

AP® Spanish Literature

Syllabus 2

Course Overview

The AP® Spanish Literature course is conducted completely in Spanish. [C2] Lecture is limited to introductions to authors and/or background information. Students are expected to contribute to class discussions, and they participate willingly. Group activities and presentations are also part of the class, and they add another dimension to learning.

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

Our school chooses to cover the entire AP Spanish Literature reading list over the course of two years for completion, with students taking Spanish IV Honors and Spanish V AP. I present the works in a modified chronological order, using the thematic headings from the text, *Abriendo puertas*, to help shape the curriculum as well. The material covered in Spanish IV Honors consists of works from the fourteenth through the nineteenth centuries and a few from the early twentieth century. Spanish V AP covers twentieth-century literature of Spain and the New World. [C1]

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.

The objectives of the courses are to foster an abiding appreciation of the Spanish language and of Hispanic literature and culture, as well as to prepare the students to take the AP Spanish Literature Exam at the end of the second year. To facilitate these objectives, certain procedures have been established and will be further refined:

1. To encourage the reading of the texts in Spanish and discourage the reading of translations, the students are presented with activities, quizzes, and tests that involve direct quotations from the works. [C1]
2. Students are assigned essays crafted in the style of AP Spanish Literature Exam questions to do at home in addition to timed essays written in class. Their responses are weighted for content and grammar, as are the AP scoring guidelines. [C5]
3. Students need to learn the literary terms [C4] as well as the difficult vocabulary in the texts that date from the medieval period.
4. Discussion of the major themes in each unit requires students to consider the works within the cultural contexts that produced them.

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.

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

Course Planner

Spanish IV Honors

Text: *Abriendo puertas*, 2 vols. Evanston, Ill.: McDougal Littell/Nexttext, 2003.

September 5–12: Review of Summer Reading

I have chosen these works because they are excellent both for capturing the students' interest and for introducing them to the concepts of theme, style, and literary devices. [C3]

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

Works studied:

Gabriel García Márquez, “Un señor muy viejo con unas alas enormes,” “El ahogado más hermoso del mundo”

September 15–26: Poetry Analysis

The analysis of syllabic structure and poetic devices as they relate to the themes of poetry are introduced during this period. The students engage in both oral and written analyses of poems and are taught to write using the guidelines required for the AP curriculum. [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.

September 29–October 31: Poetry and Prose of the Middle Ages and the “Siglo de Oro” (Golden Age) of Spain

Major themes: Honor, the tenacity of the individual, social and political criticism, carpe diem

Works studied:

Anonymous: “Romance de la pérdida de Alhama,” “Romance del Conde Arnaldos”

Don Juan Manuel: *Conde Lucanor*: Ejemplo XXXV

Garcilaso de la Vega: Soneto XXIII (“En tanto que de rosa y de azucena”)

Luis de Góngora y Argote: Soneto CLXVI (“Mientras por competir con tu cabello”)

Francisco de Quevedo: Salmo XVII (“Miré los muros de la patria mía”)

Anonymous: Lazarillo de Tormes: Tratados 1, 2, 3, 7

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

November 3–January 14: Prose and Poetry of the New World / The Spanish National Theater

Major themes: Challenges of the individual, exploration and discovery, honor and dishonor, the struggle between the sexes, divine justice

Works studied:

Álvar Núñez Cabeza de Vaca: *Naufragios*: Capítulos XII, XX, XXI y XXII

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

Sor Juana Inés de la Cruz: “En perseguirme Mundo, ¿qué interesas?” “Hombres necios que acusáis”

Review for the midyear examination

January 28–February 27: Romanticism and Realism: Nineteenth-Century Prose of Spain and the New World

Major themes: Decadence of the established order, liberty, political and social criticism, faith and divine justice

Works studied:

Leopoldo Alas (Clarín): “¡Adiós, Cordera!”

Emilia Pardo Bazán: “Las medias rojas”

Mariano José de Larra: “Vuelva Ud. mañana”

Ricardo Palma: “El alacrán de Fray Gómez”

March 1–April 2: Romanticism and Modernism: Nineteenth- and Early Twentieth-Century Poetry of Spain and the New World

Major themes: Individual freedom, love and passion, social and political criticism, *carpe diem*

Works studied:

José de Espronceda: “Canción del pirata”

Gustavo Adolfo Bécquer: “Rimas” IV, XI y LIII

José María Heredia: “En una tempestad”

José Martí: “Dos patrias,” *Versos sencillos*, I

Rubén Darío: *Cantos de vida y esperanza*: Otros poemas, VI (“Canción de otoño en primavera”), VIII (“A Roosevelt”), XLI (“Lo fatal”)

April 5–May 26: Drama and Poetry of Federico García Lorca: Spain, Early Twentieth Century

Major themes: The tragic world of Andalucía, honor, oppression, solitude, sexual frustration, and the marginalization of the gypsy

Works studied:

Drama: *La casa de Bernarda Alba*

Poetry: From *Romancero gitano*

“Romance de la luna”

“Romance de la pena negra”

“La monja gitana”

“Prendimiento de Antoñito el Camborio en el camino de Sevilla”

“Muerte de Antoñito el Camborio”

“Romance sonámbulo”

Spanish V AP

September 5–12: Spanish Prose of the Early Twentieth Century: Unamuno (Summer Reading)

Students discuss the answers to questions they have prepared on the reading assigned over the summer. They take a quiz and a test and write an essay dealing with the work. [C5] They also study poetry by Unamuno that is not on the reading list.

Major themes: The role of religion in Spanish society, faith versus reason, family relationships

Work studied:

Miguel de Unamuno: *San Manuel Bueno, mártir*

September 15–October 3: The Spanish American and Chicano Short Story

Major themes: Relationships between parent and child, social and political criticism, the fine line between reality and fantasy

Works studied:

Horacio Quiroga: “El hijo”

Sabine R. Ulibarrí: “Mi caballo mago”

Juan Rulfo: “No oyes ladrar los perros”

Gabriel García Márquez: “La siesta del martes”

October 7–December 18: The Spanish American Short Story

Major themes: Duality of the individual, the fine line between reality and fantasy, decadence of the established order, the emergence of the strong woman

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.

Works studied:

Jorge Luis Borges: “El sur,” “La muerte y la brújula”

Julio Cortázar: “Continuidad de los parques,” “La noche boca arriba”

Carlos Fuentes: “Chac Mool”

Gabriel García Márquez: Review of works read last year, plus “Un día de éstos,” “La siesta del martes,” “La prodigiosa tarde de Baltazar,” “La viuda de Montiel”

January 5–February 12: The Woman’s Voice in the Twentieth-Century Short Story

Major themes: Relationships between parents and children, relationships between spouses, decadence of the established order, the strong female, the power of the word

Works studied:

Isabel Allende: “Dos palabras”

Carmen Martín Gaité: “Las ataduras”

Review for midyear examination

February 17–March 5: The Woman’s Voice in Twentieth-Century Spanish American Poetry

Major themes: The struggle against double standards and hypocrisy, the role of the woman in society, individual liberty

Works studied:

Sor Juana Inés de la Cruz: Review of the poems read in Spanish IV Honors

Alfonsina Storni: “Tú me quieres blanca,” “Peso ancestral”

Julia de Burgos: “A Julia de Burgos”

Rosario Castellanos: “Autorretrato”

March 8–12: Twentieth-Century Spanish American Theater

Major themes: Decadence of the established order, social and political criticism, honor, the strong woman, class struggle

Works studied:

Review of the Spanish National Theater (Tirso de Molina)

Review of Lorca’s *La casa de Bernarda Alba*

Sergio Vodanovic: *El delantal blanco*

Spring Break

March 29–April 23: Twentieth-Century Poetry of Spain and Spanish America

Major themes: Individual liberty, life’s lessons, ethnic images, social and political criticism, existentialism

Works studied:

Antonio Machado: “He andado muchos caminos,” “Caminante, son tus huellas,” “La primavera besaba”

Pablo Neruda: *Veinte poemas de amor y una canción desesperada*, Poema 15 (“Me gustas cuando callas porque estás como ausente”); *Residencia en la Tierra* 2, “Walking around”; “Oda a la alcachofa”

Nicolás Guillén: “Sensemayá,” “Balada de los dos abuelos”

Review for the AP Spanish Literature Exam

After the AP Exam: Children’s story project. [For details, see the advice box at the end of the “Syllabus Development” section of this chapter.]

Teaching Strategies

The most important strategy is to convince the students at the beginning of the course that they are about to read some of the most beautiful, interesting, and thought-provoking literature that has ever been written. It is also helpful to use images from Internet sources such as those that can be found at www.google.com. Here you can access a lovely photo of “una azucena” or “Chac Mool” or even a dagger used by the gauchos. There are several videos available, but I use them in a very limited way because I have found that they are often a poor substitute for students’ imaginations. I might show a snippet of *Don Quijote*, *El burlador*, or *Cabeza de Vaca*. The students enjoy acting and using props, and these activities can enhance the study of *El burlador de Sevilla*, *La casa de Bernarda Alba*, and *El delantal blanco*.

Working with quotations from the texts is very successful. They can be used to identify the work, the speaker, the theme, or the literary devices employed by the author. Venn diagrams are useful for visually clarifying both the structure of the works and the relationships of the characters within the works. [C3]

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

Student Evaluation

1. Each quarter the students also are required to write two essays outside of class, each structured in the format of a type of question on the AP Spanish Literature Exam.
2. I give short quizzes as well, which may consist of a single question modeled on one of the two questions in a two-part text analysis question from the AP Spanish Literature Exam.

3. A required oral presentation involves the illustration and presentation of a poem. Students are assigned a poem from the reading list, and they must make a poster on standard-size poster board with drawings, photos, or images from the Internet that illustrate the metaphors or images in the poem.
4. The midyear examination consists of specific questions pertaining to the works read, plus a reading comprehension passage from an AP Spanish Literature Released Exam. In addition there are two essay questions, one on poetry analysis and the other on literary analysis, crafted in the format of the AP Spanish Literature Exam. [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.