

AP Spanish Literature Syllabus

Course Overview:

The AP® Spanish Literature course covers an overview of Hispanic literature from the medieval period through the 20th century. Both Peninsular and Latin American authors are represented in the genres of poetry, drama, short stories and novels. Students also learn to read, understand and discuss literary analysis and criticism through the writings and commentaries of experts in the field. This course will be taught entirely in Spanish. Students will read and discuss each of the works included on the required AP Spanish Literature reading list. We use the text *Abriendo puertas: Antología de literatura en español*, 2 vols. (Evanston, Ill.: McDougal Littell/Nexttext, 2003) as the primary text, with additional resources drawn from *Momentos cumbres de las literaturas hispánicas: Una introducción al análisis literario* (Upper Saddle River, N.J.: Pearson Prentice Hall, 2004). The school has student copies of both texts and encourages students to purchase individual copies of *Abriendo puertas* in order to facilitate note-taking and review. Although I make authentic films available to students for out-of-class review (*Don Quijote*, *el Burlador de Sevilla*, etc.), no films or abridged texts will be substituted for the original works

In the course, each student will:

- Read and study the major literary movements and writers of Spanish and Latin American literature.
- Learn key vocabulary, terminology and techniques used to effectively discuss and analyze Hispanic literature and literary criticism.
- Read, write and speak in proper Spanish.
- Learn to write, think and speak critically.
- Understand works of prose, poetry and drama in their social, historical and cultural contexts.

Course Planner:

In organizing the course, I have chosen to group the works thematically, as presented in *Abriendo puertas*. However, each student will maintain a chronological timeline throughout the course in order to better understand the relationship between works. *Please note that our “quarters” are not even. 1st and 3rd quarters are 3 weeks longer than 2nd and 4th quarters, so some of the quarters may seem overloaded when in reality the works spread out nicely as constituted below.*

1st quarter: The Short story

Many of the students will have read some of the assigned works during the previous year, A.P. Spanish language. However, we will re-read all of the works at home and discuss each work from a critical point of view as we begin an in-depth analysis of literary criticism instead of merely focusing on comprehension. Students will take a comprehension quiz (available at the textbook publisher’s site) for each work and will write daily reflections based on A.P. similar prompts in a journal that will be reviewed weekly by the teacher. In-class discussion will be based around comprehension, historical and cultural context, thematic analysis (and comparison, as more works are completed), and literary criticism. Students will write 2 formal essays for unit 1 and 3 formal essays for unit 2. These essays will be based on prompts from released A.P. exams or similar sources.

Required works:

Unidad 1: Imágenes de la familia y de la sociedad en el cuento hispanoamericano

El hijo, Horacio Quiroga
Mi caballo mago, Sabine R. Ulibarri
No oyes ladrar los perros, Juan Rulfo
La siesta del martes, Gabriel García Márquez
¡Adiós, Cordera!, Leopoldo Alas, "Clarín"
Las medias rojas, Emilia Pardo Bazán
Las ataduras, Carmen Martín Gaité

Unidad 2: Lo maravilloso y lo fantástico en el cuento hispanoamericano de los siglos XIX y XX

El alacrán de fray Gómez de Tradiciones peruanas, Ricardo Palma
El Sur, Jorge Luis Borges
La muerte y la brújula, Jorge Luis Borges
Continuidad de los parques, Julio Cortázar
La noche boca arriba, Julio Cortázar
Chac Mool, Carlos Fuentes
Un señor muy viejo con unas alas enormes, Gabriel García Márquez
El ahogado más hermoso del mundo, Gabriel García Márquez
Dos palabras, Isabel Allende

2nd quarter: Poetry

I choose to introduce poetry all at once during the second quarter. This fits nicely into the structure of our calendar year and allows time for an in-depth study/review of literary terms during the second quarter. In addition to studying works from the required list, each student is required to find, analyze and present to their peers 2 additional poems from writers (or fixed styles) on the required list. During the poetry unit, students write at least one poetry analysis essay per unit. Some of these are based on poems studied while others are released A.P. questions from authors, periods or genres similar to those studied in the unit. In quarters 3 & 4, we spend one day a week reviewing poetry or analyzing new poems either orally or through practice essays, graded according to the A.P. Literature writing rubrics.

Required works:

Unidad 3: La poesía del romance en lengua castellana: Del Medioevo al siglo XX

Romance del rey moro que perdió Alhama, Anónimo
Romance del conde Arnaldos, Anónimo
Romance de la luna, luna, Federico García Lorca
Romance de la pena negra, Federico García Lorca
La monja gitana, Federico García Lorca
Prendimiento de Antoñito el Camborio en el camino de Sevilla, Federico García Lorca
Muerte de Antoñito el Camborio, Federico García Lorca
Romance sonámbulo, Federico García Lorca

Unidad 4: Imágenes del amor, del tiempo y de la vida: Poesía del Siglo de Oro

Soneto XXIII ("En tanto que de rosa y azucena"), Garcilaso de la Vega
Soneto CLXVI ("Mientras por competir con tu cabello"), Luis de Argote y Góngora
Un Heráclito cristiano: Salmo XVII ("Miré los muros de la patria mía"), Francisco de Quevedo y Villegas

Unidad 5: Imágenes del amor, de la vida y de la nación: Poesía romántica y modernista del siglo XIX

En una tempestad, José María Heredia
Canción del pirata, José de Espronceda
Rimas IV, XI, LIII, Gustavo Adolfo Bécquer
Versos sencillos, I ("Yo soy un hombre sincero"), José Martí
Dos patrias, José Martí
A Roosevelt, Poema VII de Cantos de vida y esperanza, Rubén Darío
Canción de otoño en primavera, Poema VI de Cantos de vida y esperanza: Otros poemas, Rubén Darío
Lo fatal, Poema XLI de Cantos de vida y esperanza: Otros poemas, Rubén Darío

Unidad 6: La mujer por voz propia: Almas afines del siglo XVII y del siglo XX

En perseguirme, Mundo, ¿qué intereses?, Sor Juana Inés de la Cruz
Hombres necios que acusáis, Sor Juana Inés de la Cruz
Tú me quieres blanca, Alfonsina Storni
Peso ancestral, Alfonsina Storni
A Julia de Burgos, Julia de Burgos
Autorretrato, Rosario Castellanos

Unidad 7: Imágenes de lo existencial, lo sociopolítico y lo étnico: Poesía lírica del siglo XX

Soledades, II ("He andado muchos caminos"), Antonio Machado
Galerías, XXV ("La primavera besaba"), Antonio Machado
Proverbios y cantares, XXIX ("Caminante, son tus huellas"), Antonio Machado
Poema 15 ("Me gusta cuando callas"), Pablo Neruda
Walking Around, Pablo Neruda
Oda a la alcachofa, Pablo Neruda
Balada de los dos abuelos, Nicolás Guillén
Sensemaya, Nicolás Guillén

3rd quarter: Drama and the evolution of the novel

Third quarter at our school is quite long, which allows us the time to complete almost all of the remaining required works. Returning to the style of first quarter, students will read assigned works at home and write reflections in a journal, which is checked weekly. Prompts come from a variety of textual sources and allow students the opportunity to reflect in writing on topics similar to those chosen for the A.P. Literature test. Students also take comprehension quizzes for each work to help them practice for the multiple choice

section. Because of the nature of drama, we read and act out large sections of the three required works together in class after the students have had a chance to practice at home. Additionally, we briefly review, compare and contrast previously studied works from similar time frames with each new work introduced. Students now write 2 essays every 3 weeks, using prompts similar to those of the A.P. exam. These are corrected and scored according to the rubrics used in former grading sessions. As previously stated, students review or examine at least one poem per week.

Required works:

Unidad 8: El teatro

El burlador de Sevilla y convidado de piedra, Gabriel Téllez (Tirso de Molina)

La casa de Bernarda Alba, Federico García Lorca

El delantal blanco, Sergio Vodanovic

Unidad 9: La prosa peninsular: Desde el Medioevo hasta el siglo XX

El conde Lucanor: Ejemplo XXXV, El infante don Juan Manuel

Lazarillo de Tormes: Tratados I, II, III, VII, Anónimo

Naufragios: Capítulos XII, XX, XXI, XXII: Álvaro Núñez Cabeza de Vaca

El ingenioso don Quijote de la Mancha: Primera parte, capítulos I, II, III, IV, V y VII, Miguel de Cervantes Saavedra

Vuelva usted mañana, Mariano José de Larra

San Manuel Bueno, mártir, Miguel de Unamuno y Jugo

4th quarter works: Summary and review

Because of the way our calendar works, we have approximately 4 weeks in 4th quarter prior to the A.P. Literature test. We begin 4th quarter by taking the 2003 released exam in-class. Following a review of the exam, we begin a chronological review of all works, facilitated by the time lines maintained by the students, and discuss key themes, important vocabulary and important literary contributions of each work. We continue to discuss a new poem each week, reviewing essential poetic terminology. During 4th quarter, students write one essay per week which is graded according to rubrics released by the College Board. We also finish up with the three remaining stories by Gabriel García Márquez and deal with political implications of literature. Through games, in-class discussion, group essay writing, individual writing and student presentations, all works from the required list are thoroughly discussed prior to taking the second released A.P. exam and finally the actual test.

Required works:

Unidad 10: Lo sociopolítico en el cuento hispanoamericano del siglo XX

Un día de éstos, Gabriel García Márquez

La prodigiosa tarde de Baltazar, Gabriel García Márquez

La viuda de Montiel, Gabriel García Márquez

Sample Teaching Strategies and Student Assignments:

I have addressed many of these under each quarter description. More information is available under “assessments” below. Most of our in-class time will be discussing and analyzing the required works, which should have been read prior to class. I also use the following activities throughout the year to help motivate students and change the pace:

- Fictional debates, court cases, talk shows
- Dramatic representation of works (by students)
- oral “essays” (individual or group)
- Group outlines of essays
- games
- visual aids
- student presentations (poetry, historical / cultural, etc.)
- film clips (which supplement but do not replace reading)
- native audio recordings of poems, read by the author when available
- popular Spanish music (for identifying themes, movements, genres, historical/cultural context, rhetorical language)
- The Internet. Each year there is more information available as teachers worldwide prepare and share materials. We can also use the Internet to find art, maps, and other realia associated with the stories.

Assessments:

- 50 % of grade: Read assigned works. For each work, students must do the following:
 - Read the work in its original form in Spanish
 - Complete a multiple-choice quiz (provided by Nexttext)
 - Answer a brief prompt in their writing journal
 - Properly identify the work, author and movement on their course timeline
- 25% of grade: Exams/quizzes. These quarter exams will be modeled after the actual A.P. exam, with multiple choice and essay questions. I also have identification questions using quotes, characters and events from the works. Additionally, I give quizzes throughout the year on the meaning and identification of key literary devices, terms and rhetorical language.
- 15% of grade: In-class presentations / projects. These include the poetry presentations, graphical representations of key works or presentations based on a cultural or historical element (los gitanos, la guerra civil, etc.) related to works studied. These presentations will be completed entirely in Spanish.
- 10% of grade: Participation / use of Spanish in the class. Students are required to use Spanish exclusively in the classroom and will be docked for English or other distractions.