

SYLLABUS DEVELOPMENT GUIDE

AP[®] Spanish Literature and Culture

The guide contains the following information:

Curricular Requirements

The curricular requirements are the core elements of the course. A syllabus must provide explicit evidence of each requirement based on the required evidence statement(s).

The Unit Guides and the “Instructional Approaches” section of the AP[®] Spanish Literature and Culture Course and Exam Description (CED) may be useful in providing evidence for satisfying these curricular requirements.

Required Evidence

These statements describe the type of evidence and level of detail required in the syllabus to demonstrate how the curricular requirement is met in the course.

Note: Curricular requirements may have more than one required evidence statement. Each statement must be addressed to fulfill the requirement.

Clarifying Terms

These statements define terms in the Syllabus Development Guide that may have multiple meanings

Samples of Evidence

For each curricular requirement, three separate samples of evidence are provided. These samples provide either verbatim examples or clear descriptions of what acceptable evidence could look like in a syllabus.

Curricular Requirements

CR1	The teacher uses Spanish almost exclusively in class and encourages students to do likewise.	<i>See page:</i> 3
CR2	The course is structured to incorporate the entire reading list published in the AP Spanish Literature and Culture Course and Exam Description.	<i>See page:</i> 4
CR3	The course develops each of the six required themes in relation to the works on the required reading list: <i>Las sociedades en contacto, La construcción del género, El tiempo y el espacio, Las relaciones interpersonales, La dualidad del ser, La creación literaria</i>	<i>See page:</i> 6
CR4	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 page:</i> 7
CR5	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 page:</i> 8
CR6	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 page:</i> 9
CR7	The course provides opportunities for students to develop the skills in Skill Category 4: Compare a text to artistic representations.	<i>See page:</i> 10
CR8	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 page:</i> 11
CR9	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 page:</i> 12
CR10	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 page:</i> 13

Curricular Requirement 1

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

Required Evidence

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

Samples of Evidence

1. All communication in the AP[®] Spanish Literature and Culture class is carried out in Spanish, and class participation grades reflect the requirement that students use Spanish almost exclusively in the classroom.
2. The course is conducted completely in Spanish, and it provides students with the opportunity to demonstrate proficiency in Spanish across the three modes of communication: interpersonal, interpretive, and presentational.
3. The syllabus states, “I teach the course in Spanish and require all students to speak Spanish at all times. All assignments and activities are conducted in Spanish.”

Curricular Requirement 2

The course is structured to incorporate the entire reading list published in the *AP Spanish Literature and Culture Course and Exam Description*.

Required Evidence

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

AND

- 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).

Samples of Evidence

1. The syllabus provides a unit outline organized chronologically by literary period/ movement and lists the required works taught in each unit. Each required reading is included in the course outline with the author, title, and, in the case of the longer works, the specific selections to be read.
2. The course planner, organized by theme or genre, provides titles of all required works, names of authors, and selections to be read in the sequence in which they are taught in the course.
3. The entire AP Spanish Literature and Culture reading list appears as *Lecturas obligatorias* and includes all required works and selections. The syllabus also includes a schedule incorporating all required works and selections.

Curricular Requirement 3

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*

Required Evidence

- 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*.
- AND
- 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.

Samples of Evidence

1. The syllabus lists each of the required themes and includes activities related to each.

For example: To better understand the theme *las sociedades en contacto*, students will read *Romance de la pérdida de Alhama* and listen to selections from *Noches de Encuentros: Alhambra*. In connection with this activity, students also take a virtual walking tour of the Alhambra and write a journal entry that connects the theme to what they have listened to and read.

2. Each theme is listed in the introductory section of the syllabus along with a description explaining how the themes overlap throughout the course. Activities related to each theme are included throughout the syllabus.

For example: After studying Martí's and Darío's works, students will compare messages from these selections related to the theme of *las sociedades en contacto* to the lyrics of the song "América" by José Luis Perales.

3. The syllabus lists each of the required themes along with an example activity of each that is tied to a work on the required reading list.

Sociedades en contacto

Lazarillo de Tormes will be used to present the theme of *las sociedades en contacto*. The students write a composition, analyzing how the theme is expressed in this work.

La construcción del género

After reading Sor Juana's "Redondillas," students compare them to the lyrics of "Dime que no" by Ricardo Arjona; a group discussion will follow. Students then create a dialogue (interview, poem, one-act play) between Sor Juana and Don Juan to address the theme of *la construcción del género*.

El tiempo y el espacio

The theme will be introduced by studying Salvador Dalí's 1931 painting *La persistencia de la memoria*. Definitions of time and space will be presented, and a discussion will follow about how these are perceived. Students will do research on famous quotes on *carpe diem*. A brief oral presentation will be required.

Las relaciones interpersonales

Students have a small-group discussion to consider how the theme of *las relaciones interpersonales* in Rulfo's and Quiroga's short stories relates to the Essential Question: *¿De qué manera se transforma el/la protagonista de una obra a consecuencia de sus relaciones con otros personajes?* Students then share their findings with the class.

La dualidad del ser

Once Julia de Burgos's text has been read and analyzed, students will study Frida Kahlo's 1939 painting *Las dos Fridas*; then, by using a graphic organizer, students will prepare an oral presentation comparing and contrasting the theme of identity in both works.

La creación literaria

Don Quijote will be used to present the theme of *la creación literaria*, and students will write a composition analyzing the theme and how it is expressed in this work.

Curricular Requirement 4

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, as outlined in the *AP Spanish Literature and Culture Course and Exam Description (CED)*.

Required Evidence

- 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.

Samples of Evidence

1. **Skill 1.A, 1.G:** Students read, discuss, and answer a series of questions about “Rima LIII (Volverán las oscuras golondrinas).” Then students listen to two different, distinct audio recordings of the poem and debate which of the two recordings best represents the poem.

2. **Skill 1.A, 1.C:** Students listen to an academic presentation by Julio Cortázar where he details his interpretation of the characteristics of El Boom latinoamericano. Students demonstrate their understanding of the audio source by answering multiple choice questions. Then students read “La noche boca arriba” and find textual examples that exemplify Cortázar’s points from the presentation.

3. **Skill 1.B:** The students will use a T-chart to compare Storni’s poem with the song “Los hombres no deben llorar” to delineate the role of machismo and tradition in society. In order to amplify their comprehension, they will be asked to make a representative drawing of the ideas that are presented in the poem.

Curricular Requirement 5

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 culture, as outlined in the AP Course and Exam Description (CED).

Required Evidence

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

Samples of Evidence

1. **Skill 2.B, 2.E:** While studying *El Burlador de Sevilla y convidado de piedra*, students look for ways that honor affects the decisions that the characters make in the work (i.e., La duquesa Isabela claims that her boyfriend el duque Octavio was the one that she was with instead of telling the king the truth that it was don Juan Tenorio).
2. **Skill 2.C:** After reading and studying “Chac Mool” by Carlos Fuentes, students read the essay “El Boom Latinoamericano, características, técnicas literarias y escritores” (soyliterauta.com/el-boom-latinoamericano/). Students then make a list of the characteristics of the movement mentioned in the essay and then compare their lists created from the essay to textual examples and characteristics of the boom found in “Chac Mool” that demonstrate how it is representative of the movement.
3. **Skill 2.A:** After reading *Conde Lucanor*, “Exemplo XXXV (De lo que sucedió a un mozo que casó con una mujer muy fuerte y muy brava)” students will discuss the dynamics and pressures social status places upon individuals. Then, they will evaluate how these factors affect interpersonal relations.

Curricular Requirement 6

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, as outlined in the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 3.

Samples of Evidence

1. **Skill 3.E:** While studying “Segunda carta de relación” and the selections from *Visión de los vencidos*, students create a Venn diagram to compare and contrast how each text represents the arrival of the Spaniards to the Americas.
2. **Skill 3.D:** Students compare how the theme of *la literatura autoconsciente* is developed in the protagonist characters of *Periquillo Sarniento* and *Lazarillo de Tormes* and then write an essay elaborating on the similarities and/or differences in how the theme is developed.
3. **Skill 3.F:** Divide students into small groups, within which each student individually reads a different work by Cortés, Martí, or Darío. In their groups, students then compare and contrast the different views of the Americas and how they are depicted in each work.

Curricular Requirement 7

The course provides opportunities for students to develop the skills in Skill Category 4: Compare a text to artistic representations, as outlined in the AP Course and Exam Description (CED).

Required Evidence

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

Samples of Evidence

1. **Skill 4.A, 4.B, 4.C:** As a post-reading activity to *Nuestra América*, students compare how the theme of imperialism is developed in political cartoons (hti.osu.edu/opper/lesson-plans/american-imperialism/images/roosevelt-as-the-rising-sun-of-yankee-imperialism) from the era of the Spanish–American War and in the text itself. Students then discuss their observations with a small group.
2. **Skill 4.C:** Look at the painting *Le Wagón de troisième classe* (1864) by Honoré Daumier and discuss its representations of the technique of realism in comparison with *Las medias rojas* by Pardo Bazán.
3. **Skill 4.A, 4.B:** The students will look at the painting *La rendición de Granada* by the Spanish painter Francisco Padilla Ortiz and compare it to the poem, “El rey moro que perdió la Alama.” The students will connect the similarities and differences that they see/observe to the poem.

Curricular Requirement 8

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), as outlined in the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 5.

Samples of Evidence

1. **Skill 5.A, 5.B, 5.C, 5.D:** Using a student sample essay from AP Central that earned a score of 5, students highlight the different parts of the essay so that they can see how the essay achieved the score (i.e., they identify and highlight the thesis statement in orange, topic and transition sentences in yellow, textual examples in green, student commentary or explanation in pink, conclusion in blue, and useful vocabulary in purple).
2. **Skill 5.D:** In an essay, explain the role of father/son relationships in *El hijo* and *No oyes ladrar los perros* and compare them with the relationship of the mother/daughter in “La siesta del martes.”
3. **Skill 5.A, 5.D:** Students read a short fragment of “Las medias rojas.” They identify the author and the period of the text. They then explain how the theme of *la tradición y la ruptura* is developed within the work.

Curricular Requirement 9

The course provides opportunities for students to develop the skills in Skill Category 6: Language and Conventions with an emphasis on applying literary terminology, as outlined in the AP Course and Exam Description (CED).

Required Evidence

- 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).

Samples of Evidence

1. **Skill 6.C, 6.D:** Students write a single text analysis and turn it in for the teacher to provide feedback on their ideas, organization, and language usage. After receiving feedback, students re-write their essays to incorporate recommended changes to their ideas, organization, and conventions of written language.
2. **Skill 6.D:** Using literary devices to discuss the theme of *la construcción del género*, students write an essay to analyze and compare the struggle of women in different historical eras as depicted in the poetry of Sor Juan Inés de la Cruz and Nancy Morejón. Students are to apply appropriate conventions of written language.
3. **Skill 6.E:** Students write an essay to discuss the relationship between the ideas embedded in “El sur,” “Mujer negra,” and *...y no se lo tragó la tierra*, and the life experiences of their respective authors. As they develop their essays, students are asked to think about how the piece was written, the authors’ choices of literary language and concepts, and consider this creative process from their own perspectives. In addition, students are to observe conventions of written language and use appropriate literary terms.

Curricular Requirement 10

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, as outlined in the AP Course and Exam Description (CED).

Required Evidence

- The syllabus must describe an instructional activity used to develop at least one skill in Skill Category 7.

Important Considerations

Evidence of activities outside the classroom must be evident, but opportunities to share knowledge within and beyond the classroom setting do not need to occur in the same activity.

Samples of Evidence

1. **Skill 7.A:** In a “meeting of the minds” activity, students will play the roles of Francisco de Quevedo, Antonio Machado, and Pablo Neruda and will discuss their perspectives on their respective societies. They will present this discussion to other AP Spanish Literature students via the internet.
2. **Skill 7.A, 7.B, 7.D:** Students visit an art museum to view works of art and write a short paper or engage in a small group discussion in which they make thematic connections between one of the works of art they viewed and one or more of the required texts.
3. **Skill 7.A, 7.B, 7.D:** Students attend a play, a poetry reading, or a lecture on literature written in Spanish at a local university. They then apply what they have learned in the course by giving a short presentation about the experience to the class or by writing a short reflection paper.