

## SAMPLE SYLLABUS #1

# AP<sup>®</sup> Spanish Literature and Culture

## Curricular Requirements

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<b>CR1</b>	The teacher uses Spanish almost exclusively in class and encourages students to do likewise.	<i>See page:</i> 2
<b>CR2</b>	The course is structured to incorporate the entire reading list published in the <i>AP Spanish Literature and Culture Course and Exam Description</i> .	<i>See pages:</i> 2, 5, 6, 7, 8, 12
<b>CR3</b>	The course develops each of the six required themes in relation to the works on the required reading list:  Las sociedades en contacto, La construcción del género, El tiempo y el espacio, Las relaciones interpersonales, La dualidad del ser, La creación literaria	<i>See pages:</i> 2, 7
<b>CR4</b>	The course provides opportunities for students to develop the skills in Skill Category 1: Analyze and/or interpret literary texts and audio sources in the target language.	<i>See pages:</i> 7, 10, 11
<b>CR5</b>	The course provides opportunities for students to develop the skills in Skill Category 2: Make connections between a literary text and non-literary text or an aspect of cultures.	<i>See pages:</i> 4, 8, 9, 10, 12
<b>CR6</b>	The course provides opportunities for students to develop the skills in Skill Category 3: Comparing literary texts including comparisons among required texts and non-required texts.	<i>See pages:</i> 7, 11, 12
<b>CR7</b>	The course provides opportunities for students to develop the skills in Skill Category 4: Compare a text to artistic representations.	<i>See pages:</i> 6, 9, 10, 12
<b>CR8</b>	The course provides opportunities for students to develop the skills in Skill Category 5: Argumentation (to produce short responses, essays, and presentations analyzing literary texts).	<i>See pages:</i> 4, 5, 7, 8, 12
<b>CR9</b>	The course provides opportunities for students to develop the skills in Skill Category 6: Language and Conventions with an emphasis on applying literary terminology.	<i>See pages:</i> 5, 9, 11
<b>CR10</b>	The course provides opportunities for students to develop the skills in Skill Category 7: Engage in discussions about literary texts within and beyond the classroom setting.	<i>See pages:</i> 5, 7, 8, 9, 10, 11

# Advanced Placement Spanish Literature and Culture Sample Syllabus #1

## Course Overview

The AP Spanish Literature and Culture course, which is conducted exclusively in Spanish, **CR1** is an introductory course to the study of Peninsular Spanish, Latin American, and U.S. Hispanic literature written in Spanish from the 14th century to the present day. This class will enable students to successfully complete the AP Spanish Literature and Culture Exam. Not only do we study the literature, but also the fascinating history and cultures of the Hispanic world connected to the six AP Spanish literature themes, which are: *las relaciones interpersonales*; *la construcción del género*; *las sociedades en contacto*; *el tiempo y el espacio*; *la dualidad del ser*; and *la creación literaria*. **CR3** All these themes overlap throughout the course and there is an emphasis on establishing contextual connections among them and the literary works.

Students express themselves orally in the target language by describing ideas and points of view based on the readings and supporting their opinions, which accounts for their participation grade. All assignments and activities carried out in class are in Spanish.

**CR1** Throughout the course, students learn to connect each reading with historical, sociocultural, and political contexts; literary history of each movement; authors' style; and literary theory. Students also demonstrate their proficiency in the three modes of communication in Spanish (interpersonal, interpretive, and presentational) with attention to applying correct written and spoken language conventions.

Students learn literary terminology and literary analysis techniques and approaches for examining different genres (prose, essays, poetry, and drama), movements, and time periods, learning to contextualize literature in relationship to history, geography, and evolving cultural products, practices, and perspectives, often augmenting their literary analysis through the lens of art and film. Lessons are designed to enhance students' ability to acquire knowledge about and skills to identify and interpret figures of speech, tone, characters, themes, rhetorical devices, and literary symbols through the required course readings, while strengthening their analytical and interpretative skills.

### REQUIRED READING LIST: **CR2**

- Isabel Allende, "Dos palabras"
- Anónimo, "Romance de la pérdida de Alhama"
- Anónimo, *Lazarillo de Tormes* (Prólogo; Tratados 1, 2, 3, 7)
- Gustavo Adolfo Bécquer, Rima LIII ("Volverán las oscuras golondrinas")
- Jorge Luis Borges, "Borges y yo"
- Jorge Luis Borges, "El Sur"
- Julia de Burgos, "A Julia de Burgos"
- Miguel de Cervantes, *Don Quijote* (Primera parte, capítulos 1–5, 8 y 9; Segunda parte, capítulo 74)
- Julio Cortázar, "La noche boca arriba"
- Hernán Cortés, "Segunda carta de relación" (selecciones)

### **CR1**

The syllabus must explicitly state that the course is conducted almost exclusively in Spanish.

### **CR3**

The syllabus must explicitly list each required theme: *Las sociedades en contacto*, *La construcción del género*, *El tiempo y el espacio*, *Las relaciones interpersonales*, *La dualidad del ser*, and *La creación literaria*.

### **CR2**

The syllabus must cite the entire reading list including authors, titles, and required selections of longer texts.

- Sor Juana Inés de la Cruz, “Hombres necios que acusáis”
- Rubén Darío, “A Roosevelt”
- Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV (“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”)
- Osvaldo Dragún, *El hombre que se convirtió en perro*
- Carlos Fuentes, “Chac Mool”
- Federico García Lorca, *La casa de Bernarda Alba*
- Federico García Lorca, “Prendimiento de Antoñito el Camborio en el camino de Sevilla”
- Gabriel García Márquez, “El ahogado más hermoso del mundo”
- Gabriel García Márquez, “La siesta del martes”
- Garcilaso de la Vega, Soneto XXIII (“En tanto que de rosa y azucena”)
- Luis de Góngora, Soneto CLXVI (“Mientras por competir con tu cabello”)
- Nicolás Guillén, “Balada de los dos abuelos”
- José María Heredia, “En una tempestad”
- Miguel León-Portilla, *Visión de los vencidos* (dos secciones: “Los presagios, según los informantes de Sahagún” y “Se ha perdido el pueblo mexicana”)
- Antonio Machado, “He andado muchos caminos”
- José Martí, “Nuestra América”
- Rosa Montero, “Como la vida misma”
- Nancy Morejón, “Mujer negra”
- Pablo Neruda, “Walking around”
- Emilia Pardo Bazán, “Las medias rojas”
- Francisco de Quevedo, Salmo XVII (“Miré los muros de la patria mía”)
- Horacio Quiroga, “El hijo”
- Tomás Rivera, . . . y *no se lo tragó la tierra* (dos capítulos: “. . . y no se lo tragó la tierra” y “La noche buena”)
- Juan Rulfo, “No oyes ladrar los perros”
- Alfonsina Storni, “Peso ancestral”
- Tirso de Molina, *El burlador de Sevilla y convidado de piedra*
- Sabine Ulibarri, “Mi caballo mago”
- Miguel de Unamuno, *San Manuel Bueno, mártir*

During the first semester students read medieval, Golden Age, and 19th-century authors, followed by the study of 20th- and 21st-century authors during the second semester. Although the primary focus is on the time period during which the works were written, students also establish and discuss thematic and other connections between the works currently being read and literary selections read previously from earlier time periods.

## Student Practice

Throughout each unit, **Topic Questions** will be provided to help students check their understanding. The Topic Questions are especially useful for confirming understanding of difficult or foundational topics before moving on to new content or skills that build upon prior topics. Topic Questions can be assigned before, during, or after a lesson, and as in-class work or homework. Students will get rationales for each **Topic Question** that will help them understand why an answer is correct or incorrect, and their results will reveal misunderstandings to help them target the content and skills needed for additional practice.

At the end of each unit or at key points within a unit, **Personal Progress Checks** will be provided in class or as homework assignments in AP Classroom. Students will get a personal report with feedback on every topic, skill, and question that they can use to chart their progress, and their results will come with rationales that explain every question's answer. One to two class periods are set aside to re-teach skills based on the results of the Personal Progress Checks.

## Unit 1: The medieval age through the 15th century

**Unit themes:** las sociedades en contacto; la creación literaria; las relaciones interpersonales

Unit 1-Task Models	Skills
Analysis	1.A, 1.C
Cultural Context and Connections	2.A, 2.B
Argumentation	5.A, 5.B
Language and Conventions	6.A, 6.C

### A. Poetry

- Anónimo, “Romance de la pérdida de Alhama”

### B. Prose:

- Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV (“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”)

Example activity:

- Students begin the unit by listening to an online or published musical recording of “Romance de la pérdida de Alhama” (Díaz, Joaquín. “Romance del rey moro que perdió Alhama.” From *De mi álbum de recuerdos*. Fonomusic, S. A., 1969. Narváez, Luis de. “Paseábase el rey moro.” Accessed February 12, 2020. <http://www.youtube.com/watch?v=O3qB0PmUpo4>. Narváez, Luis de. “Paseábase el rey moro.” In José Miguel Moreno’s *La guitarra española* (1536–1836). San Lorenzo de El escorial: Glossa, 2000. Compact disc.) and describe the auditory characteristics of the poem (tone, rhythm, rhyme, repetition of sounds, words, verses, etc., paying special attention to the alliteration of the vowel ‘a’ in alternating verses and the refrain (*estribillo*)). They then share their background knowledge of poetry, discussing the differences between poetry and prose, and the oral transmission of songs and stories. Working in small groups, they look at a written copy of the *romance* (ballad), make a list of its structural characteristics, and discuss its meaning while examining a list of difficult words in the poem, including place names and words of Arabic origin, before listening to the lyrics a second and third time. Finally, after briefly sharing their initial understanding of the poem, students share their background knowledge of the history of medieval Spain, especially in relationship to the Muslim presence and the Reconquest. Based on student responses, a mini-Powerpoint lecture is presented to them with an overview of Spain’s multicultural and religious milieu and its lasting influence in Spanish civilization and culture, including images of ornate architecture from the Alhambra and surrounding areas in Granada and southern Spain and a quick look at the battle of Alhama in 1482 and the events surrounding the transfer of power in Granada in 1492.

After reading *El Conde Lucanor* and learning about social relationships and themes found in the reading, students work in small groups and rewrite the short story, adapting it to the 21st century, from the moment that the husband kills the animals. They should include the neighbors’ reactions and the media coverage and present their stories in class.

**CR5** **CR8**

### CR5

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 2:

Make connections between a literary text and nonliterary text or an aspect of culture.

### CR8

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 5: Argumentation (to produce short responses, essays, and presentations analyzing literary texts).

Complete the **Personal Progress Check MCQs** for Unit 1.

Complete **Personal Progress Check FRQ A** for Unit 1.

Complete **Personal Progress Check FRQ B** for Unit 1.

## Unit 2: El Siglo de Oro (the Renaissance and Baroque periods) through the 16th century)

**Unit themes:** el tiempo y el espacio; la construcción del género; las sociedades en contacto; la creación literaria; la dualidad del ser; las relaciones interpersonales

Unit 2-Task Models	Skills
Analysis	1.A, 1.B, 1.C
Cultural Context and Connections	2.C, 2.D, 2.E, 2.G
Argumentation	5.A, 5.B
Language and Conventions	6.A, 6.C

### A. Poetry: **CR2**

- Garcilaso de la Vega, Soneto XXIII (“En tanto que de rosa y azucena”)
- Miguel León-Portilla, *Visión de los vencidos*, “Se ha perdido el pueblo mexica”

### B. Prose: **CR2**

- Hernán Cortés, “Segunda carta de relación” (selecciones)
- Miguel León-Portilla, *Visión de los vencidos*, “Los presagios, según los informantes de Sahagún”
- Anónimo, *Lazarillo de Tormes* (Prólogo; Tratados 1, 2, 3, 7)

Example activities:

- Drawing upon their collective background knowledge, students respond to basic questions by listing ideas and information they associate with the Renaissance (e.g., when and where it started; what historical events, discoveries, artists, scientists, thinkers, and works of art they associate with the Renaissance; how the Renaissance differs from the earlier medieval and Gothic period). As a prereading activity, students examine a timeline, including maps, of key historical events. In small groups, class members conduct online research to answer teacher-provided questions regarding the historical, geopolitical, and sociocultural contexts of the texts (e.g., events in late 15th- to early 16th-century Spain and Europe in general; events in what would become Mexico; the goals of expansion and exploration by both the Aztecs and the Spaniards) and important Spanish names and terms, including *la Inquisición*, *auto de fe*, *converso*, *limpieza de sangre*, *crisiano nuevo*, *Erasmus*, *el Humanismo*, etc.
- After reading *Lazarillo de Tormés*, students write a new “tratado” in which they create another adventure for Lázaro, imitating the author’s style and the literary techniques used by the author, while keeping the work’s satirical tone and social criticism. They share their new episode with other AP Spanish Literature students via the internet and ask them to identify the characteristics it has in common with the original work and how it differs from the style of the original text. **CR8 CR9 CR10**
- After reading “Segunda carta de relación,” students find text references to commercial goods that are similar to those of the Spaniards and reflect on why Cortés makes these references. Next, they list animals and people that Cortés describes to the governor that don’t exist in Spain. In groups, students use the Internet to find the population of certain European cities at the beginning of the 16th century—Madrid, Seville, Cordoba, Salamanca, London, Paris, and Rome—and compare the populations to that of Tenochtitlan before discussing Cortes’s astonishment at the sight of

### **CR2**

The syllabus must provide a plan showing how the course is organized to include each of the texts (i.e., chronologically, thematically, or by genre).

### **CR9**

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 6: Use accurate language and apply appropriate conventions of written language (e.g., activity or assignment in which students apply specific literary terminology to texts representing different genres and periods).

### **CR10**

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 7: Engage in discussions about literary texts within and beyond the classroom setting.

Tenochtitlan. In addition, students provide textual examples of how people saw Moctezuma and describe how Cortés appears to have assessed Moctezuma and his lifestyle.

- Before reading *Visión de los vencidos*, students examine Diego Rivera’s painting *The Spanish Conquest* and discuss in groups their interpretation of how the theme of the occupation is developed and represented. While they read Portilla’s work, students compare and contrast the themes of spirituality and the concept of “other” in the reading and in the painting. **CR7**

Complete the **Personal Progress Check MCQs** for Unit 2.

Complete **Personal Progress Check FRQ A** for Unit 2.

Complete **Personal Progress Check FRQ B** for Unit 2.

### Unit 3: El Siglo de Oro (the 17th century)

**Unit themes:** el tiempo y el espacio; la construcción del género; las sociedades en contacto; la creación literaria; la dualidad del ser; las relaciones interpersonales

Unit 3-Task Models	Skills
Analysis	1.A, 1.C, 1.E, 1.F
Cultural Context and Connections	2.B, 2.C, 2.D, 2.E
Comparing Texts and Arts	4.A
Argumentation	5.A, 5.B, 5.C
Language and Conventions	6.A, 6.B, 6.C

A. Poetry: **CR2**

- Luis de Góngora, Soneto CLXVI (“Mientras por competir con tu cabello”)
- Francisco de Quevedo, Salmo XVII (“Miré los muros de la patria mía”)
- Sor Juana Inés de la Cruz, “Hombres necios que acusáis”

B. Prose: **CR2**

- Miguel de Cervantes, *Don Quijote* (Primera parte, capítulos 1–5, 8 y 9; Segunda parte, capítulo 74)

C. Drama:

- Tirso de Molina, *El burlador de Sevilla y convidado de piedra*

Example activities:

- Before reading *El burlador de Sevilla*, students engage in an in-class written exercise reflecting on what the term “Don Juan” means to them. After having read the drama, students work in small groups and prepare a current fictional interview with one or several characters from the play tackling the relationships among the main characters. For example, Oprah could interview one of the female characters such as Tisbea about her experiences with Don Juan; Catalinón could be a guest on the *Late Show with Stephen Colbert*, or Don Juan on *Conan*. They should incorporate as many details as possible about the character’s personality traits in their interview. They record their interviews and present them in class.
- After reading *Don Quijote*, students create a “newspaper” (on poster board) that includes three news articles reporting on different adventures using eyewitness testimony, three want ads, an editorial, a cartoon, and two advertisements.

**CR7**

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 4: Compare a text to artistic representations. The work(s) of art must be specified in the description of the activity.

- After reading “Soneto CLXVI” by Luis de Góngora, students analyze the effect of the poem’s imagery, references to nature, and meditation on the effect of time. Students then make a poster with drawings, photos, or images from the internet that illustrate the metaphors and images in the poem. The entire poem must appear on the poster, and the images that are being illustrated must be highlighted in some way. **CR4 CR6**
- Once students have learned about the historical context and characteristics of the Baroque period, they read “Salmo XVII” and analyze, in an essay, the rhetorical devices that Quevedo uses to develop the theme of “el paso del tiempo.” **CR8**
- Students watch an educational YouTube video about Sor Juana Inés de la Cruz and the movie *Yo, la peor de todas*. Then they write on their class blog a short commentary about the reasons why Sor Juana became a nun and her struggles as an intellectual and a woman living in her time. Each student needs to reply to at least two other comments from peers to create an online discussion thread about the author’s life. **CR10**

Complete the **Personal Progress Check MCQs** for Unit 3.

Complete **Personal Progress Check FRQ A** for Unit 3.

Complete **Personal Progress Check FRQ B** for Unit 3.

## Unit 4: 19th-Century Romanticism, Naturalism, and Realism

**Unit themes:** el tiempo y el espacio; la creación literaria; la dualidad del ser; las relaciones interpersonales; las sociedades en contacto

Unit 4-Task Models	Skills
Analysis	1.A, 1.B, 1.C
Cultural Context and Connections	2.C, 2.D, 2.E
Comparing Literary Texts	3.A
Argumentation	5.A, 5.B, 5.C
Language and Conventions	6.A, 6.D

### A. Poetry: **CR2**

- José María Heredia, “En una tempestad”
- Gustavo Adolfo Bécquer, Rima LIII (“Volverán las oscuras golondrinas”)

### B. Prose: **CR2**

- Emilia Pardo Bazán, “Las medias rojas”

Example activities:

- Considering gender stereotypes and female expectations in each historical period, students will compare and contrast the depiction of beauty and its loss in Emilia Pardo Bazán’s “Las medias rojas” and in Garcilaso’s Soneto XXIII. Having previously read *El burlador de Sevilla y el convidado de piedra*, students review and consider evolving gender relationships by listening to the song “Mala gente” by Juanes from his album *Un día normal*. After looking up necessary words and examining the meaning of the poem in relationship to the work, they work in pairs or small groups to write an additional verse or two for one of the deceived female characters in the play. This verse must refer specifically to two promises made by Don Juan and the reasons why he should be punished. The following day the groups present their verses, with all the students singing the chorus. **CR3 CR4 CR6 CR10**

### **CR4**

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 1: Analyze and/or interpret **literary texts** in the target language.

### **CR3**

The syllabus must explicitly describe an instructional activity demonstrating how at least one required theme is fully developed and tied to a work on the required reading list.

### **CR4**

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 1: Analyze and/or interpret **literary texts** in the target language.

And

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 1: Analyze and/or interpret **audio sources** in the target language.

### **CR6**

The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 3: Making comparisons among required texts or between required and non-required texts.

- After listening to and studying “Rima LIII,” students situate and analyze the text within its historical context by researching the Romanticism movement and time period and writing an essay in which they reflect on why this poem belongs to the Postromantic period and how the theme of “unrequited love” is depicted. Afterward, there is a discussion about the similarities and differences between the way love is portrayed in Bécquer’s poem, Garcilaso’s Renaissance poetry, and Baroque poetry from the Siglo de Oro. **CR8**

Complete the **Personal Progress Check MCQs** for Unit 4.

Complete **Personal Progress Check FRQ A** for Unit 4.

Complete **Personal Progress Check FRQ B** for Unit 4.

## Unit 5: 19th- and 20th-century poetry and prose: Modernism and La generación del '98

**Unit themes:** el tiempo y el espacio; la dualidad del ser; las relaciones interpersonales; la creación literaria

Unit 5-Task Models	Skills
Analysis	1.B, 1.D, 1.F
Cultural Context and Connections	2.E, 2.F, 2.G
Comparing Literary Texts	3.C, 3.E
Argumentation	5.B, 5.C, 5.D
Literary Discussions and Presentations	6.C, 6.D, 6.E

### A. Poetry: **CR2**

- Rubén Darío, “A Roosevelt”
- Antonio Machado, “He andado muchos caminos”

Example activities:

- Before reading “A Roosevelt,” students are divided into four groups to do research and make class presentations. One group conducts research on the ideology of Manifest Destiny and how it impacted the Monroe Doctrine and the “big stick” policy of Roosevelt. A second group analyzes the interactions between Latin American nations and the US during Roosevelt’s presidency. A third group explores the history of the Panama Canal and US intervention, while a fourth group examines the United State’s interventions in the Hispanic world during the 20th century. After their presentations, they read Darío’s poem and reflect on how the historical context influences his point of view on imperialism and the differences he draws between Hispanic and US cultures. **CR5 CR10**

### B. Prose

- José Martí, “Nuestra América”
- Horacio Quiroga, “El hijo”
- Miguel de Unamuno, *San Manuel Bueno, mártir*

Example activities:

- After reading “Nuestra América,” students research perspectives of Martí in socialist Cuba and among Cubans who live in exile in the US, drawing visual representations of the values associated with the author in a Venn diagram or other graphic organizer to highlight the groups’ shared and contrasting perspectives about the author and revolutionary. In addition, they browse online the statues of the Cuban writer that



are found in Cuba and overseas locations such as Central Park in New York City, furthering their exploration of what his work and life symbolize for Cubans.

**CR5** **CR7**

- After studying “El hijo,” students conduct research on Quiroga’s famous essay, “Decálogo del perfecto cuentista,” and focus on his rules about writing in an economic and precise style with very few adjectives and clarity of expression. They then are asked to write an organized, thorough essay describing in a logical and structured manner how Quiroga’s expressed philosophy and principles of writing are present in “El hijo.” Finally, students discuss the characteristics of Quiroga’s story and writing style, attempting to identify elements that are characteristic of Realism, Naturalism, and Modernism and the difficulty of placing Quiroga within a specific movement. **CR9**
- After reading *San Manuel Bueno, mártir*, at home or otherwise outside class, students watch the film *The Matrix* and focus on the dilemma that the movie presents between choosing the blue or red pills (remaining happy and ignorant or choosing to embrace the harsh truth of reality). Afterwards, they reflect on this decision and write a short essay in which they connect it with San Manuel’s struggles with faith. Finally, the class is divided in two groups for a debate. One group supports the idea that Don Manuel’s lies contribute to the welfare of the community, while the other group argues against it. Both groups need to carefully review the reading to include as many aspects of the reading as possible and to consider the distinct philosophical relationship of each character in the novel in relationship to faith (e.g., from the blind, ignorant faith of Blas who appears incapable of formulating complex questions to the faith of the “reborn” Lazarus, etc.). **CR10**

Complete the **Personal Progress Check MCQs** for Unit 5.

Complete **Personal Progress Check FRQ A** for Unit 5.

Complete **Personal Progress Check FRQ B** for Unit 5.

## Unit 6: 20th-century poetry and drama

**Unit themes:** las sociedades en contacto; las relaciones interpersonales; la construcción del género; la dualidad del ser; el tiempo y el espacio

Unit 6-Task Models	Skills
Analysis	1.E, 1.G, 1.H
Cultural Context and Connections	2.D, 2.E
Comparing Literary Texts	3.C, 3.D
Comparing Texts and Arts	4.A, 4.B, 4.C
Argumentation	5.B, 5.C, 5.D
Language and Conventions	6.C, 6.D, 6.E

### A. Poetry

- Julia de Burgos, “A Julia de Burgos”
- Federico García Lorca, “Prendimiento de Antoñito el Camborio en el camino de Sevilla”
- Nicolás Guillén, “Balada de los dos abuelos”
- Nancy Morejón, “Mujer negra”
- Pablo Neruda, “Walking around”
- Alfonsina Storni, “Peso ancestral”

B. Drama

- Federico García Lorca, *La casa de Bernarda Alba*
- Osvaldo Dragún, *El hombre que se convirtió en perro*

Example activities:

- Students visit an art museum that contains Latin American works. They focus on the depiction of the Afro-Cuban woman in Cuban paintings. They also make thematic connections with Morejón’s poem “Mujer negra,” and, then, in small groups, share their findings on the origins and culture of Cuban women with African heritage and their representation in literature and painting. Finally, they create small-group audio-visual presentations and share them with the class. **CR10**
- Students listen to the album *Buena Vista Social Club* paying special attention to the musical group’s African and European roots. After listening to, reading, and studying “Balada de los dos abuelos,” they discuss and compare the musicality, miscegenation, and cultural heritage that inform and are present in the poem and songs. **CR4**
  - Students research Roma in Andalusia, Spain, in order to learn about their history, traditions, and cultural practices, as well as artistic heritage. After reading “Prendimiento de Antoñito el Camborio en el camino de Sevilla,” they analyze the representation of Roma in the poem and compare it to their preliminary research. Next, they read “Muerte de Antoñito el Camborio” and learn about Lorca’s fondness for his character and affection for the Roma community. Finally, students read “El rey de Harlem” from Lorca’s *Poeta en Nueva York* and compare and contrast Lorca’s representation of African American characters, Roma, and women and discuss similarities and differences between societies in contact in Spain and the United States. **CR7**
  - Alienation and social isolation in contemporary society has been a frequent theme in both literature and cinema. Students need to look at paintings from Picasso, Edward Hopper, Edward Munch, and Vincent van Gogh, among others, and pay attention to the manifestation of such emotion through their works. Afterward, they connect their ideas with those expressed by Neruda in his poem “Walking around” to support their textual analysis. **CR5**
- After reading *El hombre que se convirtió en perro*, students discuss the critique of cultural practices, such as problems with unemployment, uncertainty, and the precariousness of working conditions, represented in the play and compare them to the main issues that the global recession in 2008 or recent changes in immigration policy have caused. **CR5**

Complete the **Personal Progress Check MCQs** for Unit 6.

Complete **Personal Progress Check FRQ A** for Unit 6.

Complete **Personal Progress Check FRQ B** for Unit 6.

## Unit 7: A feminist perspective (poetry and drama)

**Unit themes:** la construcción del género; la dualidad del ser; el tiempo y el espacio; las relaciones interpersonales; las sociedades en contacto

Unit 7-Task Models	Skills
Analysis	1.E, 1.F, 1.I
Cultural Context and Connections	2.B, 2.D
Comparing Literary Texts	3.A, 3.B
Argumentation	5.B, 5.C, 5.D, 5.E
Language and Conventions	6.C, 6.E

## A. Prose

- Juan Rulfo, “No oyes ladrar los perros”
- Jorge Luis Borges, “Borges y yo”
- Jorge Luis Borges, “El Sur”
- Julio Cortázar, “La noche boca arriba”
- Gabriel García Márquez, “El ahogado más hermoso del mundo”
- Gabriel García Márquez, “La siesta del martes”
- Carlos Fuentes, “Chac Mool”
- Isabel Allende, “Dos palabras”

## Example activities:

- While studying “No oyes ladrar los perros,” students make a list of the symbols and negative words that appear in the reading and discuss their importance in setting the tone and shaping the characters’ actions. Afterwards, they analyze the attitude of Ignacio’s father toward him and debate how they would have acted if they were in Ignacio’s father’s shoes, justifying their answers with specific details from the literary work. **CR4**
- After reading Borges’s “El Sur,” students discuss the similarities between San Manuel’s inner struggle and that of Borges’s protagonist, Juan Dahlmann. **CR10**
- Students compare the use of preColumbian elements that appear in “Chac Mool” and “La noche boca arriba” and what they represent in both texts. **CR6**
- As a post-reading activity, students compare and contrast the theme of human dignity in “El ahogado más hermoso del mundo” and “La siesta del martes,” citing specific examples of the attitudes and perspectives present in both literary works. **CR6**
- Students read “Dos palabras” and make a list of the elements of Magic Realism that Allende incorporates into her text. They also examine the narrative techniques the author uses to convey her ideas, paying special attention to her use of metaphors, hyperbole, and abundant description and the narrator’s attitude. Together, students review their written summaries, looking carefully at and correcting their use of conventions of written language and use of adequate and relevant literary terminology. **CR9**

Complete the **Personal Progress Check MCQs** for Unit 7.

Complete **Personal Progress Check FRQ A** for Unit 7.

Complete **Personal Progress Check FRQ B** for Unit 7.

## Unit 8: 20th-century Chicano literature and Spanish fiction

**Unit themes:** las sociedades en contacto; las relaciones interpersonales; el tiempo y el espacio; la creación literaria

Unit 8-Task Models	Skills
Analysis	1.D, 1.F, 1.G
Cultural Context and Connections	2.E, 2.F, 2.G
Comparing Literary Texts	3.C, 3.F
Comparing Texts and Arts	4.A, 4.C
Argumentation	5.C, 5.D, 5.E
Language and Conventions	6.C, 6.E

A. Prose **CR2**

- Rosa Montero, “Como la vida misma”
- Sabine Ulibarri, “Mi caballo mago”
- Tomás Rivera, . . . y *no se lo tragó la tierra* (dos capítulos: “... y no se lo tragó la tierra” y “La noche buena”)

Example activities:

- After reading . . . y *no se lo tragó la tierra*, students research a cultural minority group that is resistant to assimilating mainstream customs and traditions of the majority of the population. Afterward, in a short essay, they compare this group to the characters in Rivera’s novel and develop an argument about who has the responsibility to consider, understand, bring attention to, and explain the distinct personal situations and challenges that a minority group faces, drawing upon and providing specific and detailed references from the reading. **CR5 CR7 CR8**
- While studying “Como la vida misma,” students read a fragment of Mark Twain’s *The Adventures of Tom Sawyer* and create a Venn diagram comparing the detailed representation of the pathetic elements and irrationality in everyday life. **CR6**

Complete the **Personal Progress Check MCQs** for Unit 8.

Complete **Personal Progress Check FRQ A** for Unit 8.

Complete **Personal Progress Check FRQ B** for Unit 8.