text represents both the specified subgenre and the given cultural context.**

- Analyzes how characteristics of the text represent the specified subgenre.
- Analyzes how cultural products, practices, or perspectives found in the text reflect the given cultural context.
- Effectively discusses a variety of rhetorical, stylistic, or structural features in the text.
- Includes an explicit statement of purpose (thesis), a coherent structure, and a cohesive and logical progression of ideas in a well-developed essay.
- Supports analysis by integrating specific, well-chosen textual examples throughout the essay.

4   **The essay analyzes how the text represents both the specified subgenre and the given cultural context; description and narration are present but do not outweigh analysis.**

- Explains how characteristics of the text represent the specified subgenre.
- Explains how cultural products, practices, or perspectives found in the text relate to the given cultural context.
- Discusses rhetorical, stylistic, or structural features in the text.
- Includes an explicit statement of purpose (thesis), a coherent structure, and a logical progression of ideas.
- Supports analysis with appropriate textual examples.

3   **The essay attempts to analyze how the text represents the specified subgenre and the given cultural context; however, description and narration outweigh analysis.**

- Describes characteristics of the text that represent the specified subgenre.
- Describes cultural products, practices, or perspectives of the given cultural context found in the text.
- Describes some rhetorical, stylistic, or structural features in the text.
- Includes a statement of purpose, evidence of organization (a stated topic, an introduction, a conclusion), and a logical progression of ideas.
- Elaborates on main points and supports observations with examples; however, the examples may not always be clear and relevant.
- Contains some errors of interpretation, but errors do not detract from the overall quality of the essay.

Question 3 (continued)

Note:
A. If the essay has a significantly unbalanced focus on either the specified subgenre or the given cultural context and discusses rhetorical, stylistic, or structural features, the analysis must be good to earn a score of 3.

B. If the essay has a balanced focus on both the specified subgenre and the cultural context but does not discuss rhetorical, stylistic, or structural features, the analysis must be good to earn a score of 3.

C. If the essay focuses only on either the specified subgenre or the given cultural context and discusses rhetorical, stylistic, or structural features, the analysis of either the specified subgenre or the given cultural context and the discussion of the rhetorical, stylistic, or structural features must be good to earn a score of 3.

2	**The essay shows little ability to analyze how the text represents the specified subgenre and the given cultural context; summary and paraphrasing predominate.**

- Identifies characteristics of the text that represent the specified subgenre but they may not be clear or relevant.
- Identifies cultural products, practices, or perspectives of the given cultural context found in the text but they may not be clear or relevant.
- Identifies rhetorical, stylistic, or structural features in the text but they may not be relevant.
- May not clearly state a purpose or be organized around a central idea or argument; progression of ideas may not be logical.
- Presents main points and some details, describes basic elements of the text, but may do so without examples or supporting an argument.
- Contains some errors of interpretation that occasionally detract from the overall quality of the essay.

Note: An essay that treats only the specified subgenre or the given cultural context without mentioning the rhetorical, stylistic, or structural features cannot receive a score higher than 2.

1	**The essay is inaccurate and insufficient; there is no attempt to analyze how the text represents the specified subgenre and the given cultural context; irrelevant comments predominate.**

- Demonstrates lack of understanding of characteristics of the text that represent the specified subgenre.
- Demonstrates lack of understanding of the text, or cultural products, practices, or perspectives of the given cultural context found in the text.
- May not identify rhetorical, stylistic, or structural features in the text.
- Does not state a purpose, show evidence of organization, or offer a progression of ideas.
- May consist entirely of summary or paraphrasing of the text without examples relevant to the subgenre or the given cultural context.
- Contains frequent errors of interpretation that significantly detract from the overall quality of the essay.

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

Note: An essay that merely restates part or all of the prompt receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

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Note: An essay that receives a (—) in content must also receive a (—) in language.

Language Usage

5   **Language usage is appropriate to the task, generally accurate, and varied; the reader's understanding of the response is clear and supported by the student's use of language.**

- Vocabulary is varied and appropriate to the text(s) being discussed, presents main ideas and supporting details, and communicates some nuances of meaning.
- Control of grammatical and syntactic structures is very good; use of verb tenses and moods is generally accurate; word order and formation are accurate; use of cohesive devices and transitional elements or both is appropriate to guide understanding.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; paragraphing shows grouping and progression of ideas.

4   **Language usage is appropriate to the task and generally accurate; the reader's understanding of the response is clear and not affected by errors in the student's use of language.**

- Vocabulary is appropriate to the text(s) being discussed, and presents main ideas and some supporting details.
- Control of grammatical and syntactic structures is good; occasional errors in the use of verb tenses and moods do not detract from understanding; word order and formation are mostly accurate.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate; occasional errors do not detract from understanding; paragraphing shows grouping and progression of ideas.

3   **Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student's use of language is somewhat limited.**

- Vocabulary is appropriate to the text(s) being discussed, but may be limited in presenting some relevant ideas.
- Control of grammatical and syntactic structures is adequate; errors in the use of verb tenses and moods may be frequent but do not detract from overall understanding; word order and formation are generally accurate.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding; paragraphing shows grouping of ideas.

2   **Language usage is sometimes inappropriate to the task and generally inaccurate; the reader must supply inferences to make the response understandable.**

- Vocabulary may be inappropriate to the text(s) being discussed, and forces the reader to supply inferences.
- Control of grammatical and syntactic structures is weak; errors in verb forms, word order, and formation are numerous and serious enough to impede comprehension at times.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and serious enough to impede comprehension at times; paragraphing may not show grouping of ideas.

1 **Language usage is inappropriate to the task, inaccurate, or insufficient; the reader struggles to create an understanding of the response.**

- Vocabulary is insufficient or inappropriate to the text(s) being discussed; errors render comprehension difficult.
- Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, and formation are nearly constant and impede comprehension frequently.
- Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehension frequently; there may be little or no evidence of paragraphing.

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

Note: An essay that merely restates part or all of the prompt receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

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Note: An essay that receives a (—) in content must also receive a (—) in language.

Answer page for Question 3

"Traición indirecta"

La pérdida de un territorio o una guerra demuestra la incapacidad de un líder político para poder gobernar a su pueblo. Es por esto que la obra "Romance de la pérdida de Alhama" de autor anónimo, refleja aspectos característicos de la Edad Media en el siglo XV, en donde los moros, provenientes del Norte de África, sufrieron una derrota a manos del último rey moro llamado Boabdil, ante los reyes católicos, Isabel de Castilla y Fernando de Aragón. Este ~~trag~~ final de carácter trágico, dió lugar a la terminación de la guerra de Reconquista en el año de 1492, guerra que duró 8 siglos. Asimismo, el romance se caracteriza por ser un relato de algún hecho de forma poética. En este caso, el autor relata la incapacidad y la indiferencia del rey moro tras varias advertencias, lo cual terminó en su derrota ante los españoles.

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Additional answer page for Question 3

la reacción del último rey moro tardó en llegar, ya que a pesar de varios avisos, ~~que~~ el rey decidió hacer caso nulo a estos mensajes: " ~~cartas le~~ Cartas le fueron venidas que Alhama era ganada. las cartas echó en el fuego, y al mensajero matara." (Anónimo, 6-9). Del mismo modo, su pueblo le reprimió la poca importancia que el rey le dió al asunto y le maldeció por haber actuado de tal manera: " Por eso mereces, rey, una pena muy doblada ..." (Anónimo, 51-52). Gracias a esto, el autor de este romance demuestra el sentimiento y la actitud que se tenía hacia este personaje moro.

Por consiguiente, el romance está conformado de 55 versos y 11 estrofas, al igual que contiene rima asonante y arte menor. Además, cada estrofa contiene estribillo, lo cual se define como la repetición de un mismo verso al final de cada estrofa ~~y es~~ y es característico del romance: ~~____~~ "¡Ay de mi Alhama!". En este caso, el estribillo es utilizado para enfatizar

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Additional answer page for Question 3

el dolor que se siente tras ver a su pueblo derrotado.

En esta obra se incluyen varios recursos literarios como la sinestesia, que consiste en el uso de los sentidos para expresar una idea y que se puede encontrar en el fragmento siguiente: "...porque lo oigan sus moros," (Anónimo, 5). De esta forma, es posible definirlo como un toque de guerra para poder así levantar al pueblo moro en armas. También se puede alcanzar a encontrar hiperbatón, recurso que consiste en ~~la situacio~~ la modificación del orden de una oración y que en este caso añade descripción y enfatiza la situación que atravesaba Alhama: "por el zacatín arriba subido se había al Alhambra" (Anónimo, 13-14).

Por último, cabe mencionar el enfoque general de este romance, el cual puede ser demostrado por el tema de las sociedades en contacto: "que te pierdas tú y el reino, y aquí se pierda Granada" (Anónimo, 53-54). Esto ~~esta~~ abarca temas como la guerra y la interacción social que esta

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misma genera; es por esto que el pueblo, en conjunto, demostró su incomformidad por lo sucedido.

Para finalizar, es justo mencionar las capacidades de un buen gobernador, y es así como sus acciones pueden perjudicar a un pueblo entero. Por lo tanto, es necesario mantener una buena comunicación con el pueblo y contar con la capacidad establecida para poder ejercer cargos de esa talla.

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Answer page for Question 3

El Romance de la perdida de Alhama, trata de un rey moro que perdio a el territorio de Alhama a los Cristianos por su ego y su incapacidad de proteger a su pueblo por su ignorancia. Podemos ver los temas de la Conquista y reconquista entre moros y Cristianos. El imperialismo de trata de expandir el reino, como España. El romance de Alhama contiene un escribillo "¡Ay de mi Alhama!" a lo ultimo de cada estrofa. Tambien es rima assonante. Contiene este Romance escenas cortadas en donde explica por partes una historia de lo que paso en la perdida de Alhama. Incluye como el alfaqui condena al rey por la perdia a causa de su ignorancia al castigo. ~~Muy~~ ~~dese~~ La perdida de Alhama esta tambien escrito en octasilabo.

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Answer page for Question 3

El "Romance de la perdida de Alhama" fue un movimiento que se significo mucho para mucha gente y que todavia if iso un impacto en la socieda de ahora. iso un impacto to ahora tambien por que todavia mucha gente habla de eso en estos tiempos. Igual por que es reconozido otros movimientos pudieron empezar tambien.

Esto tomo lugar el la cuida de Granada. En el articulo lo dice que, "desde la puerta de Elvira hasta la de vivarambla". Esta fue una grande guerra por las religiones. Estos querian que fuera una gran batalla y esperaban que todos peliaran en esa batalla para poder quedarse ahi en Granada.

Este movimiento es importante por que es mu conocido igual que a inspirado mas movimentos como ese.

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Question 3

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

Overview

This question required students to read a work on the required reading list and then analyze how the text represents the characteristics of a particular subgenre as well as a particular historical context. The students were asked to comment on relevant literary devices in the text and cite examples from the text that support their analysis. On this year's exam, the work was the poem "Romance de la pérdida de Alhama." Students were asked to analyze how the poem represents the characteristics of the subgenre of romance and the historical context of fifteenth-century Spain.

Sample: 3A
Content Score: 5

This essay clearly analyzes how the text represents both the specified subgenre of *romance* and the given cultural context of fifteenth-century Spain. The essay analyzes how the poem represents the characteristics of the specified subgenre of *romance* (*"el romance se caracteriza por ser un relato de algún hecho de forma poética"*) and characteristics of the *romance* from the reading list (*"contiene estribillo, lo cual se define como la repetición de un mismo verso al final de cada estrofa y es característico del romance: '¡Ay de mi Alhama!'. En este caso, el estribillo es utilizado para enfatizar el dolor que se siente tras ver a su pueblo derrotado"; "hiperbatón, recurso que consiste en la modificación del orden de una oración y que en este caso añade descripción y enfatiza la situación que atravesaba Alhama"*), as well as identifying some characteristics of the specified subgenre of *romance* (*"rima asonante y arte menor"*). The essay analyzes how cultural products, practices, and perspectives in the poem reflect fifteenth-century Spain (*"refleja aspectos características de la Edad Media en el siglo XV, en donde los moros … sufrieron una derrota a manos del último rey moro llamado Boabdil, ante los reyes católicos … Este final de carácter trágico, dió lugar a la terminación de la guerra de Reconquista"; "el autor relata la incapacidad y la indiferencia del rey moro tras varias advertencias, lo cual terminó en su derrota ante los españoles"; "a pesar de varios avisos, el rey decidió hacer caso nulo a estos mensajes"; "su pueblo le reprimió la poca importancia que el rey le dió al asunto y le maldeció por haber actuado de tal manera"; "un toque de guerra para poder así levantar al pueblo moro en armas"; "abarca temas como la guerra y la interacción social que esta misma genera"*). The essay effectively discusses a variety of rhetorical, stylistic and structural features in the poem (*"el sentimiento y la actitud"; "estribillo"; "hiperbatón"; "tema"*). Although there is a misidentification of a stylistic feature (*"sinestesia"*), the discussion of the auditory qualities in the poem is effective. In addition, the student identifies some structural features of the poem (*"55 versos"; "11 estrofas"; "rima asonante y arte menor"*). The essay begins with a title (*"'Traición indirecta'"*), follows with an explicit statement of purpose *("La pérdida de un territorio o una guerra demuestra la incapacidad de un líder político para poder gobernar a su pueblo"*), establishes a coherent structure, maintains a cohesive and logical progression of ideas (*"refleja aspectos característicos de la Edad Media en el siglo XV"; "el romance se caracteriza por ser un relato de algún hecho de forma poética"; "La reacción del último rey moro"; "su pueblo le reprimió"; "el romance está conformado de"; "se incluyen varios recursos literarios"; "cabe mencionar el enfoque general"*) to arrive at a logical conclusion (*"Para finalizar, es justo mencionar las capacidades de un buen gobernador, y es así como sus acciones pueden perjudicar a un pueblo entero"*) in a well-developed essay. The essay supports analysis by integrating specific, well-chosen textual examples throughout the essay (*"'Cartas le fueron venidas que Alhama era ganada Las cartas echó en el fuego, y al mensajero matara.' (Anónimo, 6–9)"; "'Por eso mereces, rey una pena muy doblada…' (Anónimo, 51–52)"; "'¡Ay de mi Alhama!'"; "'porque lo oigan sus moros,' (Anónimo, 5)"; "'por el Zacatín arriba subido se había al Alhambra' (Anónimo, 13–14)"; "'que te pierdas tú y el reino, y aquí se pierda Granada' (Añonimo, 53–54)"*).

Language Score: 5

Language usage is appropriate to the task, generally accurate and varied; the reader's understanding of the response is clear and supported by the student's use of language. Vocabulary is varied and appropriate to the poem (*"'Traición indirecta'"; "gobernar"; "provenientes"; "derrota"; "trágico"; "dió lugar a"; "advertencias"; "reprimió"; "alcanzar"; "añade"; "atravesaba"; "cabe mencionar"; "en conjunto"; "ejercer cargos"*) despite a random error (*"maldeció"*) that does not affect understanding. The student presents main ideas and supporting details (*"La pérdida de un territorio"; "refleja aspectos"; "se caracteriza por"; "relata"; "conformado de"; "se incluyen"; "enfatiza"*) and communicates some nuances of meaning (*"incapacidad"; "nulo"; "abarca"; "perjudicar"*). The essay reflects a very good control of grammatical and syntactic structures (*"para poder gobernar"; "dió lugar a"; "tras varias advertencias"; "lo cual terminó"; "tardó en llegar"; "le maldeció por haber actuado de tal manera"; "se puede alcanzar a encontrar"*) and accurately uses verb tenses and mood as well as word order and formation. The student's use of cohesive devices and transitional elements is appropriate to guide understanding (*"en donde"; "ante"; "Asímismo"; "En este caso"; "lo cual"; "ya que"; "Del mismo modo"; "Gracias a esto"; "Por consiguiente"; "Además"; "De esta forma"; "También"; "Por último"; "es por esto que"; "Para finalizar"; "y es así como"; "Por lo tanto"*). Although writing conventions are generally accurate, there are some random spelling mistakes (*"maldeció"; "Añonimo"*), random accent mark mistakes (*"dió"; "Asímismo"; "hacía"; "hiperbatón"*), and a random missing accent mark (*"caracter"*); however, these errors do not detract from overall readability. Paragraphing shows grouping and progression of ideas.

Sample: 3B
Content Score: 3

This essay attempts to analyze how the text represents the specified subgenre of *romance* and the given cultural context of fifteenth-century Spain; however, description and narration outweigh analysis. The essay describes a characteristic of the poem that represents the subgenre of *romance* (*"Contiene este Romance ecenas cortadas en donde explica por partes una historia de lo que paso en la perdida de Alhama"*), identifies characteristics of the subgenre of *romance* (*"rima assonante"; "escrito en octasilabo"*), and describes a characteristic of the *romance* from the reading list (*"contiene un escribillo '¡Ay de mi Alhama!' a lo ultimo de cada estrofa"*). The student describes cultural products, practices, and perspectives of fifteenth-century Spain in the poem (*"trata de un rey moro que perdio a el territorio de Alhama a los cristianos"; "la Conquista y reconquista entre moros y cristianos"; "El imperialismo de trata de expandir el reino, como España"*). The essay describes a structural feature in the poem (*"contiene un escribillo '¡Ay de mi Alhama!' a lo ultimo de cada estrofa"*) and identifies some structural features of the poem (*"estrofa"; "rima assonante"; "escrito en octasilabo"*). The essay includes a statement of purpose (*"El Romance de la perdida de Alhama, trata de un rey moro que perdio a el territorio de Alhama a los cristianos por su ego y su incapacidad de protejer a su pueblo por su ignorancia"*), evidence of organization (*"trata de un rey moro"; "temas de la Conquista y reconquista"; "escribillo"; "rima"; "ecenas cortadas"; "el alfaqui condena al rey"; " octasilabo"*), and a logical progression of ideas. The student elaborates on main points and supports observations with examples from the poem (*"trata de un rey moro que perdio a el territorio de Alhama"; "'¡Ay de mi Alhama!'"; "el alfaqui condena al rey"*). While the essay does not contain any errors of interpretation, if it had included a clearer thesis with better organization; had explained the connection of the rhetorical, structural, and stylistic features more closely to the subgenre of *romance*; and made a stronger connection between examples summarized from the poem to the cultural context; the student could have earned a higher score.

Language Score: 3

Language usage is appropriate to the task and sometimes accurate; the reader understands the response though the student's use of language is somewhat limited. Vocabulary is appropriate to the text being discussed but is limited in the presentation of some relevant ideas (*"trata de"; "incapacidad"; "ignorancia"; "ultimo"; "explica"; "historia"; "condena"; "a causa de"*). Even though control of grammatical and syntactic structures is adequate (*"protejer a"; "Podemos ver"; "trata de expandir"; "a lo ultimo de"; "en donde explica por partes"; "de lo que"; "esta tambien escrito en"*), there is an error (*"de trata"*); however, it does not impede understanding. Likewise, verb tenses, moods, word order, and formation are generally accurate despite a random mistake (*"a el"*). Writing conventions are sometimes accurate, notwithstanding spelling errors (*"protejer"; "escribillo"; "assonante"; "ecenas"; "perdia"; "octasilabo"*), omitted accent marks (*"perdida"; "perdio"; "ultimo"; "Tambien"; "paso"; "alfaqui"; "perdia"; "esta"; "octasilabo"*), and erroneous use of capitalization (*"reconquista"; "Romance"*); nevertheless, these numerous errors do not detract from overall understanding. The single paragraph shows some grouping of ideas.

Sample: 3C
Content Score: 1

The essay is inaccurate and insufficient; there is no attempt to analyze how the text represents the specified subgenre of *romance* and the given cultural context of fifteenth-century Spain; irrelevant comments predominate (*"El 'Romance de la perdida de Alhama' fue un movimiento que se significo mucho para mucha gente"; "habla de eso en estos tiempos"; "Igual por que es reconozido otros movimientos pudieron empezar tambien"; "Ellos querian que fuera una gran batalla"; "Este movimiento es importante por que es mu conocido igual que a inspirado mas movimientos como ese"*). The essay demonstrates a lack of understanding by not mentioning any of the characteristics from the poem that represent the *romance*. The essay demonstrates a lack of understanding by identifying only a few of the cultural products, practices, and perspectives of fifteenth-century Spain in the poem (*"tomo lugar el la cuida de Granada"; "En el articulo lo dice que, 'desde la puerta de Elvira hasta la de vivarambla'"; "fue una grande guerra por las religiones"; "esperaban que todos peliaran en esa batalla para poder quedarse ahi en Granada*), and the student does not explain how they are related to the text. There is no identification of rhetorical, stylistic, or structural features of the poem. Although the essay attempts to state a purpose (*"El 'Romance de la perdida de Alhama' fue un movimiento que se significo mucho para mucha gente"*), it does not show evidence of organization or offer a progression of ideas. Instead the essay provides a brief summary of the poem (*"tomo lugar el la cuida de Granada"; "guerra por las religiones"; "una gran batalla"; "esperaban que todos peliaran en esa batalla para poder quedarse ahi en Granada"*) with a textual example (*"'desde la puerta de Elvira hasta la de vivarambla'"*) without attempting to explain the subgenre or the cultural context. The essay contains frequent errors of interpretation that significantly detract from its overall quality (*"El 'Romance de la perdida de Alhama' fue un movimiento"; "todavia iso un impacto en la socieda de ahora"; "Igual por que es reconozido otros movimientos pudieron empezar tambien"; "a inspirado mas movimientos como ese"*). Had the student identified characteristics of the subgenre of *romance*, or identified rhetorical, stylistic, or structural features of the poem, or attempted an explanation of the cultural context, the essay could have received a higher score.

Language Score: 2

Language usage is sometimes inappropriate to the task and generally inaccurate; the reader must supply inferences to make the response understandable. Vocabulary is sometimes inaccurate, inappropriate, and repetitive, forcing the reader to supply inferences (*"movimiento"; "se significo"; "gente"; "impacto"; "socieda"; "eso"; "estos"; "Esto"; "articulo"; "Esta"; "Ellos"; "ese"*). Similarly, control of grammatical and syntactic structures is weak (*"por que"; "lo dice"; "grande guerra"; "por las religiones"*); errors in verb forms (*"se significo"; "iso"*) impede comprehension at times. Writing conventions are generally inaccurate. The essay has frequent spelling errors (*"iso"; "socieda"; "ahorra"; "reconozido"; "el"; "cuida"; "peliaran"; "mu"; "a"*), missing accent marks (*"perdida"; "significo"; "todavia"; "tambien"; "tomo"; "articulo"; "querian"; "ahi"; "mas"*), and an error in capitalization (*"vivarambla"*), which impede comprehension. The single paragraph does not show grouping of ideas.