

# AP<sup>®</sup> Spanish Literature

## Syllabus 3

### Course Overview

This course covers the major movements in Hispanic literature from the medieval period through the latest literary trends. It breaks down the barriers of national literatures to illustrate the ties that exist between the cultural production of both sides of the Hispanic world. The literary text is taught not as an end in itself but as a cultural and historical construct from which we can glean many aspects of Hispanic studies—from simple customs to basic values. [C6] The goal of the course is to teach students the tools of analysis in order to extract this vital information from a given text. *Momentos cumbres de las literaturas hispánicas: Una introducción al análisis literario* (Upper Saddle River, N.J.: Pearson Prentice Hall, 2004) is the text used for AP<sup>®</sup> Spanish Literature.

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

The course has five general objectives: Students should (1) learn the major literary movements, writers, trends, and ideas that have shaped Hispanic peoples; (2) learn modern literary theory and its application in literary analysis; [C3] (3) learn the terminology used to engage in discussions about literary criticism; [C4] (4) think critically and logically; and (5) practice speaking and writing Spanish. (The course is conducted completely in Spanish.) [C2]

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

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

### Course Planner

#### *Objetivos de la asignatura:*

1. Dar a conocer los grandes escritores y las obras maestras de las letras hispánicas.
2. Enseñar las técnicas del análisis literario. [C3]
3. Ver el desarrollo de las literaturas hispánicas y aprender a identificar las diferentes corrientes y movimientos culturales.
4. Entender las obras literarias como textos polifacéticos que, además de ser textos lingüísticos, se pueden leer como textos culturales, históricos, sociales, filosóficos, etc. [C6]
5. Aprender cómo hablar y escribir elocuentemente sobre la literatura. [C4]

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

#### *Método de enseñanza:*

1. Cada época o corriente literaria la explicará el profesor, para que el estudiante entienda algo del ambiente cultural e histórico en que se produjo la obra. [C6]
2. Antes de leer cada texto, el profesor, por medio de las preguntas “Antes de leer” del texto, introducirá el tema general de la obra para que el estudiante ya tenga alguna idea de qué se trata.

3. Por su propia cuenta, y como tarea, el estudiante ha de leer la obra y responder a las preguntas de “Pasos para la comprensión.” Es muy recomendable que esta labor se haga en equipo con otros compañeros. [C5]
4. En clase, se repasará rápidamente estos “Pasos,” pero la mayoría del tiempo se dedicará a repasar los “Pasos para una lectura más a fondo.” Para ello, los estudiantes se reunirán en grupitos para comentar los pasos, y luego presentarlos a la clase. [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.

#### Obligaciones del estudiante:

1. Leer los textos y preparar los “Pasos para la comprensión,” tal como se describe arriba.
2. Dar dos presentaciones orales a la clase cada semestre: una sobre la vida de un autor y otra sobre algún tema histórico o cultural que proponga el profesor. [C6]
3. Escribir tres ensayos cada semestre, que por lo general serán: (1) análisis de un poema, (2) desarrollo de un tema o discurso en una obra, o (3) comparación de dos obras. [C5]
4. Ver por su propia cuenta en el “Media Center” tres películas cada semestre. En el otoño: *Lázaro de Tormes*, *El burlador de Sevilla* y *Yo, la peor de todas*. En la primavera: *La casa de Bernarda Alba*, *Il postino* y *La ciudad y los perros*.
5. Tomar dos exámenes por semestre, uno a mediados del curso y otro al final.

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

#### ORGANIZACIÓN (Se leen las obras en orden cronológico.) [C1]

##### Semestre 1

###### *La época medieval*

*Los orígenes de la prosa (Juan Manuel)*

*La poesía del pueblo (El Romancero: “Romance de la pérdida de Alhama,” “Romance del Conde Arnaldos”)*

###### *El Siglo de Oro (renacimiento y barroco)*

*El descubrimiento del Nuevo Mundo (Cabeza de Vaca: Ch. XII, XX-XXII)*

*La poesía renacentista (Garcilaso y Góngora)*

*Los orígenes de la novela moderna europea*

*La novela picaresca (Lazarillo de Tormes: Tr. 1-3, 7)*

*Cervantes (Don Quijote: Ch. I-V, VIII)*

*La “comedia” del siglo de oro (Burlador de Sevilla)*

*El barroco (Quevedo)*

*El barroco en México (Sor Juana: “En perseguirme, mundo ¿qué interesas?” “Hombres necios que acusáis”)*

**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.

## **El romanticismo**

*La transición del clasicismo al romanticismo (Heredia)*

*Dos caras de la prosa romántica: compromiso y escapismo (Larra y Palma)*

*La poesía romántica exaltada (Espronceda)*

*La poesía posromántica (Bécquer: Rimas IV, XI, LIII)*

## **Semestre 2**

### **El realismo y el naturalismo**

*El realismo social y regionalista (Pardo Bazán y Clarín)*

*El realismo psicológico (Quiroga)*

*La continuación del realismo en el siglo XX (Martín Gaité)*

### **El modernismo y posmodernismo**

*El modernismo simbolista y puro (Darío, “Canción de Otoño”)*

*El modernismo intimista (Martí, Versos sencillos; Machado, “La primavera”; Neruda, “Me gustas cuando callas”)*

*El modernismo filosófico (Darío, “Lo fatal”; Machado, “He andado muchos caminos” y “Caminante”)*

*El modernismo comprometido (Martí, “Dos patrias”; Darío, “A Roosevelt”)*

*El posmodernismo feminista (Storni y Julia de Burgos)*

### **El vanguardismo**

*La novela existencialista (Unamuno)*

*El surrealismo poético (Lorca: dos romances; Neruda: “Walking around”, “Oda a la alcachofa”)*

*La poesía negra (Guillén: “Balada de los dos abuelos,” “Sensemayá”)*

*El teatro poético (La casa de Bernarda Alba)*

*El teatro de lo absurdo (Vodanovic)*

*La nueva voz femenina (Castellanos)*

### **El “boom” de la narrativa hispanoamericana**

*Juegos con el tiempo y el espacio (Borges: “El sur”, “La muerte y la brújula”;*

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

*El realismo poético (Rulfo, García Márquez, “La siesta del martes”)*

*El realismo mágico (García Márquez: Dos cuentos, Fuentes, Allende, Ulibarri)*

## **Teaching Strategies**

The text, *Momentos cumbres de las literaturas hispánicas*, provides the strategies that I use in teaching this course. First, I always introduce the work prior to the reading by posing the questions in the “Antes de leer” section, which relates the text to basic human experience. I then go over the “Códigos para la comprensión.” Codes are bodies of knowledge that the author assumes, either consciously or unconsciously, that his or her readers know. Since our students are not the public for which these works were intended, these codes must be explicated prior to the reading. [C6]

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The literary text itself is followed by a two-pronged process: “*Pasos para la comprensión*” and “*Pasos para una lectura más a fondo*.” These *pasos* are not merely questions; they are actually clues designed to guide the student slowly and carefully through the text. I encourage my students to use them in conjunction with the reading, not as a postreading exercise. In class, we review the comprehension *pasos* and then go to discuss the meatier “*Pasos para una lectura más a fondo*.” The first set of *pasos* reveals the main concerns and discourses of the text, and the second set uncovers some of the work’s more complex and hidden meanings, and guides students through the textual analysis. [C3]

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

So that my class is not monotonous, I vary the way I deal with the *pasos*. Sometimes I ask the students to respond to a particular *paso* (usually one that is controversial or interpretative) by e-mail prior to class. I then compare responses and set up a debate, since I am sure to get an array of opinions. Other times I divide the class into small groups to discuss a particular *paso*, and each group reports on what was said. Here again I play off contrasting viewpoints. [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.

## Student Activities

Because I cannot take class time to show full-length films, I put them on reserve in the library. For instance, I have my students see the new Spanish film about Lazarillo entitled *Lázaro de Tormes*, the old and not-too-good version of *El burlador*, and the wonderful Bemberg film on Sor Juana, *Yo, la peor de todas*. I have discovered that students never complain about seeing movies! Lastly, I set up chat room sessions in the evening for the students to meet in groups and discuss the readings and prepare the *pasos*. I encourage them to study together for exams. I believe in the value of teamwork and collaborative learning.

## Student Evaluation

In addition to the readings, analysis, and discussions, the course requires three essays each term. In the fall students do a general report on a particular work and analyze a poem; in the spring they compare and contrast two works. [C3] The other essays are sample question types based on the AP Spanish Literature Exam. Students must demonstrate proper usage of literary terms in their essays. [C4] All papers undergo revisions, and the final version is graded using the AP Spanish Literature scoring guidelines. The score on the revision is an independent grade, equal in value to the original paper.

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