

AP® Spanish Literature

Syllabus 1

Course Overview

The AP® Spanish Literature course provides a perfect curriculum for college-bound students to learn to read critically, write and speak clearly, and become acquainted with the characteristics of major literary movements. The works are both accessible and interesting and provide an opportunity to reinforce Spanish language skills. I have chosen *Abriendo puertas: Antología de literatura en español*, 2 vols. (Evanston, Ill.: McDougal Littell/Nexttext, 2003) as the primary text, using volume 1 for the first semester and volume 2 for the second semester. All of the works on the official AP Spanish Literature reading list are included in the two volumes and taught during the academic year. [C1] In addition to all the works, *Abriendo puertas* provides students with the sociocultural context necessary to fully comprehend each piece, and the reflection questions go beyond factual recall, requiring students to engage in deep analytical thinking. [C3, C6] Other course activities provide students with the opportunity to accomplish an accurate reading of literature in Spanish, in addition to the ability to comprehend formal and informal spoken Spanish, to compose expository passages, and to express ideas orally with fluency and accuracy. The course is conducted 100 percent in Spanish. [C2]

C1—The course is structured to allow students to complete the entire AP Spanish Literature reading list, published in the *AP Spanish Course Description*. Abridged versions or films are not appropriate in place of the text.

C3—The course teaches students the techniques of literary analysis.

C6—The curriculum includes representative works of prose, poetry, and drama from different periods with a consideration of their cultural context.

Course Planner

First Semester

AGOSTO				
				1.
4.	5.	6.	7.	8.
11. Bienvenido	12. Por qué se lee	13. Cómo se lee / hoja de tareas	14. Por qué se escribe y Lazarillo	15. “Lázaro con el ciego
18. Lázaro con el clérigo	19. Lázaro con el escudero	20. Lázaro con el capellán y el alguacil	21. Prueba Lazarillo	22. “El hijo” por Quiroga
25. “Mi caballo mago” por Ulibarrí	26. Hablar	27. Escribir	28. “No oyes ladrar los perros” por Rulfo	29. “La siesta del martes” por García Márquez

C2—The teacher uses Spanish almost exclusively in class and encourages students to do likewise.

SEPTIEMBRE				
1. El día del trabajador	2. “Un día de estos” por García Márquez	3. Hablar	4. Escribir	5. “¡Adiós, Cordera!” por Clarín
8. “Las medias rojas” por Pardo Bazán	9. Hablar	10. Escribir	11. <i>El conde Lucanor</i> por don Juan Manuel	12. “Romance del rey moro que perdió Alhama”
15. “Romance del conde Arnaldos”	16. “Romance de la luna” por García Lorca	17. “Romance de la pena negra” por García Lorca	18. Hablar	19. Escribir
22. Día laboral para maestros	23. “El alacrán de fray Gómez” por Palma	24. “El sur” por Borges	25. “La muerte y la brújula” por Borges	26. Hablar
29. “Continuidad de los parques” por Cortázar	30. “La noche boca arriba” por Cortázar			

OCTUBRE				
		1. “Chac Mool” por Fuentes	2. Hablar	3. Escribir
6. “Un señor muy viejo ...” por García Márquez	7. “Dos palabras” por Allende	8. “Dos palabras”	9. Hablar	10. Escribir
13. Día laboral para maestros	14. Introducción a la poesía. Soneto XXIII por Garcilaso de la Vega	15. Soneto CLXVI por Góngora	16. Un soneto, dos versiones por Quevedo	17. Prueba sobre poesía
20. “En una tempestad” por Heredia	21. “Canción del pirata” por spronceda	22. “Rimas” IV y XI por Bécquer	23. “Rima LIII” por Bécquer	24. Hablar
27. <i>Versos sencillos</i> y “Dos patrias” por Martí	28. “A Roosevelt” por Darío	29. “Canción de otoño en primavera” por Darío	30. “Lo fatal” por Darío	31. Escribir

NOVIEMBRE				
3. <i>San Manuel Bueno, mártir</i> , 1ª parte, capítulos 1-5, por Unamuno	4. <i>San Manuel</i> , 1ª parte, capítulos 6-8	5. <i>San Manuel</i> , 2ª parte, capítulos 1-5	6. <i>San Manuel</i> , 2ª parte, capítulos 6-8	7. <i>San Manuel</i> , 2ª parte, capítulos 9-11
10. <i>San Manuel</i> , 2ª parte, capítulo 12 y epílogo	11. Hablar	12. Hablar	13. Escribir	14. “En perseguirme” por Sor Juana
17. “Hombres necios” por Sor Juana	18. “Tú me quieres blanca” por Storni	19. “Peso ancestral” por Storni	20. “A Julia de Burgos” por Burgos	21. “Autorretrato” por Castellanos
24. Hablar	25. Escribir	26. Vacaciones	27. Día de acción de gracias	28. Vacaciones

DICIEMBRE				
1. “He andado” por Machado	2. “La primavera besaba” y “Caminante, son tus huellas” por Machado	3. Hablar	4. “Me gustas cuando callas” y “Oda a la alcachofa” por Neruda	5. “Sucede que me canso de ser hombre” por Neruda
8. “Balada de los dos abuelos” por Guillén	9. “Sensemayá” por Guillén	10. Hablar	11. Hablar	12. Examen sobre la poesía
15. Repaso	16. Repaso	17. Exámenes	18. Exámenes	19. Exámenes
22. “Las ataduras” por Martín Gaité	23.	24.	25.	26.

The following themes represent an interesting way to present the works to the students. Some weeks are suited to four days, some five, and others six, depending on the school calendar and student progress.

Week 1: Father and son. “El hijo,” “Mi caballo mago,” “No oyes ladrar los perros” (introduction to course and reading, discussions, and dramatizations)

Week 2: Views of the Latin American sociopolitical situation. “La siesta del martes,” “Un día de estos” (discussions, dramatizations, and introduction to essay writing)

- Week 3: Views of Spanish family relationships. *El conde Lucanor*, “¡Adiós, Cordera!” “Las medias rojas” (discussions, drawings, and essay)
- Week 4: Spanish family relationships continued. “Las ataduras”
- Week 5: Spanish society through poetry. “Romance de la pérdida de Alhama,” “Romance del conde Arnaldos,” “Romance de la luna,” “Romance de la pena negra” (introduction to Spanish poetry [limited to techniques in a romance], choral reading, listening, quiz)
- Week 6: Reality and fantasy. “El alacrán de fray Gómez,” “El sur,” “La muerte y la brújula” (drawings, videos of Jorge Luis Borges and his stories)
- Week 7: Reality and fantasy. “Continuidad de los parques,” “La noche boca arriba,” “Chac Mool” (dramatizations)
- Week 8: Reality and fantasy. “Un señor muy viejo con unas alas enormes,” “Dos palabras” (timelines of the stories, essay on reality and fantasy)
- Week 9: Sonnets and carpe diem. Sonetos by Garcilaso, Góngora, and Quevedo (characteristics of sonnets, formal analysis of sonnet)
- Week 10: Poetry of the Romantic era. “En una tempestad,” “Canción del pirata,” “Rimas IV, XI, LIII” (listening, dramatizations with art or music in the background)
- Week 11: Latin American sociopolitical scene, modernism, and existentialism. *Versos sencillos*, “Dos patrias,” “A Roosevelt,” “Canción de otoño en primavera,” “Lo fatal” (listening, poem to analyze)
- Week 12: *San Manuel Bueno, mártir*
- Week 13: *San Manuel Bueno, mártir* (dramatizations, essay)
- Week 14: Feminist poetry. “En perseguirme, mundo, ¿qué interesas?” “Hombres necios que acusáis,” “Tú me quieres blanca,” “Peso ancestral,” “A Julia de Burgos,” “Autorretrato” (essay)
- Week 15: Experiences of twentieth-century humankind. “He andado muchos caminos,” “Walking around,” “La primavera besaba,” “Me gustas cuando callas,” “Oda a la alcachofa” (listening)
- Week 16: Experiences of twentieth-century humankind continued. “Caminante, son tus huellas,” “Balada de los dos abuelos,” “Sensemayá” (choral reading, dramatizations, essay or analysis of a poem)
- Week 17: Adjustments to the list above to accommodate your school calendar
- Week 18: Review and final exams

Second Semester

ENERO				
			1.	2.
5. Día laboral para maestros	6. “Las ataduras,” pp. 75–84, por Martín Gaité	7. “Las ataduras,” pp. 85–97	8. “Las ataduras,” pp. 98–107	9. “Las ataduras,” pp.108-15
12. “Las ataduras,” pp. 116–fin	13. Hablar	14. Escribir	15. Escribir	16. Explicar poema
19. Día festivo Martín Lutero King	20. <i>Don Quijote</i> , Intro, pp. vi–4, por Cervantes	21. <i>Don Quijote</i> , episodios 2–3, pp. 4–11	22. <i>Don Quijote</i> , episodios 4–5, pp. 11–15	23. <i>Don Quijote</i> , episodios 6–7, pp. 16–21
26. <i>Don Quijote</i> , episodios 8–10, pp. 21–28	27. <i>Don Quijote</i> , episodios 11–12, pp. 29–37	28. <i>Don Quijote</i> , episodios 13–14, pp. 37–44	29. <i>Don Quijote</i> , episodios 15–17, pp. 44–54	30. <i>Don Quijote</i> , episodios 18–19, pp. 55–63

FEBRERO				
2. Hablar	3. Escribir	4. “Vuelva Ud. mañana” por Larra	5. “Vuelva Ud. mañana”	6. Explicar poema
9. Poema y <i>Naufragios</i> capítulo XII por Cabeza de Vaca	10. <i>Naufragios</i> capítulos XX, XXI, XXII, por Cabeza de Vaca	11. Cabeza de Vaca, capítulos XXXVI–XXXVIII	12. Hablar	13. Escribir
16. Día festivo de los presidentes	17. Intro a Chile/ historia: <i>El delantal</i> , pp. 239-50, por Vodanovic	18. <i>El delantal</i> , pp. 251-61	19. Hablar	20. <i>Casa B. Alba</i> , Intro y acotaciones, pp. 148-50, por García Lorca
23. <i>Casa B. Alba</i> Acto 1°	24. <i>Casa B. Alba</i> Acto 1°	25. <i>Casa B. Alba</i> Discutir Acto 1°	26. <i>Casa B. Alba</i> Acto 2°	27. <i>Casa B. Alba</i> Discutir Acto 2°

MARZO				
1. <i>Casa B. Alba</i> Acto 3º	2. <i>Casa B. Alba</i> Acto 3º	3. <i>Casa B. Alba</i> Discutir Acto 3º	4. Hablar	5. Explicar poema
8. Escribir <i>Casa B. Alba</i>	9. Escribir <i>Casa B. Alba</i>	10. <i>El burlador</i> <i>de Sevilla</i> por Téllez	11. <i>El burlador</i> <i>de Sevilla</i>	12. <i>El burlador</i> <i>de Sevilla</i>
15. <i>El burlador</i> <i>de Sevilla</i>	16. <i>El burlador</i> <i>de Sevilla</i>	17. <i>El burlador</i> <i>de Sevilla</i>	18. <i>El burlador</i> <i>de Sevilla</i>	19. Explicar poema. <i>El burlador</i> <i>de Sevilla</i>
22. <i>El burlador</i> <i>de Sevilla</i>	23. <i>El burlador</i> <i>de Sevilla</i>	24. <i>El burlador</i> <i>de Sevilla</i>	25. <i>El burlador</i> <i>de Sevilla</i>	26. <i>El burlador</i> <i>de Sevilla</i> Saturday, 27 Examen, 9 a.m.– noon
29. <i>El burlador</i> <i>de Sevilla</i>	30. <i>El burlador</i> <i>de Sevilla</i>	31. <i>El burlador</i> <i>de Sevilla</i>		

ABRIL				
			1. <i>El burlador</i> <i>de Sevilla</i>	2. <i>El burlador</i> <i>de Sevilla</i>
5. Vacaciones	6. Vacaciones	7. Vacaciones	8. Vacaciones	9. Vacaciones
12. <i>El burlador</i> <i>de Sevilla</i>	13. Ensayo <i>El</i> <i>burlador de</i> <i>Sevilla</i>	14. Planear los repasos de la maestra	15. Planear los repasos	16. Explicar poema
19. Repaso primero	20. Ensayo en pareja	21. Repaso segundo	22. Ensayo en pareja	23. Repaso tercero
26. Repaso cuarto	27. Repaso cuarto	28. Ensayo en pareja	29. Repaso sexto	30. Repaso séptimo y último

MAYO				
3. Repaso lenguaje	4.	5.	6. Examen Final	7.
10.	11.	12.	13.	14. AP Examen de literatura (a.m.)
17.	18. Exámenes	19. Exámenes	20. Exámenes	21. Último día

Only 12 weeks' worth of themes are listed for the second semester in order to adjust for the date of the AP Spanish Literature Exam. If there is time before the exam, students can review the works read during the first semester and polish their writing skills. After the exam, students can read a variety of works not included on the list—for example, a play by Miguel Mihura, Alfonso Sastre, Buero Vallejo, or Fernando Arrabal; selected titles by other Chilean authors like José Donoso, Marcela Serrano, and María Luisa Bombal; or a novel by Rosa Montero or Elvira Lindo; or they might enjoy filming their favorite work. If you prefer, you can get the students acquainted with the Spanish cinema and watch *Mujeres al borde de un ataque de nervios*, or choose other Latin countries as a focus for contemporary video. Note that five weeks are spent studying *El burlador de Sevilla y convidado de piedra*. This work requires an introduction to Spain in the Golden Age (history, daily life, and value systems) and the theater of the time. Students who are non-Christian or non-Catholic are helped by prereading explanations of the themes expressed and the allusions made. In addition, a review of poetry helps to focus students. The fifth week allows time for students to plan a major project.

- Week 1: El pícaro. *Lazarillo de Tormes* (movie)
- Week 2: El soñador. *Don Quijote* (movie, listening)
- Week 3: *Don Quijote* (“newspaper” project)
- Week 4: Culture shock. “Vuelva Ud. mañana,” *Naufragios*
- Week 5: Society—class differences. *El delantal blanco*, *La casa de Bernarda Alba* (introduction to drama, dramatizations)
- Week 6: Society—gender differences. *La casa de Bernarda Alba*
- Week 7: *La casa de Bernarda Alba* (continued)
- Week 8: More gender and class differences. *El burlador de Sevilla y convidado de piedra*
- Week 9: *El burlador de Sevilla y convidado de piedra*
- Week 10: *El burlador de Sevilla y convidado de piedra*
- Week 11: *El burlador de Sevilla y convidado de piedra*
- Week 12: *El burlador de Sevilla y convidado de piedra*

Teaching Strategies

I have found the following ideas very helpful as teaching strategies:

1. Provide prereading activities to orient the students to the work geographically, philosophically, and linguistically. (PowerPoint presentations of pictures from the Internet provide a focus. A search for *Lazarillo de Tormes* shows different statues of the blind man and the boy, the river, and the bull on the bridge. Murillo’s paintings of beggars and blind men can be useful.) [C6]
2. To aid reading comprehension, students complete a “visual organizer” in the form of a worksheet as they read each work.
3. The organizer allows students to list information such as: literary terms required to describe the devices found within the work, the theme(s) in the work, cultural context to frame the theme(s), etc. [C3,C4,C6]

C6—The curriculum includes representative works of prose, poetry, and drama from different periods with a consideration of their cultural context.

C3—The course teaches students the techniques of literary analysis.

C4—The course teaches students a basic vocabulary of critical terms.

4. Allow students to work in groups so they can learn from each other. As class begins, students review and discuss their answers to the visual organizer for 10 to 15 minutes. [C5]
5. Give student groups a “class organizer” or a project relevant to each work. They may search for examples of the use of a grammatical construction, a part of speech, etc. They must also list the literary and rhetorical devices found in the work together with an explanation of each device and its function, as well as identify, label, and explain the structural components of each work.
6. They may draw or dramatize the work. [C3]

C5—The course provides students with the opportunity to read, to discuss, and to analyze critically in Spanish representative works of Peninsular and Latin American literature through class discussion and essay writing.

C3—The course teaches students the techniques of literary analysis.

Student Activities

A culminating activity for *El burlador de Sevilla* is to play the song “Mala gente”

from the Juanes compact disc, *Un día normal*. Once students understand the song and its relationship to the work, groups volunteer to write a verse for one of the deceived characters in the play. This verse must refer specifically to promises made by Don Juan and reasons he should burn. Groups will need 15 to 20 minutes to write their verse, and two 10-minute periods are set aside for the next two days in order to practice. The following day the groups present their verses, with all the students singing the chorus.

For *Don Quijote*, students enjoy preparing 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.

To culminate the reading of “Las ataduras,” each group dramatizes three scenes, showing the development of the ties between Alina and one of the men in her life. [C5]

Student Evaluation

1. A representation on video of a story that we have read. This is done in groups of three or four and is turned in at the beginning of the third week of December. Watching the videos for the next two days also serves as a review for the exam.
2. An oral interpretation of one of the poems that we have read. This must be presented in groups with appropriate costume and actions. These interpretations are presented the second week of December and also serve as final exam review.
3. The first-semester comprehensive final exam includes evaluations of reading comprehension, poetry interpretation (both of works read and not previously read by the students), and analytical essays on the works and themes studied to that date. The essays are evaluated according to the AP Spanish Literature scoring guidelines. [C5]

4. The second-semester final exam is administered the first week of May in the form of the 2003 AP Spanish Language Released Exam, covering readings of poetry and consisting of questions in multiple-choice format and an analytical essay commenting on a critic's opinion of one of the works that we have read. Students take the exam in its entirety, and it is scored according to the official AP scoring guidelines. [C5]

C5—The course provides students with the opportunity to read, to discuss, and to analyze critically in Spanish representative works of Peninsular and Latin American literature through class discussion and essay writing.