



AP[®] Spanish Literature and Culture

Course Planning and Pacing Guide 2

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Welcome to the AP® Spanish Literature and Culture Course Planning and Pacing Guides

This guide is one of four Course Planning and Pacing Guides designed for AP® Spanish Literature and Culture teachers. Each provides an example of how to design instruction for the AP course based on the author's teaching context (e.g., demographics, schedule, school type, and setting).

Each Course Planning and Pacing Guide highlights how the components of the *AP Spanish Literature and Culture Curriculum Framework* — the learning objectives, course themes, and achievement level descriptions — are addressed in the course. Each guide also provides valuable suggestions for teaching the course, including the selection of resources, instructional activities, and assessments. The authors have offered insight into the *why* and *how* behind their instructional choices — displayed in boxes on the right side of the page — to aid in planning the AP Spanish Literature and Culture course.

The primary purpose of these comprehensive guides is to model approaches for planning and pacing curriculum throughout the school year. However, they can also help with syllabus development when used in conjunction with the resources created to support the AP Course Audit: the Syllabus Development Guide and the four Annotated Sample Syllabi. These resources include samples of evidence and illustrate a variety of strategies for meeting curricular requirements.

Contents



Instructional Setting	1
Overview of the Course	2
Course Planning and Pacing by Unit	
Unit 1: La Edad Media	3
Unit 2: El Siglo de Oro: El Renacimiento y el Barroco.	7
Unit 3: El siglo XIX: El romanticismo.	14
Unit 4: El siglo XIX: El realismo y el naturalismo	16
Unit 5: El siglo XX: El modernismo y la Generación del 98.	18
Unit 6: El siglo XX: El postmodernismo y vanguardismo	21
Unit 7: El “Boom”: La literatura fantástica y el realismo mágico.	25
Unit 8: El siglo XX: La literatura femenina y los hispano-americanos.	30
Resources.	34



Lake Forest Academy Lake Forest, Illinois

School	Independent, college-preparatory school (boarding and day), grades 9–12, located in suburban Chicago
Student population	Enrollment of 429 students. Ethnicities represented: • 55 percent Caucasian • 29 percent Asian American • 7 percent African American • 5 percent Latino • 4 percent multiracial Average class size is 12 students; student-to-teacher ratio is 7 to 1.
	The course plan is based on approximately 135 class meetings (63 in the fall semester and 72 in the spring) at 42 minutes for each class. A seven-day block schedule cycle is used (i.e., the class meets six out of every seven class days). There are also several additional review days added to each semester, when all classes meet. The school year begins during the last full week in August.
Student preparation	At our school, many ninth-grade students interested in Spanish typically arrive with some previous Spanish studies and enroll in a second-year Spanish class. Students are required to complete two years of world language study in high school, but most will continue their Spanish studies to at least the third or fourth year. Many heritage and nonheritage speakers of Spanish enroll in AP [®] Spanish Language and Culture in 11th grade, before continuing in AP Spanish Literature and Culture in the 12th grade. AP Spanish Literature and Culture is the level 5 course in the Spanish curriculum. Admission to the AP Spanish courses is open to any student who is prepared, interested, and willing to work.

Overview of the Course



This third-year college-level introduction to literature and culture from the Pan-Hispanic world examines Hispanic authors and required texts from a wide range of literary periods and genres. Since nearly all of my students have successfully completed AP Spanish Language and Culture before beginning the literature course, they have already read several of the required texts along with other literary texts not on the required list. Having followed a vertical alignment, they are able to discuss and write about many of the course themes. Furthermore, the students have the opportunity to enhance and refine their vocabulary, speaking, and writing skills while deepening and broadening their knowledge of literature and culture from the Pan-Hispanic world.

Student activities focus on developing all three modes of written and spoken communication (Interpersonal, Interpretive, and Presentational), and classroom communication is almost exclusively in Spanish. There is a strong focus on culture throughout the course, and many class activities are designed to develop students' proficiency in the Interpretive mode, with listening exercises that engage the students in dialogue both in and outside of the classroom. Because of the literary focus of the class, there is also an emphasis on excellence in writing. In addition to reading, discussing, and analyzing the required readings and authors, students examine these works in context; and student activities, projects, and dialogues incorporate podcasts, audio and video recordings, film, music, critical studies, and artwork.

I structure the course primarily in chronological order, addressing the six overarching themes as they appear, from the successive time periods in distinct movements, genres, and regions of the Spanish-speaking world. Following this chronological approach, students observe the development of human consciousness and changing artistic movements over time while learning to

- analyze literature and culture in context;
- compare and contrast works;

- analyze the relationship between cultural practices and perspectives; and
- compare cultural practices and perspectives presented in texts from different places and historical time periods.

Students are encouraged to draw on their own experiences and background knowledge from other courses as a way to connect with other disciplines and with their own cultures and communities.

Students at our school have many opportunities to use Spanish in and outside the classroom and are encouraged to interact with local Hispanic community organizations through service-based learning and outreach programs. To maximize class time and to engage each student fully, I present information in multiple ways, and students work variously independently, collaboratively (in pairs or small groups), and creatively on projects and assignments. Students are often given some choice in selecting activities, all of which offer them clear, understandable visions of learning targets, serve as formative assessments, and/or teach self-assessment. Rubrics and feedback are provided for written and oral presentations, and students are required to write multiple drafts of their essays. Instruction is adapted to student performance on formative and summative assessments, and, when necessary, further assessment is performed.

Throughout the academic year, students are informed of the learning objectives for the course and the achievement level descriptions found in the *AP Spanish Literature and Culture Course and Exam Description*. To familiarize themselves with the expected level of performance on the AP Exam, students review the grading rubrics and learn how to use them and the achievement level descriptions to evaluate their work. All students are required to take the AP Exam at the end of the year.

- Las sociedades en contacto
- La construcción del género

- Three religions, three cultures in Medieval Spain
- The Conquest and the Reconquest; Alfonso X el Sabio
- Los cantares de gesta y los romances, las jarchas romances, las cantigas



Essential Questions:

▼ How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian Peninsula? ▼ How does medieval Spanish literature represent the relationship between the Christians, Muslims, and Jews? ▼ What relevance do the relationships and conflicts between the genders and the three religious groups have for readers today?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Listening Interpersonal Speaking Cultures/Connections/Comparisons	Anónimo, "Romance de la pérdida de Alhama"	Instructional Activity: We begin our unit on medieval literature by listening to a musical recording of "Romance de la pérdida de Alhama." Students are guided to identify and describe the musical, auditory characteristics of the poem (tone, rhythm, rhyme, repetition of sounds, words, verses, etc.). I then present a mini-lecture on poetry and the origins of the <i>romance</i> . Students take notes that will be turned in at the end of the period to help me gauge their comprehension and note-taking skills.
Cultures/Connections/Comparisons Interpersonal Speaking	Anónimo, "Romance de la pérdida de Alhama"	Instructional Activity: After listening to the lyrics of "Romance de la pérdida de Alhama" a second and third time, students share their background knowledge of the history of medieval Spain, especially in relationship to the Muslim presence and the Reconquest. Based on student responses, I then present a mini-lecture on medieval Spanish history. Students are again asked to take notes, which are, again, collected at the end of the class.
Interpretive Reading Interpersonal Speaking	Anónimo, "Romance de la pérdida de Alhama" Lorca, "Prendimiento de Antoñito Cambario en el camino de Sevilla"	Instructional Activity: Students list characteristics of the <i>romance</i> that we have previously read. In small groups, they read another <i>romance</i> (such as <i>El romance de Abenámár</i> , "Romance del conde Arnaldos," or "Romance de Álora la bien cercada"), and then compile a list of characteristics their <i>romance</i> shares with the "Romance de la pérdida de Alhama." Together, we generate a final list on the whiteboard and review the Lorca <i>romance</i> from the required reading list. Although the work is out of chronological order and historical context, we read Lorca's "Prendimiento de Antoñito Cambario en el camino de Sevilla" together to identify characteristics of the <i>romance</i> that influenced later poetry from the Pan-Hispanic world, including later Spanish <i>romances</i> and Mexican <i>corridos</i> . We analyze Lorca's unique themes later in the spring.

Students have the opportunity to develop and demonstrate comprehension and interpretation of spoken Spanish related to literary content; they also begin to identify characteristics of the genre of poetry and the subgenre of the romance.

Throughout the course, students are required to keep a notebook in which they compile examples of literary terms with textual examples, characteristics of individual literary works and authors, genres, and literary movements and periods. I save all group work and notes on the interactive whiteboard for later revision and to share with the students in an online class folder. Based on their collaborative work, I review information with the class when necessary to correct errors and fill in gaps.


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Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Anónimo, "Romance de la pérdida de Alhama"	Formative Assessment: Students are given a topic for an oral presentation in which they analyze the ideas discussed in a critical commentary about historical and frontier <i>romances</i> in relationship to the "Romance de la pérdida de Alhama." I ask students to review their notes and work in groups to develop presentations in which they (1) identify the characteristics of the <i>romance</i> genre, (2) interpret literary criticism and poetry, (3) make connections between primary and secondary texts, (4) analyze the representation of a key event in a literary text, and (5) relate poetry to its historical and cultural contexts. Using their notes and a copy of the <i>romance</i> , groups plan and give these presentations to the class with my guidance.
Interpretive Reading Interpersonal Speaking	Don Juan Manuel, <i>Conde Lucanor</i> , Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava")	Instructional Activity: To examine Don Juan Manuel's narrative technique, students work in small groups to describe the personality of one of the characters or narrative voices. Students then analyze and explain how the author conveys each of the character traits (through description? dialogue? the character's own words or actions? the words or actions of others?). In the case of the narrative voices, they are asked to describe the qualities of each one (<i>fidedigno</i> , <i>no fidedigno</i> , <i>omnisciente</i> , <i>testigo</i> , etc.).

It is important for students to understand how their essays are assessed. Using the rubric, they can examine examples of strong and weak essays. I use this assessment to determine whether reteaching of fundamental literary analysis skills is necessary.


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Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Writing and Speaking Cultures/Connections/Comparisons	Don Juan Manuel, <i>Conde Lucanor</i> , Exemplo XXXV (“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”)	Instructional Activity: Students write a brief description of a wedding celebration (civil or religious) they attended, read about, or saw on TV. If possible, they bring a picture of the wedding and include information such as the way the couple met, the location of the honeymoon, and the similarities and differences between the two spouses as to religious background, socioeconomic group, and/or gender. After sharing their accounts of a wedding, students discuss what they consider to be the most important aspects of marriage and the ways marriage ceremonies and events vary across generational, national, religious, and cultural boundaries and as portrayed through the mass media, concluding with a discussion of “la mujer brava.”
Interpretive Reading Interpersonal Speaking and Writing	Don Juan Manuel, <i>Conde Lucanor</i> , Exemplo XXXV (“De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava”)	Formative Assessment: Students read two critical studies, “Frame and Structure in the <i>Conde Lucanor</i> ” and “A Re-Examination of Don Juan Manuel’s Narrative Techniques: ‘La mujer brava.’” One discusses Don Juan Manuel’s frame structure and medieval concept of time and space; the other examines the medieval Spanish representation of the Moor, Moorish customs, class divisions, gender relations, and attitudes toward animals. In groups, students outline on the board and later present to the class how the ideas apply to Exemplo XXXV, adding their own observations as appropriate. Students take notes and turn these in for detailed feedback, including two model outlines to compare with their notes.

Students express the feelings and images that they associate with cultural events, helping them to later make connections between the readings and their own cultural practices and perspectives.

This assessment gives me an opportunity to gauge students’ levels of preparation for engaging with the essential questions addressed by the upcoming summative assessment. Students’ responses in this exercise inform my decisions on the next instructional steps.


Essential Questions:

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Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Presentational Writing Cultures/Connections/Comparisons	Don Juan Manuel, <i>Conde Lucanor</i> , Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava")	Summative Assessment: Students write a one- to two-page essay answering one of the following questions: • <i>¿Cómo refleja el cuento de don Juan Manuel las prácticas y perspectivas culturales de la sociedad medieval en cuanto a la representación de la mujer, el matrimonio, la familia, los animales y/o la religión?</i> • <i>¿Qué relevancia social tiene la lección didáctica hoy?</i> • <i>¿Cómo contribuyen la estructura de la 'caja china' (o cuento dentro de otro cuento) y las múltiples voces narrativas a la moraleja del cuento?</i>

This summative assessment addresses the following essential questions:

- How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian Peninsula?
- What relevance do the relationships and conflicts between the genders and the three religious groups have for readers today?

Students compare cultural practices and perspectives to their own, and they analyze the relationships between practices and perspectives as manifested in medieval Spanish literature.

El Siglo de Oro: El Renacimiento y el Barroco

Themes:

- Las sociedades en contacto
- La construcción del género
- Las relaciones interpersonales
- El tiempo y el espacio
- La dualidad del ser

Contexts:

- Revitalization of earlier philosophical ideas; relationship among painting, art, and literature
- Humanism, the Renaissance, Baroque, Reformation and Counter-Reformation
- Comedy and tragedy, golden age comedy

Estimated Time:

8 weeks



Essential Questions:

▼ How do cultural perspectives influence the representation of historical events and the encounters between indigenous Americans and Europeans? ▼ How does literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups (e.g., religious groups, ethnic groups)? ▼ How do characters evolve in response to their social surroundings and relationships with other characters? ▼ How has the representation of gender changed throughout medieval and golden age Spanish literature?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Listening Interpersonal Speaking Cultures/Connections/Comparisons		Instructional Activity: Drawing on their collective background knowledge, students respond to basic questions by listing the ideas and information they associate with the Renaissance (e.g., when and where it started; what historical events, discoveries, artists, scientists, thinkers, and works of art they associate with the Renaissance; how the Renaissance differs from the earlier medieval and Gothic period). I follow up this discussion with a PowerPoint lecture outlining the characteristics of the movement with examples of ideas, themes, architecture, and poetry.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Garcilaso, Soneto XXIII ("En tanto que de rosa y azucena")	Instructional Activity: After reading Garcilaso's sonnet Soneto XXIII ("En tanto que de rosa y azucena"), students discuss its themes, imagery, language, structure, poetic devices, word order, and tone. As a group, we then examine how the poem reflects the Renaissance movement, its ideas, and its poetry.
Interpretive Reading and Listening Cultures/Connections/Comparisons	Cervantes, <i>Don Quijote</i> Sor Juana, "Hombres necios que acusáis"	Instructional Activity: Students examine the transition from the Renaissance to the Baroque period and answer comprehension questions as they watch an excerpt from Carlos Fuentes's video <i>El espejo enterrado</i> , Program III, "La edad de oro." Students examine the importance of Erasmus, Cervantes, Velázquez, and don Juan; and they listen to the recitation of Sor Juana's "Hombres necios que acusáis," which sheds light on the themes of societies in contact, the duality of being, gender identity, and the multiple perspectives of reality that are prevalent in golden age art and literature.

This video provides a historical, geopolitical, and sociocultural overview of the golden age (Renaissance and Baroque) in Spain and Latin America, along with critical commentary on several required readings and course themes in relationship to each other, the time period, key historical events, and related artistic works. In addition, the critical commentary in Spanish provides contextual information regarding interdisciplinary, transatlantic connections between literature, history, and art.


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Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
	Sor Juana, “Hombres necios que acusáis”	Instructional Activity: As a follow-up to hearing Sor Juana’s “Hombres necios que acusáis,” students, working in groups, list the examples of <i>retruécanos</i> , antithesis, and hypocritical, contradictory, or irrational behavior of men in the poem. Each group then presents examples and, together, the groups explain and discuss the examples as they apply to the behavior of men today. Students take notes, and we clarify any difficult language or confounding textual examples.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Góngora, Soneto CLXVI (“Mientras por competir con tu cabello”) Garcilaso de la Vega, Soneto XXIII (“En tanto que de rosa y azucena”) Quevedo, Salmo XVII (“Miré los muros de la patria mía”)	Formative Assessment: Using a graphic organizer, students compare and contrast Garcilaso’s sonnet “En tanto que de rosa y azucena” with Góngora’s “Mientras por competir con tu cabello.” Students compare the themes, imagery, language, structure, poetic devices, word order, and tone of the works. Each student then writes a brief paragraph comparing and contrasting the themes and tone of both poems with Quevedo’s “Miré los muros de la patria mía.” Students peer-edit a partner’s work with a rubric before sharing their observations via a whole-class discussion. Throughout the discussion, I clarify any misconceptions and answer further questions. This exercise helps me identify topics for which reteaching may be required.
Interpretive Reading Interpretive Listening Cultures/Connections/Comparisons		Instructional Activity: As a prereading activity, students examine a time line, including maps, of key historical events. Class members conduct online research to answer teacher-provided questions regarding the historical, geopolitical, and sociocultural contexts of the texts (e.g., events in late 15th- to early 16th-century Spain and Europe in general; events in what would become Mexico; the goals of expansion and exploration by both the Aztecs and the Spaniards). Students share their findings in short oral presentations, take notes on other students’ presentations, and compile findings on the interactive whiteboard.

Students analyze additional sonnets until they begin to demonstrate competency in analyzing Renaissance and Baroque themes, style, tone, language, and structure.

This activity helps students to make connections with other disciplines while acquiring the background information necessary to understand and analyze the literary works in context, an essential underpinning of the AP Spanish Literature and Culture course.


Essential Questions:

▼ How do cultural perspectives influence the representation of historical events and the encounters between indigenous Americans and Europeans? ▼ How does literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups (e.g., religious groups, ethnic groups)? ▼ How do characters evolve in response to their social surroundings and relationships with other characters? ▼ How has the representation of gender changed throughout medieval and golden age Spanish literature?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpretive Listening Cultures/Connections/Comparisons	Cortés, “Segunda carta de relación” (selecciones) León-Portilla, <i>Visión de los vencidos</i> (“Los presagios, según los informantes de Sahagún” and “Se ha perdido el pueblo mexicatli”)	Instructional Activity: Students are each assigned further questions to provide a biographical context for the historical figures that appear in the literary texts by Cortés and León-Portilla. Examples include <i>Who were the early conquistadores? Who were Hernán Cortés, Moctezuma, Pedro Alvarado, and La Malinche?</i> After conducting research individually, students share their findings in small-group discussions with classmates.
Interpretive Reading Cultures/Connections/Comparisons Interpersonal Speaking Presentational Speaking	León-Portilla, <i>Visión de los vencidos</i> (“Los presagios, según los informantes de Sahagún” and “Se ha perdido el pueblo mexicatli”)	Instructional Activity: After reading the texts by León-Portilla, students consider whether the title alludes to Europeans or to an indigenous people. Then students write a sentence describing each <i>presagio</i> from the text and discuss such questions as <i>Who recorded them? When did the first premonition appear? Do they resemble biblical events? Are they similar to a Mexican legend?</i> Working in groups, students then select one of the following activities: • Complete a table listing visual imagery and orality in the text. • Complete a table comparing the Aztec figure with a tragic figure from Shakespeare or classical literature. • Draw a pictogram of one premonition, and create a brief script to present. Students share their work and take notes; I provide clarification when necessary.

This assessment appeals to multiple learning styles, offering students the opportunity to draw and visualize events, to write about them and present them visually, or to speak about and present them in writing. Students make connections with other disciplines and look for intertextual relationships, as well as compare cultural perspectives and practices from literary works produced in various languages, in places around the globe, and at different historical periods.

**Essential Questions:**

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Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal speaking Cultures/Connections/Comparisons	Cortés, “Segunda carta de relación” (selecciones)	Instructional Activity: After reading “Segunda carta de relación,” students find text references to commercial goods that are similar to those of the Spaniards and reflect on why Cortés makes these references. Next, they list animals and people that Cortés describes to the governor that don’t exist in Spain. In groups, students use the Internet to find the population of certain European cities at the beginning of the 16th century — Madrid, Seville, Cordoba, Salamanca, London, Paris, and Rome — and compare the populations to that of Tenochtitlan before discussing Cortés’s astonishment at the sight of Tenochtitlan. In addition, students provide textual examples of how people saw Moctezuma and describe how Cortés appears to have assessed Moctezuma and his lifestyle.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Cortés, “Segunda carta de relación” (selecciones)	Instructional Activity: Students examine an anonymous 17th-century painting from the Conquest of Tenochtitlan (see Resources). As a group, they consider why the Aztec clothing and weapons are not realistic and why the painter may have committed this “error.” They discuss whether this depiction may be related to Cortés’s narrative about lions and tigers. In addition to serving as a review, this activity helps students make connections between literature and painting.
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons	Cortés, “Segunda carta de relación” (selecciones) León-Portilla, <i>Visión de los vencidos</i> (“Los presagios, según los informantes de Sahagún” and “Se ha perdido el pueblo mexicatli”)	Summative Assessment: Students write in-class essays discussing details of a mural by Diego Rivera that relates to <i>Visión de los vencidos</i> and “Segunda carta de relación.” The essays explore the way literature and art from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups. Students also consider how the cultural perspectives of authors and artists influence the representation of historical events, such as the encounter between the Spaniards and the indigenous Americans.

Additional textual and visual depictions of Cortés and the conquest from different time periods and perspectives are discussed in class.

Based on the amount of insight students demonstrate, I follow this activity with either a review for the summative assessment or with another painting to discuss these issues further.

This summative assessment addresses the following essential questions:

- How do cultural perspectives influence the representation of historical events and the encounters between indigenous Americans and Europeans?
- How does literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups (e.g., religious groups, ethnic groups)?


Essential Questions:

▼ How do cultural perspectives influence the representation of historical events and the encounters between indigenous Americans and Europeans? ▼ How does literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups (e.g., religious groups, ethnic groups)? ▼ How do characters evolve in response to their social surroundings and relationships with other characters? ▼ How has the representation of gender changed throughout medieval and golden age Spanish literature?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Anónimo, <i>Lazarillo de Tormes</i>	Instructional Activity: As students read the text in groups of three or four, they make a list of temporal references they find in the text and draw a map of Lazarillo's itinerary on poster sheets to share with the class. They also compile a list and brief description of Lazarillo's masters and the characters he meets on the journey.
Interpersonal Speaking Cultures/Connections/Comparisons	Anónimo, <i>Lazarillo de Tormes</i>	Formative Assessment: After presenting their maps and lists from the above activity, students examine paintings of priests and noblemen (<i>hidalgos</i>) from different time periods and perspectives, then write brief passages in which they compare and contrast the figures in the paintings with the images depicted in the text.
Presentational Speaking Cultures/Connections/Comparisons	Anónimo, <i>Lazarillo de Tormes</i>	Summative Assessment: In small groups, students deliver oral presentations examining how the text represents interpersonal relationships, the development of human consciousness, and the relationships between various socioeconomic and sociocultural groups (e.g., religious groups, ethnic groups).
Presentational Speaking Interpretive Reading	Tirso de Molina, <i>El burlador de Sevilla y convidado de piedra</i>	Instructional Activity: After reading <i>El burlador de Sevilla</i> , students are organized into two groups to debate whether the female characters in the play were treated justly for their behavior. Based on the depth and accuracy of their arguments, I encourage students to examine textual passages in which personality flaws are highlighted in both the female and the male characters. A student volunteer records observations on the whiteboard.

This activity appeals especially to active and visual learners who enjoy comparing and contrasting the paintings and the text. I give students written feedback on their text and art analyses and also share their analyses with the class as a whole, as a lead-in to large-group discussion. The students' written responses and the outcomes of the group discussion help me determine whether class members are prepared to move on to the summative assessment.

This summative assessment addresses the essential question, How do characters evolve in response to their social surroundings and relationships with other characters?

**Essential Questions:**

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Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Language Usage in Support of Literary Analysis Interpretive Reading Interpersonal and Presentational Speaking	Cervantes, <i>Don Quijote</i>	Instructional Activity: In small groups, students are given passages from the text to analyze in terms of language usage. They compile examples of refrains, colloquial expressions, archaic language, and courtly love rhetoric from books of chivalry (e.g., the implication of the reference to <i>duelos y quebrantos</i> ; the consumption of pork on Saturday; Sancho's adoption of don Quixote's rhetoric of chivalry; don Quixote's parodic emulation of the language used by knights, including their courtly love rhetoric). Students discuss the expressive value of the language in the text and consider how it reflects the time period(s) and culture(s), as well as the characters and their personalities.
Interpersonal Speaking Presentational Writing Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Cervantes, <i>Don Quijote</i>	Instructional Activity: In small groups, students prepare an outline based on their readings, their earlier discussion of Renaissance and Baroque poetry, and the questions they answered from the Carlos Fuentes film viewed earlier. In the outline, they list ways in which <i>Don Quijote</i> exemplifies characteristics of Renaissance and/or Baroque Spanish literature. Students use the website QBI — Banco de imágenes del Quijote to compare and contrast depictions of characters and episodes from editions and translations of the novel from different time periods. Then they discuss whether these interpretations support primarily a Renaissance or chiefly a Baroque interpretation of the text.
Cultures/Connections/Comparisons Presentational Speaking		Formative Assessment: In small groups, students discuss a painting or sculpture from the golden age (Murillo, Velázquez) or a later period (Goya, Siqueiros) and compare it to a passage from one of the readings from this unit that has a thematic connection to the painting. Each group then presents its analysis to the entire class. Students receive feedback from their peers after their presentations, and in my comments I clarify the connections between art and literature in their historical and sociocultural contexts. Students' presentations and their ensuing discussion inform my decisions about the next instructional steps.

Some ideas for tying art to literature include Goya's *The Wedding and the wedding scene in El burlador de Sevilla*; Goya's *The Blind Guitarist, depicting a boy assisting a poor man, and Lazarillo de Tormes*; David Siqueiros's *representation of a villainous Spanish conqueror in Cuauhtemac against the Myth and Cortés's descriptions*; *Retrato de Francisco Pizarro by Daniel Vázquez Díaz and the description of a Spanish conqueror by Cortés or León-Portilla.*

**Essential Questions:**

▼ How do cultural perspectives influence the representation of historical events and the encounters between indigenous Americans and Europeans? ▼ How does literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups (e.g., religious groups, ethnic groups)? ▼ How do characters evolve in response to their social surroundings and relationships with other characters? ▼ How has the representation of gender changed throughout medieval and golden age Spanish literature?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Speaking Presentational Writing Cultures/Connections/Comparisons	Anónimo, <i>Lazarillo de Tormes</i> Cervantes, <i>Don Quijote</i>	Summative Assessment: Students are given 40 minutes to write an essay comparing <i>Lazarillo de Tormes</i> and <i>Don Quijote</i> in relation to the ideas expressed in Reed's critical study "Américo Castro, Cervantes, y la picaresca: Breve historia de unas ideas."

This summative assessment addresses the following essential questions:

- How does literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups (e.g., religious groups, ethnic groups)?
- How do characters evolve in response to their social surroundings and relationships with other characters?

- El tiempo y el espacio
- Las relaciones interpersonales

- Transition from neoclassicism to romanticism
- The Wars of Independence in Latin America and loss of the Spanish Colonial Empire
- The costumbrista movement; the art of Goya



Essential Questions: ▼ How do authors use time and space to construct states of being and sentiments? ▼ How does nature reflect and influence human sentiments and behavior?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Cultures/Connections/Comparisons Interpersonal Speaking Interpretive Listening		Instructional Activity: Students participate in a discussion in which they draw from their familiarity with literature or art from the neoclassic period and the romantic movement from previous course work in Spanish, English, or other disciplines. They observe a PowerPoint mini-lecture comparing and contrasting neoclassicism and romanticism, and take notes.
Cultures/Connections/Comparisons Presentational Writing Presentational Speaking		Instructional Activity: Each student is given a literary passage or an image of a painting and asked to briefly describe (orally or in writing) its content, tone, style, and structure. As the students present their descriptions, classmates identify the work as either neoclassic or romantic. As a group, we review a few examples as students gain familiarity with the distinctive characteristics of the two genres.
Interpretive Reading Language Usage in Support of Literary Analysis Cultures/Connections/Comparisons	Heredia, "En una tempestad"	Instructional Activity: After reading Heredia's poem "En una tempestad" in pairs, students list poetic devices, including the visual and metonymic descriptions of the storm and the versification structure. Students write their lists on the boards around the room. We then have a class discussion about (a) how the language contributes to the meaning and expression of the poem, (b) what the storm represents, and (c) to what extent the structure of the poem and its vision of the storm represent a neoclassic and/or romantic work and view of nature. Students take notes and turn in their notebooks at the end of class. I check their work for accuracy of expression and information, adding devices and notes when necessary.
Interpretive Reading Presentational Speaking Cultures/Connections/Comparisons		Instructional Activity: Students each present a brief oral description of the characteristics of one of Goya's paintings or drawings. They place the work within its sociopolitical and historical context(s), focusing on relevant themes and guiding concepts. Students are expected to provide documentation of their research from multiple sources that are not limited to the Internet. They are given a rubric to fill out and return to each classmate at the end of the presentations to provide guided peer feedback.

Hearing a brief lecture on literary movements helps students to prepare for the listening section on the AP Exam, which includes interviews with authors, lectures, and poetry recitations.

Besides examining additional poetic devices and language (elliptic phrases, apostrophe, pathetic fallacy, etc.), students describe how poetic language contributes to meaning and familiarize themselves with characteristics of neoclassicism and romanticism.



Essential Questions: ▼ How do authors use time and space to construct states of being and sentiments? ▼ How does nature reflect and influence human sentiments and behavior?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Language Usage in Support of Literary Analysis	Bécquer, Rima LIII (“Volverán las oscuras golondrinas”)	Formative Assessment: Students listen to the poem and then, in small groups, draw a chart to visualize the syllabification and rhythm of Bécquer’s poem. Next, they analyze the alliteration and other repetition of sounds, the lexicon, nature imagery, and references to time and love. After reviewing the charts and the literary language and imagery, together we clarify any erroneous observations or lingering misconceptions.
Interpretive Reading Presentational Speaking	Bécquer, Rima LIII (“Volverán las oscuras golondrinas”)	Instructional Activity: Having carefully examined the musicality, structure, and themes of “Volverán las oscuras golondrinas,” students record themselves as they read the poem, paying particular attention to their enunciation, rhythm, rhyme, intonation, alliteration, and tone. They write an analysis of their recitation, explaining its relationship to the analysis from the preceding instructional activity. After listening to themselves and receiving my feedback, students recite the Bécquer poem from memory, again recording their recitation for one more round of feedback before a final recitation in front of the class.
Presentational Writing	Bécquer, Rima LIII (“Volverán las oscuras golondrinas”) Heredia, “En una tempestad”	Summative Assessment: Students are given 40 minutes to respond to a two-part question. Their responses address the two essential questions in this unit, comparing and contrasting (a) how Bécquer and Heredia use time and space in their poetry to construct states of being and sentiments and (b) how their use of nature reflects and influences human sentiments and behavior.

This exercise provides information that helps me determine whether I need to reteach any topics.

By focusing on poetry as a performance art, students pay special attention to musicality (rhythm, rhyme, and sound) and how it influences the poem’s meaning.

In addition to practicing how to write two responses instead of essays, students demonstrate their knowledge of the required readings in relationship to the essential questions.

El siglo XIX: El realismo y el naturalismo

Themes:

- Las relaciones interpersonales
- La construcción del género
- El tiempo y el espacio

Contexts:

- Power of the bourgeoisie; influence of French writers
- Industrialization and the beginning of proletarian movements; Positivist ideas; Mendel and Darwin
- Realism and naturalism; influence of Edgar Allan Poe

Estimated Time:

2 ½ weeks



Essential Questions: ▼ To what extent are characters limited by their physical surroundings, socioeconomic situation, and class structure? ▼ How does nature reflect and influence human sentiments and behavior?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Presentational Speaking Language Usage in Support of Literary Analysis	Pardo Bazán, “Las medias rojas”	Instructional Activity: Using a graphic organizer, students contrast the words associated with the colors red and black (<i>la isotopía [signos] de los colores rojo y negro</i>) in Pardo Bazán’s short story “Las medias rojas” to prepare for a discussion on the way the contrasting colors contribute to the tone of the story.
Interpretive Listening Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Pardo Bazán, “Las medias rojas”	Formative Assessment: After reading “Las medias rojas,” students listen to a teacher-created mini-lecture on the general characteristics of both realism and naturalism in literature. In small groups, they list the characteristics of realism and naturalism (with textual examples) they have observed in the short story. Groups share observations, and together we fill in gaps. Not only does this exercise allow me to provide feedback to students; it also informs my decisions about the next instructional steps.
Interpretive Reading Presentational Speaking Cultures/Connections/Comparisons	Quiroga, “El hijo”	Instructional Activity: The class is divided into two large groups. The first group researches information on the area of <i>Misiones</i> , including its population, climate, and plant and animal life. The second group looks for biographical information on Quiroga (when and where he lived, his family, how he earned his living, how he died, significant events that marked his life, literary models that inspired him or influenced his works). Each group is responsible for compiling an outline of its findings to turn in, and one student from each group presents the findings to the class.

In addition to learning about the characteristics of two additional literary movements, students again practice listening to and taking notes about a mini-lecture, in preparation for the listening section of the AP Exam.



Essential Questions: ▼ To what extent are characters limited by their physical surroundings, socioeconomic situation, and class structure? ▼ How does nature reflect and influence human sentiments and behavior?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal and Presentational Speaking	Quiroga, “El hijo”	Formative Assessment: Students are organized into small groups; each group examines one of the following to outline and later share with the class: • <i>What signs does the author employ to foreshadow the impending danger? How do they contribute to the story?</i> • <i>To what extent does Quiroga’s story exhibit realist or naturalist characteristics of detailed objectivity? Identify instances and explain how they contribute to the story.</i> • <i>How is nature described in the story, and how do the father and the son relate to nature?</i> • <i>Describe the father’s hallucinations or nightmares during the story and discuss what appears to cause them.</i> Students take notes during the group presentations; together we fill in gaps, provide additional examples, and clarify when needed.
Interpretive Reading Presentational Writing	Quiroga, “El hijo” Pardo Bazán, “Las medias rojas”	Summative Assessment: Students are given 40 minutes to write an in-class essay comparing and contrasting the way the characters in the two stories interact with or respond to their physical surroundings.

These presentations and ensuing discussions help me determine whether reteaching is required.

This summative assessment addresses the following essential questions:

- To what extent are characters limited by their physical surroundings, socioeconomic situation, and class structure?
- How does nature reflect and influence human sentiments and behavior?

El siglo XX: El modernismo y la Generación del 98

Themes:

- Las sociedades en contacto
- La dualidad del ser
- Las relaciones interpersonales
- El tiempo y el espacio

Contexts:

- Ideas of Planck, Einstein, Freud; the crisis of reason and philosophical speculation
- Spanish American War of 1898; U.S. intervention and political instability and violence in Latin America
- French symbolist influence in Latin America

Estimated Time:

3 ½ weeks



Essential Questions:

▼ To what extent are people limited by their socioeconomic situation and class structure? ▼ How does the historical context of industrialization and American imperialism influence the expression of identity? ▼ What is the significance of life for the authors and their characters, and how do these views relate to their ideas and beliefs surrounding death?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Listening Cultures/Connections/Comparisons		Instructional Activity: I begin this unit with a mini-lecture on the historical background of the Generation of 98 in Spain and the life and work of Unamuno and Machado. Students take notes and create follow-up questions for discussion.
Interpretive Reading Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Unamuno, <i>San Manuel Bueno, mártir</i>	Instructional Activity: In pairs or in small groups, students research and discuss the symbolic importance of associations contained in the title, one of the place names, or one of the character names in <i>San Manuel Bueno, mártir</i> (e.g., San Manuel Bueno, mártir/Angela/Blasillo (Blas)/Lázaro/Valverde de Lucerna/Renada). Groups share their findings with the class and, based on their findings, I provide additional information.
Interpretive Reading Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Unamuno, <i>San Manuel Bueno, mártir</i>	Instructional Activity: After reading and discussing Unamuno's essay "Mi religión," students read Unamuno's sonnet "La oración del ateo." In small groups, they discuss the thematic content and meaning of the poem while compiling a list of thematic, stylistic, structural, and literary elements in the poem that are characteristic of Unamuno's writing. Based on their findings, I help students deepen their understanding of the poem, point out additional elements to analyze, and encourage them to examine how the structure and style reflect and support the existential dialectic found in this poem and in all three Unamuno texts they have read.
Interpretive Reading Cultures/Connections/Comparisons	Unamuno, <i>San Manuel Bueno, mártir</i>	Formative Assessment: As students read <i>San Manuel Bueno, mártir</i> , they write answers to assigned factual and interpretive questions focused on Unamuno's symbolic setting and references to the mountain, lake, and snow; the characters (their evolution and symbolic significance); the role of religion in the society; the contrast between the city and the small town; and the intertextual references to the Bible and other literary works.

In addition to reviewing poetic language and literary devices, students examine Unamuno's thematic and literary characteristics. During the follow-up discussion, they continue to make connections between the language, style, and form of a text and its themes.

The class discusses ample student responses to clarify interpretations and highlight insightful observations. Students are directed to additional textual passages to help them develop their responses and provide illustrative examples.



Essential Questions:

▼ To what extent are people limited by their socioeconomic situation and class structure? ▼ How does the historical context of industrialization and American imperialism influence the expression of identity? ▼ What is the significance of life for the authors and their characters, and how do these views relate to their ideas and beliefs surrounding death?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Presentational Writing Language Usage in Support of Literary Analysis	Unamuno, <i>San Manuel Bueno, mártir</i>	Summative Assessment: Students write an analytical essay examining one of the following topics: • <i>El papel de la narradora y la intervención de Unamuno al final de la obra</i> • <i>La relación entre las ideas existencialistas y religiosas de Unamuno expresadas en su ensayo “Mi religión” y las de su novela, San Manuel Bueno, mártir</i> • <i>La función de las historias intercaladas (de los titiriteros, del reo, de la hija de la tía Rabona)</i>
Spoken Interpersonal Communication	Machado, “He andado muchos caminos” Unamuno, <i>San Manuel Bueno, mártir</i>	Instructional Activity: Students are first asked to discuss their experiences visiting, living, and/or working in small towns in the United States or abroad, comparing and contrasting the people they met with those in their local community. Afterward, in pairs or small groups, students compare and contrast the “poor,” “humble,” and “simple” people described in Machado’s poem before sharing their observations with the whole class. I then initiate a guided discussion of the existential views Machado expresses and how they compare with those of Unamuno, including both authors’ focus on death.
Interpretive Reading Cultures/Connections/Comparisons		Instructional Activity: In small groups, students are given editorial cartoons focusing on American imperialism in Latin America. Together they analyze and compare cartoons drawn by both American and foreign cartoonists.
Interpretive Reading Cultures/Connections/Comparisons	Darío, “A Roosevelt”	Formative Assessment: In small groups, students use a graphic organizer to contrast the values associated with Roosevelt and the United States and those associated with Latin America, as expressed in the poem. The activity leads to a group discussion in which students consider historical, geographic, ethnic, aesthetic, political, material, and ethical differences highlighted in the poem. Students follow up the discussion with a written analysis of those factors.

This summative assessment addresses the following essential questions:

- What is the significance of life for the authors and their characters, and how do these views relate to their ideas and beliefs surrounding death?
- To what extent are people limited by their socioeconomic situation and class structure?

In preparation for studying Darío and Martí, students begin to explore the historical and political contexts surrounding American imperialism, while also learning to make connections between editorial cartoons and literature.

If the review reveals that anything is still unclear for the students, we discuss such issues in the next class session.



Essential Questions:

▼ To what extent are people limited by their socioeconomic situation and class structure? ▼ How does the historical context of industrialization and American imperialism influence the expression of identity? ▼ What is the significance of life for the authors and their characters, and how do these views relate to their ideas and beliefs surrounding death?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Presentational Writing	Martí, "Nuestra América" Darío, "A Roosevelt"	Summative Assessment: After reading "Nuestra América" and "A Roosevelt," students are given 40 minutes to write an in-class analytical essay which answers the following question: <i>In his poem, Ruben Darío refers to "la América nuestra" in juxtaposition to the United States. To what extent is Darío referring to the same place and people as José Martí in his essay "Nuestra América"?</i>

This summative assessment addresses the essential question, How does the historical context of industrialization and American imperialism influence the expression of identity? I recommend to students that, in their analyses, they consider each author's intended audience, the advantages or disadvantages of that writer's chosen genre, his political agenda, and the political and historical context in which he writes.

El siglo XX: El postmodernismo y vanguardismo

Themes:

- Las sociedades en contacto
- La construcción del género
- Las relaciones interpersonales
- El tiempo y el espacio
- La dualidad del ser

Contexts:

- Emergence of socialism, communism, anarchy, and fascism
- Industrialization; World War I; polarization of Spanish society and the Spanish Civil War
- Generation of 27; Dadaism; surrealism

Estimated Time:

2 ½ weeks



Essential Questions:

▼ How do sociocultural and geopolitical contexts influence the development of interpersonal relationships? ▼ How does the city's environment, with its unique sense of time and space, influence the human condition and state of being as represented in literature? ▼ How have sociocultural factors facilitated or repressed changes in the representation of gender? ▼ How do early 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Listening Cultures/Connections/Comparisons	Lorca, <i>La casa de Bernarda Alba</i> Lorca, "Prendimiento de Antoñito el Camborio en el camino de Sevilla"	Instructional Activity: I begin this unit with a PowerPoint lecture on the life and work of Lorca. The lecture includes a brief overview of Lorca's use of symbolism, with several examples of his most frequent symbols and the emotions they evoke. We also discuss the types of characters and themes that often appear in his works. Students take notes on the lecture, which I collect and return with corrections and clarifications. Based on their notes, I prepare interactive exercises (matching games or flashcards), to draw students' attention to symbols, actions, words, and behavior associated with individual characters and themes, as well as to identify the meanings and emotions associated with Lorca's symbols.
Interpretive Listening and Speaking Interpretive Reading Interpersonal Communication Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Lorca, "Prendimiento de Antoñito el Camborio en el camino de Sevilla"	Instructional Activity: Returning to the <i>romance</i> "Prendimiento de Antoñito Camborio en el camino de Sevilla," which we read in Unit 1 for stylistic consideration, students now review the <i>romance</i> genre while examining its influence on Lorca and exploring his unique adaptation of the genre. They listen to a recording of the <i>romance</i> "Prendimiento de Antoñito Camborio" and list the symbols, imagery, emotions, and tone evoked in the recitation, as well as the characteristics of <i>romances</i> they recall from the medieval unit. Students later review the <i>romance</i> together as a class and discuss the emotions the symbols evoke and the theme(s) of the poem, comparing and contrasting Lorca's themes with those of the earlier <i>romances</i> , especially the representation of societies in contact and ethnic diversity.
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Lorca, "Prendimiento de Antoñito el Camborio en el camino de Sevilla"	Instructional Activity: Students are given 20 minutes to write a response comparing and contrasting the theme of the dehumanization of society as reflected in Miro's 1925 painting <i>El policía</i> and Lorca's representation of the Guardia Civil in "Prendimiento de Antoñito Camborio." Students are asked to consider the tone, color, imagery, and other qualities of the two works. Using a rubric, students peer-edit the responses, and, as a class, we examine sample responses projected on the board.

**Essential Questions:**

▼ How do sociocultural and geopolitical contexts influence the development of interpersonal relationships? ▼ How does the city's environment, with its unique sense of time and space, influence the human condition and state of being as represented in literature? ▼ How have sociocultural factors facilitated or repressed changes in the representation of gender? ▼ How do early 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal and Presentational Speaking	Lorca, <i>La casa de Bernarda Alba</i>	Instructional Activity: In small groups, students read, compare, and contrast the stage instructions and scenery for the three acts, taking special note of any changes from one act to the next. Groups then draw one of the scenes and discuss their observations with the class. Based on their responses, as a group we compare the traditional white-washed, bare walls with the subtle elements of fantasy and imagination — the decorative tassels on the curtains, the paintings, and other details.
Interpretive Reading Interpersonal Communication	Lorca, <i>La casa de Bernarda Alba</i>	Instructional Activity: Students create and maintain a list of symbols and names used in <i>La casa de Bernarda Alba</i> . Later they present to the class the importance of at least one of these symbols or names with appropriate examples of its use. (In many cases, the symbol may evoke different and even seemingly contradictory associations and emotions.) Students who discuss the symbolism of a name provide appropriate quotes from or about the character that reflect and help reveal the significance of the name. Students share their lists, taking notes and providing one another with additional examples of the symbols throughout the drama.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Lorca, <i>La casa de Bernarda Alba</i> Pardo Bazán, “Las medias rojas”	Formative Assessment: To review work from a previous unit, and to examine how literature from several time periods represents gender and interpersonal relationships, students form two groups. Working independently, each group lists the factors that limit the freedom of women in <i>La casa de Bernarda Alba</i> and constrain Ildara in “Las medias rojas.” Group members discuss their observations and complete a graphic organizer, comparing and contrasting the factors from the two texts. Students from each group then present their views. This is followed by a full-class discussion on the impact of the patriarchal nature of society, socioeconomic class divisions, and family traditions in the two rural societies.

In this activity, students pay close attention to the poetic nature of Lorca's play along with its nonliterary dramatic elements.

The discussion and the students' notes inform my decisions about the next instructional steps.

**Essential Questions:**

▼ How do sociocultural and geopolitical contexts influence the development of interpersonal relationships? ▼ How does the city's environment, with its unique sense of time and space, influence the human condition and state of being as represented in literature? ▼ How have sociocultural factors facilitated or repressed changes in the representation of gender? ▼ How do early 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Guillén, “Balada de los dos abuelos”	Instructional Activity: Using a Venn diagram, students compare and contrast the two grandfathers. As a class, they then analyze the structure of Guillén’s poem and the differences and similarities of the grandfathers, as well as the story of their meeting. Based on their discussion, I provide feedback, and, together, we examine the poetic language and discuss how the story of the two grandfathers embodies the complex sociocultural reality and historical evolution of race relations and <i>mestizaje</i> in the Caribbean and Latin America.
Interpretive Reading and Listening Interpersonal Speaking Interpersonal Writing Cultures/Connections/Comparisons	Storni, “Peso ancestral” Guillén, “Balada de los dos abuelos”	Instructional Activity: Students write a short poem or paragraph describing an emotional event in their lives (or one seen on TV or in a movie, reimagined) from the perspective of a person of the opposite gender. Several of the poems or paragraphs are read in class, and students attempt to identify the writer’s gender and then discuss the extent to which the author’s gender affects the perception of the event and the degree to which the event may evoke different emotional reactions in men and in women. The class also considers how individual behavior is influenced by sociocultural perspectives. Together, students read and discuss the representation of men in Storni’s poem, their external bravado, and the societal expectations placed on them throughout history.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Burgos, “A Julia de Burgos” Storni, “Peso ancestral”	Instructional Activity: Using graphic organizers, students compare and contrast the “yo” and the “tú” represented in the poem. Then, as a class, they share their observations and provide feedback while I focus the discussion on the extent to which one’s behavior is determined by sociocultural perspectives and expectations based on gender. We list the societal influences apparent in the poem and compare and contrast this poem with Storni’s “Peso ancestral.”

Students engage in structured creative writing, actively considering the impact of sociocultural perspectives on behavior and making connections between literature, contemporary society, and their own lives.

**Essential Questions:**

▼ How do sociocultural and geopolitical contexts influence the development of interpersonal relationships? ▼ How does the city's environment, with its unique sense of time and space, influence the human condition and state of being as represented in literature? ▼ How have sociocultural factors facilitated or repressed changes in the representation of gender? ▼ How do early 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons	Burgos, "A Julia de Burgos" Guillén, "Balada de los dos abuelos"	Instructional Activity: Students view a representation of Frida Kahlo's 1939 painting <i>The Two Fridas</i> and, in a 20-minute written response, compare the theme of duality in the painting with the duality of identity expressed by Guillén and by Burgos in their poems. A rubric and detailed written feedback will be provided to the students, along with examples of written responses at various levels of performance.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Neruda, "Walking Around" Lorca, <i>La casa de Bernarda Alba</i>	Instructional Activity: In pairs or in small groups, students discuss two symbols in Neruda's poem in relation to the material, capitalist, and urban environment depicted in the poem and the emotions the symbols evoke. Each group's members discuss their symbols with the whole class, and I guide a discussion comparing and contrasting Neruda's and Lorca's use of symbols and the poets' representations and criticisms of society. Students examine how the sociocultural and geopolitical contexts influence the development of interpersonal relationships, human creativity, and freedom. They also compare and contrast the ways that the small-town environment and the city, with its unique sense of time and space, influence the human condition and state of being.
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons	Guillén, "Balada de los dos abuelos" Martí, "Nuestra América"	Summative Assessment: Students write an in-class essay comparing and contrasting the view of <i>mestizaje</i> presented in "Balada de los dos abuelos" and "Nuestra América."

Students practice writing responses and making interdisciplinary connections between painting and literature in relationship to the course theme of la dualidad del ser.

This summative assessment addresses the following essential questions:

- How do the sociocultural and geopolitical contexts influence the development of interpersonal relationships?
- How do early 20th-century literary works represent relationships between social classes and different ethnic groups?

El “Boom”: La literatura fantástica y el realismo mágico

Themes:

- Las sociedades en contacto
- La construcción del género
- Las relaciones interpersonales
- El tiempo y el espacio
- La dualidad del ser

Contexts:

- Cuban Revolution; social fragmentation
- Literary production and creativity in the Pan-Hispanic world; expansion of cities; growth of the middle class
- Magic realism; European and North American influence; first Latin American literature published in Europe

Estimated Time:
4 weeks



Essential Questions:

▼ What questions does literature pose in relationship to reality and fantasy? ▼ What is the meaning of life and how does it relate to the concept of, or belief in, death? ▼ How do sociocultural, historical, and political contexts influence the expression of identity? ▼ How do socioeconomic, cultural, and geopolitical contexts impact interpersonal relations?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Spoken Presentational Communication Interpretive Reading		Instructional Activity: In small groups, students search online (YouTube videos, interviews, websites) for information on the “Boom,” magic realism, or “fantastic” literature, or locate biographical information on one of the authors in this unit; they then prepare an outline to share later with the class. Together we examine the characteristics of the Boom as an emerging cultural movement, and the impact of the following on artistic innovation and the new literary identity: Cuban Revolution, the expansion of cities, the growth of the middle class, the sociopolitical situation of Latin American countries, and the publication and dissemination of Latin American literature in Europe.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Borges, “El sur”	Instructional Activity: After reading the beginning of “El sur,” students use a chart to list the characteristics of both sides of Juan Dahlmann’s ancestry, followed by a discussion of the initial description of Dahlmann himself — his profession, belongings, and interests. Together we add details and fill in missing information before reading an excerpt from a critical study of Borges and “El sur” and discussing parallels between the author’s life and that of Dahlmann. In relation to the ideas in the article, students discuss the extent to which the short story reflects Argentinean history and culture and/or a more universal, existential human reality.
Interpretive Reading Interpersonal Speaking	Borges, “El sur”	Instructional Activity: After completing their reading of “El sur,” students list the symmetries and parallelisms that occur in the story. They then discuss the relationship between time and space, fantasy and reality, and individual versus universal traits of the protagonist. Finally, as a class we examine how the author uses intentionally imprecise, subjective, and ambiguous language —the subjunctive, words with more than one applicable meaning, subjective expressions — to describe Dahlmann’s thoughts and impressions of reality.

Students enjoy examining Dahlmann’s parallel duality of being and consider the extent to which this duality is shaped by or reflects the historical period, regional identity, and/or evolving 20th-century concept of time and space.

El “Boom”: La literatura fantástica y el realismo mágico *(continued)*



Essential Questions:

▼ What questions does literature pose in relationship to reality and fantasy? ▼ What is the meaning of life and how does it relate to the concept of, or belief in, death? ▼ How do sociocultural, historical, and political contexts influence the expression of identity? ▼ How do socioeconomic, cultural, and geopolitical contexts impact interpersonal relations?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Cortázar, “La noche boca arriba” Borges, “El sur”	Instructional Activity: After reading the story, students use a Venn diagram to compare and contrast the seemingly ambiguous experiences of Dahlmann and the protagonist in “La noche boca arriba.” Students share their diagrams and provide further information as appropriate. Then they explore the differences and similarities between individual ancestry and regional culture and history in their impact on the protagonists, as well as the authors’ representation of time and space, fantasy and reality.
Interpretive Reading Interpersonal Speaking	Borges, “Borges y yo”	Instructional Activity: After reading the story, students look at a series of interpretive questions in order to compare and contrast the public “Borges” and the private “yo.” Students are organized into small groups, and each group is assigned questions that we will later discuss as a class. We examine, for example, such issues as <i>What are the likes and dislikes of Borges and “yo”?</i> <i>How does the private Borges learn about the public Borges?</i> <i>What motivates the public Borges?</i> As a class, we also compare and contrast the theme of <i>la dualidad del ser</i> expressed in this story with that of “El sur.”
Interpretive Reading and Listening Interpersonal Speaking	Rulfo, “No oyes ladrar los perros”	Instructional Activity: After reading “No oyes ladrar los perros,” students, in small groups, outline and discuss one of these topics: • The characteristics of the physical setting • The socioeconomic community atmosphere (or evidence of social hostility and violence) • The effect of the moonlight and shadows on the physical setting, tone, and development of the story • The verbal and nonverbal communication between the father and the son (gestures, commands, profanity, and formal and informal forms of speech), and the father’s physical actions and behavior Each group presents its outlines to the class while others take notes. All students have rubrics to fill out and return to the groups at the end of the presentations to provide peer feedback.

El “Boom”: La literatura fantástica y el realismo mágico *(continued)*



Essential Questions:

▼ What questions does literature pose in relationship to reality and fantasy? ▼ What is the meaning of life and how does it relate to the concept of, or belief in, death? ▼ How do sociocultural, historical, and political contexts influence the expression of identity? ▼ How do socioeconomic, cultural, and geopolitical contexts impact interpersonal relations?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Language Usage in Support of Literary Analysis Interpersonal Speaking	García Márquez, “La siesta del martes”	Instructional Activity: Because García Márquez often appeals to all five senses in his prose, students, in small groups, compile images related to sound, touch, sight, smell, and taste in “La siesta del martes.” As a class, we then discuss how these sensory descriptions affect the tone and message of the story. We focus on ways in which the physical descriptions of the characters, dismal natural and constructed physical settings, and corrosive environment contribute to the reader’s compassion for Carlos and his family as they struggle to survive under difficult circumstances.
Interpretive Reading Interpersonal Speaking Culture/Connections/Comparisons	García Márquez, “La siesta del martes”	Instructional Activity: In small groups, students answer reading comprehension questions about “La siesta del martes,” focusing on several themes: solitude, anticlericalism, the representation of women, the dignity of the poor, lack of interpersonal communication, socioeconomic divisions, violence, and poverty. Students then share their observations with the class and, on the board, list textual details in support of each theme. This is followed by a class discussion examining the extent to which these themes reflect literature of the Boom.
Interpretive Reading Interpersonal Speaking Presentational Speaking	García Márquez, “La siesta del martes”	Formative Assessment: In pairs, students prepare a brief oral presentation describing one of the characters in the story. The rest of the class takes notes, asks questions, and provides feedback. All students have rubrics to fill out and return to each pair at the end of the presentations to provide guided peer feedback.
Interpretive Reading Presentational Writing	García Márquez, “La siesta del martes”	Summative Assessment: Students write an in-class essay on the following topic: <i>Gabriel García Márquez se destaca por su destreza en la caracterización de personajes. Describe cómo el autor consigue crear simpatía y hasta empatía para Carlos Centeno Ayala o describe su caracterización crítica del cura, incluyendo la descripción física del él, sus palabras y gestos, su interacción con los demás, etc.</i>

In this activity, students examine how the poetic language, setting, and characterization contribute to the textual meaning.

In this activity, students revisit the thematic characteristics of literature from the Boom they researched at the beginning of the unit.

I also provide feedback on the students’ presentations. This exercise informs my decisions about next instructional steps.

This summative assessment addresses the following essential questions:

- How do sociocultural, historical, and political contexts influence the expression of identity?
- How do socioeconomic, cultural, and geopolitical contexts impact interpersonal relations?

El “Boom”: La literatura fantástica y el realismo mágico *(continued)*



Essential Questions:

▼ What questions does literature pose in relationship to reality and fantasy? ▼ What is the meaning of life and how does it relate to the concept of, or belief in, death? ▼ How do sociocultural, historical, and political contexts influence the expression of identity? ▼ How do socioeconomic, cultural, and geopolitical contexts impact interpersonal relations?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Presentational Speaking Interpretive Reading Interpersonal Speaking	García Márquez, “El ahogado más hermoso del mundo”	Instructional Activity: In small groups, students use graphic organizers to compare and contrast the children’s, men’s, and women’s responses to Esteban. Members of each group share their observations with the class and, together, students consider Esteban’s impact on the town and the town’s collective reaction as a reflection of Latin American cultural perspectives and practices. Based on student observations, together we provide additional textual arguments and feedback, while also examining the use of humor, hyperbole, and allusions to characters from other myths, legends, and works of fiction — Homer’s <i>Ulysses</i> , Swift’s <i>Gulliver’s Travels</i> , and Quetzalcoatl — and their contribution to the story.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Fuentes, “Chac Mool”	Instructional Activity: Students are assigned questions regarding the historical, geographical, and sociocultural contexts of Fuentes’s story and its relationship to Mexican past and present. After contextualizing the names and places — Chac Mool, Tlálóc, Tlaxcala, Huitzilopochtli, Palacio del Virrey, the “Lagunilla,” and Teotihuacán — students consider the relationship that existed between the modern bureaucrat or business executives of European descent, like Filiberto in the industrial capital, and the indigenous cultures, marketplaces, temples, and myths.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Fuentes, “Chac Mool”	Instructional Activity: In small groups, students read and discuss Ricardo Gutiérrez-Mouat’s critical commentary on “Chac Mool” that analyzes Fuentes’s story and narrative technique in relation to the detective story and “fantastic” literature (as defined by Todorov), comparing Fuentes’s literary craft with that of Borges and Cortázar. Students identify the key words and ideas in the commentary and generate a list of examples from “Chac Mool” that support or contradict the critical statements. As a class, students share their observations and, together, we examine the “abnormal occurrences” in the text and the problematic clash of dual realities that causes vacillation in the reader and the characters.

This activity gives students the opportunity to establish intertextual connections between the short story and literary myths from Latin American history and earlier English and Greek literature.

Students practice analyzing critical commentary of a required reading in preparation for the AP Exam and take part in an in-depth examination of the characteristics of the fantastic literature genre.

El “Boom”: La literatura fantástica y el realismo mágico *(continued)*



Essential Questions:

▼ What questions does literature pose in relationship to reality and fantasy? ▼ What is the meaning of life and how does it relate to the concept of, or belief in, death? ▼ How do sociocultural, historical, and political contexts influence the expression of identity? ▼ How do socioeconomic, cultural, and geopolitical contexts impact interpersonal relations?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Dragún, <i>El hombre que se convirtió en perro</i>	Instructional Activity: Students write brief descriptions of the worst job or chore they have experienced or observed others doing (on TV, in a movie, or in real life), followed by a group discussion of the qualities that make these jobs so challenging or undesirable. We then compare such tasks with the protagonist's job in Dragún's play, focusing on the socioeconomic contexts of various types of employment; implicit class and hierarchical work divisions; the nature of workplace friendships and communities; and the impersonal, alienating, and dehumanizing nature of many jobs and their impact on interpersonal relationships.
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Dragún, <i>El hombre que se convirtió en perro</i>	Formative Assessment: In small groups, students prepare a brief oral presentation comparing and contrasting the depiction of alienation and solitude in Dragún's play and another text from the required readings. In their presentations, students consider how the socioeconomic contexts, class divisions, and physical settings contribute to the sense of human isolation. All students take notes, ask questions, provide responses, and use a rubric to provide guided peer feedback for the presentations. I supervise their feedback and use the information to determine appropriate next instructional steps.
Interpretive Reading Presentational Writing	Pardo Bazán “Las medias rojas” Quiroga, “El hijo” Rulfo, “No oyes ladrar los perros” García Márquez, “La siesta del martes” Lorca, <i>La casa de Bernarda Alba</i>	Summative Assessment: Students are given 40 minutes to write an essay comparing and contrasting the impact of violence and the physical setting or surroundings on interpersonal relations in two of the following texts: “Las medias rojas,” “El hijo,” “No oyes ladrar los perros,” “La siesta del martes,” and <i>La casa de Bernarda Alba</i> .

Here, students examine the impact of socioeconomic contexts and the effect of class divisions on interpersonal relations and identity, while also reviewing previous readings.

This summative assessment addresses the essential question, How do socioeconomic, cultural, and geopolitical contexts impact interpersonal relations?

El siglo XX: La literatura femenina y los hispano-americanos

Themes:

- Las sociedades en contacto
- La construcción del género
- Las relaciones interpersonales

Contexts:

- Greater female participation in the workplace and politics
- Radical feminist movements of the 1970s; the death of Franco and democracy in Spain
- Postmodernismo and the postboom; more Hispanic authors in the United States

Estimated Time:

3 ½ weeks



Essential Questions:

- ▼ How do sociocultural and socioeconomic contexts influence the development of interpersonal relationships? ▼
- How has the representation of the male and female voice and gender changed throughout literary history?
- ▼ How do members of a minority cultural or ethnic group resist or assimilate to the customs and perspectives of the dominant majority? ▼
- How do 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpersonal Speaking Cultures/Connections/Comparisons	Allende, “Dos palabras”	Instructional Activity: After watching a short video interview in which Allende discusses the challenges women have faced in Latin America, students discuss the following topics in small groups: • The roles of women in today’s society and the ways those roles have changed in recent generations, including students’ impressions of the lives of their mothers and grandmothers (or other older women they know) • The importance of written and oral language in recent decades, especially the way language use has changed in light of television, Internet, cell phones, iPads, and similar technology Each group presents its most salient observations, creating two outlines on the board, one for the changing roles of women and one for the importance of language today.
Interpersonal Speaking Cultures/Connections/Comparisons		Instructional Activity: I begin by sharing my first experience with the unexpected, overnight invasion of thousands of crickets in my yard and home in Texas. In small groups, students then compile a list of events they have experienced, read about, or observed that they consider marvelous, fantastic, or magical. Each group in turn shares its observations.
Interpretive Listening Presentational Speaking	Allende, “Dos palabras” Montero, “Como la vida misma”	Instructional Activity: Students search online for an interview with Isabel Allende or Rosa Montero and one other female Hispanic author in which the authors discuss their personal background and/or profession. Each student then presents an outline of findings to the class and, as a group, we discuss how female voices have changed the representation of gender in literature and society.

By exploring the life of Isabel Allende, students also learn about the impact of cultural perspectives of gender and identity on interpersonal relations.

Students practice their listening skills in preparation for the listening section on the AP Exam, which includes interviews by authors, while also learning about the authors and examining the theme of literary creation.



Essential Questions:

- ▼ How do sociocultural and socioeconomic contexts influence the development of interpersonal relationships? ▼
- How has the representation of the male and female voice and gender changed throughout literary history?
- ▼ How do members of a minority cultural or ethnic group resist or assimilate to the customs and perspectives of the dominant majority? ▼
- How do 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Speaking Cultures/Connections/Comparisons	Morejón, “Mujer negra”	Instructional Activity: In small groups, students examine the distinctly female, African, and Cuban traits of Morejón’s poetic voice, along with her identity as a worker, in preparation for a class discussion on the qualities of the poetic voice that enable it to triumph over exploitation, slavery, colonization, and neocolonization, comparing these qualities to those of Belisa in “Dos palabras.”
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons	Morejón, “Mujer negra”	Formative Assessment: To examine the essential question about the way 20th-century literary works represent the evolving relations between social classes and ethnic groups, students write a take-home essay. In it, they compare and contrast how Belisa in “Dos palabras” and “Mujer negra” embodies the political history of social progress and the advancement of equality and human rights. Students peer-review one another’s essays, and we have a class discussion on the salient arguments from the essays. I provide students with feedback in addition to what they give one another in the peer review.
Interpretive Reading Interpersonal Speaking	Ulibarrí, “Mi caballo mago”	Instructional Activity: Working individually, students compile a list of examples of poetic language in the story — such as elliptical phrases, antithesis, repetition, synesthesia, and paradox. As a class, students explain how the imaginative language contributes to the thematic content of the story.
Interpretive Reading and Speaking Interpersonal Speaking Cultures/Connections/Comparisons Presentational Writing	Ulibarrí, “Mi caballo mago”	Instructional Activity: Students listen to the reading of an excerpt from “Mi caballo mago” and view a PBS video clip about Ulibarrí and his views on mutual understanding between cultures. They exchange pictures of horses (brought to class from books, magazines, or Internet sources) that suggest the <i>caballo mago</i> , and then describe the qualities they see in the various pictures. As a class, we discuss the representation of the horse in the story as a reflection of Hispanic male values in the southwestern United States as well as how these values compare with those expressed in other texts we have read.

The outcomes of this exercise inform my decisions about appropriate next instructional steps.



Essential Questions:

- ▼ How do sociocultural and socioeconomic contexts influence the development of interpersonal relationships? ▼ How has the representation of the male and female voice and gender changed throughout literary history?
- ▼ How do members of a minority cultural or ethnic group resist or assimilate to the customs and perspectives of the dominant majority? ▼ How do 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Presentational Writing	Allende, "Dos palabras" Burgos, "A Julia de Burgos" Sor Juana, "Hombres necios que acusáis" Pardo Bazán, "Las medias rojas" Storni, "Peso ancestral"	Summative Assessment: To examine how the representation of the male and female voice and gender have changed throughout literary history, students write an essay comparing the representation of men in "Dos palabras" and in another of the following works by a female author: "Peso ancestral," "Hombres necios que acusáis," "Las medias rojas," or "A Julia de Burgos."
Interpersonal Writing and Speaking Cultures/Connections/Comparisons	Rivera, ... <i>y no se lo tragó la tierra</i>	Instructional Activity: Students draw, sketch, or paint a religious or cultural celebration they take part in, or they write a description of their celebration of such a cultural tradition or event (examples include Thanksgiving, Christmas, Halloween, Day of the Dead, Passover, Ramadan). As a class, students share their experiences and discuss what they consider the most important aspects of the celebrations. Afterward, students describe how they believe others celebrate the same events or traditions and how those events are portrayed in the mass media, movies, and/or on commercials. The activity concludes with a discussion of Rivera's "La noche buena."
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons	Rivera, ... <i>y no se lo tragó la tierra</i>	Summative Assessment: Students write an in-class essay describing the extent to which María and her family resist or assimilate the prevailing American perspectives and practices associated with the celebration of Christmas. In their essays, students discuss the extent to which gender, ethnicity, socioeconomic status, and the characters' own customs impact their resistance or assimilation.

This summative assessment addresses the essential question, How has the representation of the male and female voice and gender changed throughout literary history?

In either visual or written description, students express the feelings and images they associate with cultural events. The activity helps them make connections, later on, between the reading and their cultural practices, perspectives, and products.

This summative assessment addresses the essential question, How do members of a minority cultural or ethnic group resist or assimilate to the customs and perspectives of the dominant majority?



Essential Questions:

- ▼ How do sociocultural and socioeconomic contexts influence the development of interpersonal relationships? ▼ How has the representation of the male and female voice and gender changed throughout literary history?
- ▼ How do members of a minority cultural or ethnic group resist or assimilate to the customs and perspectives of the dominant majority? ▼ How do 20th-century literary works represent relationships between social classes and different ethnic groups?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Presentational Writing Cultures/Connections/Comparisons Language Usage in Support of Literary Analysis	Montero, "Como la vida misma"	Summative Assessment: Although the course has followed a primarily chronological approach, students now write an in-class essay which takes a different approach to time. After reading "Como la vida misma," students compare and contrast Montero's representation of the multiple perspectives of human reality with a work (which they select from the required reading list) from an earlier time period. Their essay analyzes the impact of historical and sociocultural contexts on literary texts, especially on the way texts represent the human experience and perception of reality, time, and space.

In this culminating activity, students may revisit a variety of the essential questions discussed throughout the year, depending on their choice of work from an earlier time period and the focus of their comparison.



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Unit 3: El siglo XIX: El romanticismo

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Unit 5: El siglo XX: El modernismo y la Generación del 98

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Resources

(continued)



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