

**AP[®] Spanish Literature and Culture: Sample Syllabus 1** Syllabus Number: 876035v1

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CR2	The teacher uses Spanish almost exclusively in class and encourages students to do likewise.	4
CR3a	The course explicitly addresses the theme: <i>Las sociedades en contacto</i> .	5
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CR8b	The course provides opportunities for students to write analytical essays in Spanish.	5,8,9,10
CR9	The course provides opportunities for students to analyze cultural products, practices, or perspectives referenced in literary texts.	8,9
CR10	The course provides opportunities for students to compare literary texts produced in different historical contexts.	6
CR11	The course includes activities within and beyond the classroom setting for students to reinforce their understanding of literary texts.	2,6,9,10

Description

The AP Spanish Literature and Culture course is designed to introduce students to the formal study of a representative body of literature, written in Spanish, from Spain, Latin America and the United States.

The course provides students with ongoing and varied opportunities to develop proficiency in Spanish across a full range of skills, with emphasis on critical reading and analytical writing. It also encourages students to reflect on the many voices and cultures included in a rich and diverse body of literature written in Spanish.

Course Objectives

- Provide students with ongoing and varied opportunities to develop proficiency in Spanish across a full range of skills, with emphasis on critical reading and analytical writing.
- Encourage students to reflect on the many voices and cultures included in a rich and diverse body of literature written in Spanish.
- As there are fewer selections to read, encourage students to study the required works in more depth.
- Integrate the three modes of communication (interpersonal, interpretive and presentational).
- Integrate Communications, Cultures, Connections, Comparisons, and Communities goal areas of the Standards for Foreign Language Learning in the 21st Century.
- Emphasize contextual analysis, relating the readings to literary, historical, socio-cultural and geopolitical contexts.
- Incorporate media as an aid in teaching Spanish literature, including artistic representations, audio and audiovisual resources.
- Incorporate graphic organizers, and concept maps to enable students to process new information, and organize ideas.
- Develop proficiency in interpretive listening by providing students with opportunities to hear audio texts related to course content.
- Make contextual connections across genres and time periods.
- Address the six required themes: Las sociedades en contacto, La construcción del género, El tiempo y el espacio, Las relaciones interpersonales, La dualidad del ser, and La creación literaria. Organizing concepts will be incorporated for making contextual connections among works.
- Use essential questions in order to enable the students to investigate and express different views on issues, make connections to other disciplines and compare products, practices and perspectives of target cultures to their own.

Examples of Course Expectations

- The students keep a portfolio with outlines for each work read.
- The *esquema prosaico* includes: título, autor, género (sub-género), argumento, personajes, ambiente, tema central, temas secundarios, técnicas narrativas, cita, pregunta esencial.
- The *esquema poético* includes: título, autor, género (sub-género), localización, ambiente, temas, estructura, análisis de la forma partiendo del tema, conclusión, cita, pregunta esencial. This enables the student to do an in-depth review for the actual exam individually and collaboratively. The portfolio is collected quarterly.
- The students will use graphic organizers and concept maps as an aid for processing new information, and organizing ideas.
- The students also practice both inside and outside the classroom using links to teacher's website (ejemplo: Algunos recursos técnicos empleados en obras de la lista <<http://www.quia.com/jg/360880.html>>). In groups, students will work to create a website where they will write literary terminology found in at least two works and support these terms with specific textual examples. This will be posted in the internet for other AP Literature students to view and possibly add further works and terminology. **[CR11]** A released AP Spanish Literature exam is given for the mid-term. Modifications are made to Part II in order to include works covered during the first semester.
- Students write a term paper in lieu of taking a final exam.
- Journal: a. Divide cada hoja en dos.
 - b. En la parte izquierda, escribe el nombre de la obra, autor, página y una cita de la obra que te parece interesante, intrigante, que te confunda, etc. Escribe también la pregunta esencial.
 - c. A la derecha, escribe tu reacción a la cita seleccionada y responde a la pregunta esencial. **[CR8a]**

CR11: The course includes activities within and beyond the classroom setting for students to reinforce their understanding of literary texts.

CR8a: The course provides opportunities for students to write short responses in Spanish.

Example:

Cita: "Si al comienzo no muestras quién eres, nunca podrás hacerlo después cuando quieras."	Reacción:
Pregunta esencial:	Respuesta:
Obra: <i>El Conde Lucanor</i> , "Lo que aconteció a un mancebo que se casó con una mujer muy fuerte y muy brava"	
Autor: Don Juan Manuel	
Página: 275	

Course Content

Selected Works of the Required Authors: [CR1]

Medieval and Golden Age

- Romance de la pérdida de Alhama
- *Lazarillo de Tormes*. Prologó; Tratados 1, 2, 3, 7
- Cervantes Saavedra, Miguel de. *El ingenioso hidalgo don Quijote de la Mancha* (Primera parte - capítulos 1-5, 8 y 9; Segunda parte, capítulo 74)
- Cruz, Sor Juana Inés de la. “Hombres necios que acusáis”
- Góngora y Argote, Luis de. Soneto CLXVI (“Mientras por competir con tu cabello”)
- Juan Manuel, Infante de Castilla. *Conde Lucanor*: Ejemplo XXXV (“Lo que aconteció a un mozo que se casó con una mujer muy fuerte y muy brava”)
- Cortés, Hernán. “Segunda carta de relación” (selecciones)
- Quevedo y Villegas, Francisco de. Salmo XVII (“Miré los muros de la patria mía”)
- Téllez, Gabriel (Tirso de Molina). *El burlador de Sevilla y convidado de piedra*
- Vega, Garcilaso de la. Soneto XXIII (“En tanto que de rosa y de azucena”)

The 19th Century

- Bécquer, Gustavo Adolfo. Rima LIII (“Volverán las oscuras golondrinas”)
- Darío, Rubén. “A Roosevelt”
- Heredia, José María. “En una tempestad”
- Martí, José. “Nuestra América”
- Pardo Bazán, Emilia. “Las medias rojas”

The 20th Century

- Allende, Isabel. “Dos palabras”
- Borges, Jorge Luis. “El sur” y “Borges y yo”
- Burgos, Julia de. “A Julia de Burgos”
- Cortázar, Julio. “La noche boca arriba”
- Dragún, Osvaldo. *El hombre que se convirtió en perro*
- Fuentes, Carlos. “Chac Mool”
- León-Portilla, Miguel. *Visión de los vencidos* (dos secciones: “Los presagios, según los informantes de Sahagún” y “Se ha perdido el pueblo mexicatl”)

CR1: The course is structured to allow students to complete the entire required reading list published in the AP Spanish Literature and Culture Curriculum Framework.

- García Lorca, Federico. *La casa de Bernarda Alba* y “Prendimiento de Antoñito el Camborio en el camino de Sevilla”
- García Márquez, Gabriel. “El ahogado más hermoso del mundo” y “La siesta del martes”
- Guillen, Nicolás. “Balada de los dos abuelos”
- Machado, Antonio. “He andado muchos caminos”
- Montero, Rosa. “Como la vida misma”
- Morejón, Nancy. “Mujer negra”
- Neruda, Pablo. “Walking around”
- Quiroga, Horacio. “El hijo”
- Tomás Rivera. ... *y se lo tragó la tierra* (dos capítulos “...y no se lo tragó la tierra” y “La noche buena”)
- Rulfo, Juan. “No oyes ladrar los perros”
- Storni, Alfonsina. “Peso ancestral”
- Ulibarri, Sabine R. “Mi caballo mago”
- Unamuno y Jugo, Miguel de. *San Manuel Bueno, mártir*

Organization

This class will be conducted entirely in Spanish and therefore, students will read, discuss and analyze in Spanish all of the works included on the official AP Spanish Literature and Culture reading list. **[CR2]** *Abriendo Puertas: Antología de literatura en español* is the primary text. It provides students with the socio-cultural context necessary to understand each work and reflection questions that go beyond factual recall requiring students to engage in deep analytical thinking. The Teacher Resource Book provides *prueba de vocabulario*, *preguntas de opción múltiple* y *guía de estudio* for each work. The *códigos* and *pasos* from *Momentos Cumbres de las literaturas hispánicas*, Rodney T. Rodríguez are used at times to reinforce cultural, political, historical, philosophical contexts of each of the works studied in class. The student will read Medieval, Golden Age, and 19th Century authors during the first semester and 20th century authors during the second semester, but during many of the discussions we will establish thematic and other connections between the works currently being read and literary selections read previously.

CR2: The teacher uses Spanish almost exclusively in class and encourages students to do likewise.

At the beginning of the AP Spanish Literature and Culture course essential questions that apply to the entire course will be discussed. These questions include:

- ¿Cómo revelan las obras literarias las perspectivas y costumbres de una cultura en un período determinado?
- ¿De qué manera afecta el contexto literario, histórico, sociocultural y político la creación de las obras literarias de determinada época?

- ¿Qué preguntas y dilemas presentes en obras literarias de diferentes autores y en diferentes épocas y culturas son relevantes aún en la actualidad?
- ¿Qué relevancia tiene el idioma para apreciar elementos literarios como el género, el punto de vista o el estilo?
- ¿Qué preguntas plantea la literatura acerca de las artes, y de la literatura misma?

Course Themes

As this is an integrated approach to the study of literature, the six themes will be incorporated to show connections through genres and time periods.

Organizing concepts and the answering of essential questions will provide further opportunity for students to engage in discussions leading to analyzing the themes in depth and finding connections between them. **[CR4]**

Las sociedades en contacto (la asimilación y la marginación; la diversidad; las divisiones socioeconómicas; el imperialismo; el nacionalismo y el regionalismo)

¿De qué manera las perspectivas de una cultura afectan la representación de eventos históricos?

¿Cómo se resisten (o se asimilan) los miembros de una minoría cultural a las costumbres y las perspectivas de la mayoría dominante?

¿Cómo se representan en obras literarias de distintos períodos y diversas culturas las relaciones entre grupos socioculturales (clases sociales, grupos étnicos, etc.)?

Ejemplos de actividades:

1. *Lazarillo de Tormes* will be used to present the theme of *Las sociedades en contacto*. The students will write an essay, analyzing how the theme is expressed in the work. **[CR3a] & [CR8b]**
2. Cortés, “Segunda carta de relación.” Working in pairs students will write three paragraphs centering on the comparisons which Cortés makes between what he has seen in Spain and what he finds in the new city he has just entered. **[CR3a] & [CR8a]**
3. Darío, “A Roosevelt.” Students will be divided into small groups, with each group assigned several lines from the text with the goal of pointing out to the other students differences indicated by Darío between the United States and Spanish America. **[CR3a] & [CR4]**

Other works which we will relate to this theme:

- Dragún, *El hombre que se convirtió en perro*
- León-Portilla, *Visión de los vencidos*
- Martí, “Nuestra América”

CR4: The course provides opportunities for students to discuss literary texts in a variety of interactive formats.

CR3a: The course explicitly addresses the theme: *Las sociedades en contacto*.

CR8b: The course provides opportunities for students to write analytical essays in Spanish.

CR8a: The course provides opportunities for students to write short responses in Spanish.

La construcción del género (el machismo; las relaciones sociales; el sistema patriarcal; la sexualidad; la tradición y la ruptura)

¿Cómo revela la literatura los cambios en la percepción de los géneros masculino y femenino?

¿De qué manera han servido los factores socioculturales como instrumentos de cambios (o no) en la representación de los géneros?

¿Cómo ha cambiado la representación de lo femenino (voces femeninas, personajes femeninos) a lo largo de la historia de la literatura?

Ejemplos de actividades:

1. Storni's poem will be introduced and read. Students will then listen to Pedro Fernández sing: "Dicen que los hombres no deben llorar." After this, students will create a graphic organizer to discuss gender stereotypes. **[CR3b] & [CR7b]**
2. Students will analyze how "La construcción del género" is depicted in Sor Juana's and Storni's poems and write an essay comparing these two perceptions. **[CR10]**
3. Pardo Bazán, "Las medias rojas" Students will discuss the roles taken by Ildara with those carried out by her father with the goal of determining why he reacts the way he does and debating the issue of whether he is a responsible parent or not. They will then post their conclusions on the Internet and invite others to agree/disagree. **[CR8a] & [CR11]**
4. Morejón, "Mujer negra" Students will discuss how males are depicted in this work versus how females are depicted and compare these depictions with those found in the story by don Juan Manuel *Conde Lucanor*: Ejemplo XXXV ("Lo que aconteció a un mozo que se casó con una mujer muy fuerte y muy brava"). **[CR3b] & [CR10]**
5. Via the Internet, students will contact other AP Spanish Literature and Culture classes and conduct a survey in which they determine what students believe with regard to what the two unrevealed words might be. **[CR11]**

Other works which we will tie to this theme include:

- Burgos, "A Julia de Burgos"
- Allende, "Dos palabras"

CR3b: The course explicitly addresses the theme: *La construcción del género*.

CR7b: The course provides opportunities for students to relate audiovisual materials in Spanish to the course content.

CR10: The course provides opportunities for students to compare literary texts produced in different historical contexts.

CR11: The course includes activities within and beyond the classroom setting for students to reinforce their understanding of literary texts.

El tiempo y el espacio (*el carpe diem y el memento mori*; el individuo en su entorno; la naturaleza y el ambiente; la relación entre el tiempo y el espacio; el tiempo lineal y el tiempo circular; la trayectoria y la transformación)

¿Cómo presentan las literaturas de distintas culturas los conceptos del tiempo y el espacio?

¿De qué manera los autores se valen del tiempo y el espacio para construir una variedad de estados de ánimos o sentimientos (p. ej. la desorientación, la nostalgia, el remordimiento)?

¿Cómo se relacionan la representación del espacio y el manejo del tiempo en una obra literaria?

Ejemplos de actividades:

1. The theme will be introduced by studying the painting *La persistencia de la memoria* by Salvador Dalí, and definitions of time and space will be presented and discussed; a brief presentation of the findings is required. Students will then identify similarities and differences between the depiction of time and space in this work with the depiction of the same concepts in the poem “Walking around” by Neruda, and discuss why the poetic voice feels so disconnected with his environment and his negative reactions to the world which he inhabits and how these perceptions are made more vivid through the use of rhetorical devices. **[CR3c], [CR6] & [CR7a]**
2. Students will research the meaning of *carpe diem* and discuss how it is exemplified in Góngora’s “Mientras por competir con tu cabello.” **[CR3c]**
3. Sandro Boticelli’s painting, *The Birth of Venus* will be presented. Students will write a paragraph comparing the symbolisms of the woman in the painting to those described in Garcilaso’s and Góngora’s poems. **[CR6], [CR7a] & [CR8a]**
4. Bécquer, Rima LIII (“Volverán las oscuras golondrinas”). Students will discuss the parallel constructions found in each strophe of the poem and identify how these parallelisms relate to past and present situations and feelings as they are depicted in the work. **[CR3c] & [CR6]**

Additional readings which will lead to further considerations regarding this theme:

- Quevedo, “Miré los muros de la patria mía”
- Machado, “He andado muchos caminos”

CR3c: The course explicitly addresses the theme: *El tiempo y el espacio*.

CR6: The course provides opportunities for students to learn and apply literary terminology to the analysis of a variety of texts representing different genres and time periods.

CR7a: The course provides opportunities for students to relate artistic representations to the course content.

CR8a: The course provides opportunities for students to write short responses in Spanish.

Las relaciones interpersonales (La amistad y la hostilidad; el amor y el desprecio; la comunicación o falta de comunicación; el individuo y la comunidad; las relaciones de poder; las relaciones familiares)

¿De qué manera se transforma el/la protagonista de una obra a consecuencia de sus relaciones con otros personajes?

¿De qué manera los individuos perjudican o contribuyen al bienestar de la familia o la comunidad?

¿Cómo influye el contexto sociocultural en el desarrollo de las relaciones interpersonales?

Ejemplos de actividades:

1. Scenes from the Spanish film, *La Casa de Bernarda Alba* will be shown and the students will contrast “Las relaciones familiares” as depicted in this play with those revealed in Rulfo’s “No oyes ladrar los perros.” Students will then list a minimum of ten symbols which appear in the play and working in pairs specify in written paragraphs how these symbols reflect the social, cultural and historical context of the “pueblos de España” where the work takes place. Students will then discuss why *La casa de Bernarda Alba* is a drama and not a tragedy. **[CR3d], [CR5], [CR6] & [CR7b]**
2. Quiroga, “El hijo” Students will discuss how cultural perspectives influence the attitude and behavior of the father. **[CR9]**
3. Rulfo, “No oyes ladras los perros”. Students will write an essay in which they discuss the relationship between the father and the son and explain how the point of view of the narrator influences the reader’s perception of this relationship. **[CR3d] & [CR8b]**

Additional works which will lead to further considerations on this theme:

- Rivera,y no se lo tragó la tierra (dos capítulos “...y no se lo tragó la tierra” y “La noche buena”)

La dualidad del ser (la construcción de la realidad, la espiritualidad y la religión; la imagen pública y la imagen privada; la introspección; el ser y la creación literaria)

¿Qué preguntas plantea la literatura acerca de la realidad y la fantasía?

¿Cómo influye el contexto sociocultural o histórico en la expresión de la identidad?

¿Cuál es el significado de la vida (para un personaje, para un autor) y cómo se relaciona esto con las creencias o ideas en cuanto a la muerte?

CR3d: The course explicitly addresses the theme: *Las relaciones interpersonales*.

CR5: The course provides opportunities for students to analyze the relevance of literary texts to historical, sociocultural, and geopolitical contexts.

CR7b: The course provides opportunities for students to relate audiovisual materials in Spanish to the course content.

CR9: The course provides opportunities for students to analyze cultural products, practices, or perspectives referenced in literary texts.

CR8b: The course provides opportunities for students to write analytical essays in Spanish.

Ejemplos de actividades:

1. After reading and analyzing “A Julia de Burgos” by Julia de Burgos, students will study Frida Kahlo’s painting, *Las dos Fridas*. A graphic organizer will be used to compare and contrast the theme of identity in both works. **[CR3e], [CR4] & [CR7a]**
2. Borges, “Borges y yo” Students will determine the identity of the two individuals described in this essay and relate it to the concept of dual/multiple identities in their own lives. **[CR3e]**
3. Unamuno, *San Manuel Bueno, mártir*. Students will write an essay in which they contrast the public and the private images of the main character. They will then discuss the internal structure of the work as they talk about the título, epígrafe, exposición, enlace, punto decisivo, punto cumbre, desenlace, and epílogo. **[CR3c], [CR6] & [CR8b]**

Other works to be read in connection with the study of this theme:

- Cervantes, *Don Quijote* (Primera parte - capítulos 1-5, 8 y 9; Segunda parte, capítulo 74)
- Cortázar, “La noche boca arriba”
- García Márquez, “El ahogado más hermoso del mundo”

La creación literaria (la intertextualidad; la literatura autoconsciente; el proceso creativo; el texto y sus contextos)

¿Qué factores motivan a los escritores a crear sus obras literarias?

¿De qué manera la intertextualidad contribuye al significado de una obra literaria?

¿Cómo influye en la experiencia de los lectores la presencia de la literatura misma como tema de una obra literaria?

Ejemplos de actividades:

1. After reading “Romance de la pérdida de Alhama”, the students will write a romance, present it orally in class and describe their creative process. They will then create a poster which incorporates their romance and place the posters online and invite comments. **[CR3c] & [CR11]**
2. Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV (“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”). Students will write brief paragraphs centering on the cultural practices/perspectives revealed in this text. **[CR8a] & [CR9]**

CR3e: The course explicitly addresses the theme: *La dualidad del ser*.

CR4: The course provides opportunities for students to discuss literary texts in a variety of interactive formats.

CR7a: The course provides opportunities for students to relate artistic representations to the course content.

CR3c: The course explicitly addresses the theme: *El tiempo y el espacio*.

CR6: The course provides opportunities for students to learn and apply literary terminology to the analysis of a variety of texts representing different genres and time periods.

CR11: The course includes activities within and beyond the classroom setting for students to reinforce their understanding of literary texts.

3. Anónimo, *Lazarillo de Tormes*. Students will discuss the self-conscious nature of this picaresque text and the limits/opportunities which this concept places on the narrator. Students will then search the Internet for depictions of a pícaro, select the one that they feel most fully captures the essence of the character, and share it with the class pointing out why they made that selection. **[CR3f], [CR7a] & [CR11]**
4. Don Quijote, *Don Quijote*. Students will write an essay in which they discuss how this text reflects the historical and socio-political contexts in which it was written. **[CR5] & [CR8b]**

Additional works which students will analyze in connection with this theme:

- Borges, “Borges y yo”

Materials and Resources

- *Abriendo Puertas: Antología de literatura en español*, Tomos I y II. Nexttext McDougal Littell, Inc. 2012.
- *Abriendo Puertas: Antología de literatura en español*, Nexttext Teachers Resource Manual, Tomos I y II. Nexttext McDougal Littell, Inc. 2012.
- *Momentos Cumbres de las literaturas hispánicas*, Rodney T. Rodríguez. Upper Saddle River: Pearson/Prentice Hall, 2004.
- *Momentos Cumbres de las literaturas hispánicas*, Teacher Resource Book. Upper Saddle River: Pearson/Prentice Hall, 2004
- SMARTBoard Interactive Whiteboard, 2001 Smart Technologies, Internet Access.
- Citas claves de la narrativa hispanoamericana.
<<http://www.quia.com/pop/42634.html>>
- Algunos recursos técnicos empleados en obras de la lista.
<<http://www.quia.com/jg/360880.html>>
- Autores y títulos de la narrativa de la lista.
<<http://www.quia.com/cm/22960.html>>
- Citas claves de la narrativa peninsular.
<<http://www.quia.com/pop/42635.html>>
- Identificar estas frases claves de *Lazarillo de Tormes*.
<<http://www.quia.com/jg/364771.html>>
- Identificar estas citas de *El burlador de Sevilla y convidado de piedra*.
<<http://www.quia.com/pop/42543.html>>

CR3f: The course explicitly addresses the theme: *La creación literaria*.

CR7a: The course provides opportunities for students to relate artistic representations to the course content.

CR11: The course includes activities within and beyond the classroom setting for students to reinforce their understanding of literary texts.

CR5: The course provides opportunities for students to analyze the relevance of literary texts to historical, sociocultural, and geopolitical contexts.

CR8b: The course provides opportunities for students to write analytical essays in Spanish.

- Momentos claves de la trama de *El burlador de Sevilla*.
<<http://www.quia.com/pp/14614.html>>
- Obras de autores nacidos en el Siglo XIX.
<<http://www.quia.com/jg/359591.html>>
- Personajes que figuran en la narrativa hispanoamericana de la lista.
<<http://www.quia.com/jg/359593.html>>
- ¿Quién habla? Frases claves de *La casa de Bernarda Alba*.
<<http://www.quia.com/jg/364769.html>>
- ¿Quién habla? Frases claves de *El burlador de Sevilla*.
<<http://www.quia.com/jg/361144.html>>
- Versificación de las poesías de la lista de lecturas. Includes matching, flashcard and concentration.
<<http://www.quia.com/jg/360857.html>>
- «Riesgo» literario I.<<http://www.quia.com/cb/108200.html>>
- «Riesgo» literario II.<<http://www.quia.com/cb/108205.html>>
- «Riesgo» literario III.<<http://www.quia.com/cb/108207.html>>