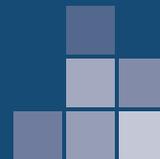


# AP<sup>®</sup> Spanish Literature and Culture

## Course Planning and Pacing Guide 1

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East Chapel Hill High School  
Chapel Hill, North Carolina



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For further information, visit [www.collegeboard.org](http://www.collegeboard.org).

## AP Equity and Access Policy

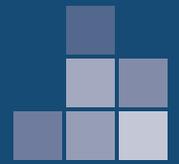
The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

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

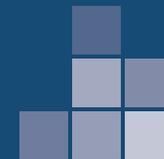
This guide is one of four Course Planning and Pacing Guides designed for AP® Spanish Literature and Culture teachers. Each provides an example of how to design instruction for the AP course based on the author's teaching context (e.g., demographics, schedule, school type, and setting).

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.



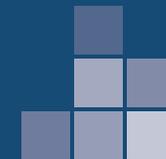
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## East Chapel Hill High School Chapel Hill, North Carolina

|                     |   |
|---------------------|---|
| School              | Public school located in Chapel Hill, North Carolina.   |
| Student population  | <p>Enrollment of approximately 1,450 students in grades nine through 12:</p> <ul style="list-style-type: none"> <li>• 54 percent Caucasian</li> <li>• 21 percent Asian American</li> <li>• 14 percent African American</li> <li>• 11 percent Latino</li> </ul> <p>Student-teacher ratio is 28:1 (however, some classes have more than 30 students).</p> <p>About 95 percent of the student population continue their education at a postsecondary institution; 83 percent go to four-year colleges, and 12 percent enter two-year programs.</p>   |
| Instructional time  | The course plan is based on 180 class periods (90 per semester), with five 50-minute class periods per week.  |
| Student preparation | <p>AP Spanish Literature and Culture is a Level VI course in the Spanish curriculum. Students are typically in 11th and 12th grades, and there are usually between 20 and 30 percent heritage and native speakers in the class. Students who take AP Spanish Literature and Culture must have taken at least Spanish IV, but most take AP Spanish Language and Culture (Level V) before taking this course. Students are expected to have had some experience reading and writing in Spanish in those preparatory courses so that they are ready to handle the level of work this course requires. Students will have read stories and poems from the Hispanic world, written comparative essays, and discussed the basic elements of fiction and poetry before taking this course. As part of the school's vertical alignment, in the pre-AP Spanish IV class students will study <i>el Quijote</i> and <i>el Lazarillo</i>, which will be reviewed in the AP Spanish Literature and Culture course.</p> |

# Overview of the Course



The AP Spanish Literature and Culture course is the equivalent of a third-year college survey course, and one of its goals is to give students the opportunity to explore major works of literature in all the principal literary genres — short stories, drama, novels, essays, and poetry — by writers from around the Hispanic world. In my class, students read works from the Middle Ages to the 20th century and learn about the major literary movements throughout history.

To help prepare students for those texts, we engage in prereading activities such as examining the writers' biographical information and the social, historical, and literary contexts of the works. Students learn the vocabulary necessary to talk and write about literature, with special attention to the literary terms that they will see on the AP Spanish Literature and Culture Exam. A major focus of the course is to teach students to understand and analyze literary texts, and throughout the year we work on building composition skills. For each essay they write, students receive individual feedback from me on both the content and the language, and they are encouraged to rewrite essays that do not respond adequately to the questions posed.

The course is taught in Spanish, and students are expected to participate both orally and in writing on a regular basis. Frequent formative assessments allow me to see if they understand what they have read, and also give me insight into areas where we need to do more work. Students are also trained to understand and analyze audio sources — lectures, interviews with authors, etc. — since listening comprehension will be tested on the new AP Exam.

To encourage interpersonal communication, students frequently work in small groups and then present their ideas to the class. To differentiate instruction (and also to give students the opportunity to be creative), projects usually involve a variety of tasks from which students may choose. This is also true for some of the more formal assessments.

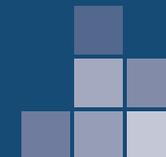
The course is organized chronologically, so that students learn how literature changes in response to changing contexts, but we also focus on the five major themes of the course throughout this chronological survey of the works on the required reading list. One of the objectives of the course is to help students see the connections between literary works produced in different times and in different places, as well as the connection between these works and students' own experiences. Students are encouraged to think critically about the readings in the broad context of the five major course themes, as well as in the specific historical, social, and cultural contexts they represent.

The course aims to be interdisciplinary in that it incorporates art, music, film, and other cultural products that students can relate to the literary works being studied. Rather than merely touching on the historical context in which a work was produced, students explore the issues that affected the writers and their work and reflect on the connections between experience and art.

- Las sociedades en contacto
- La construcción del género

- The three dominant cultures in medieval Spain
- The oral tradition that led to the romances
- The role of a theocentric society in the development of medieval literature

1 week



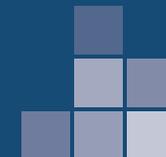
**Essential Questions:** ▼ How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian Peninsula?

| Learning Objectives   | Readings from the Required List            | Instructional Activities and Assessments   |
|---|--|--|
| Cultures and Connections  |  | <p><b>Instructional Activities: <i>el Romancero</i></b></p> <p>We begin this unit by having students read an AP Central® article on the “<i>Romancero</i>” at home and answer questions. I then verify the correct responses in class. Students will be introduced to the basic characteristics of romances and learn something about their place in the development of Spanish literature.</p>  |
| Cultures and Connections<br>Interpersonal Communication                                   |  | <p><b>Instructional Activities: <i>The Middle Ages y los Romances</i></b></p> <p>Students read an introduction to the Middle Ages in Spain and romances from the textbook <i>Azulejo</i>; they then respond to my questions about the ideas presented. I highlight key points, and students begin creating a list of poetic terms (such as <i>versos pares</i>, <i>estribillo</i>, <i>anáfora</i>, <i>rima asonante</i>, etc.) that they will maintain and add to throughout the year.</p>   |
| Cultures and Connections<br>Interpersonal Communication                                   |  | <p><b>Instructional Activities: <i>Cultural Coexistence</i></b></p> <p>Students view the film “Christians, Jews, and Moslems in Medieval Spain” and discuss together the main ideas presented, focusing on the strengths of each culture and the problems of coexistence.</p>  |
| Interpretive Reading and Listening<br>Cultures/Comparisons<br>Interpersonal Communication | Anónimo, “Romance de la pérdida de Alhama” | <p><b>Formative Assessment: <i>Reading and Listening Activity</i></b></p> <p>Students read the poem together in class and identify the key elements of the romance, using the questions in <i>Abriendo puertas</i> as a guide. Students listen to an audio presentation of the poem and then read and listen to another romance, <i>Abenámar</i>. Students compare the two poems and the treatment of the Moorish and Christian viewpoints in both. (Students will learn why these are designated <i>romances fronterizos</i>.) I ask students to consider why these perspectives may be different. In this assessment, the goal is for students to understand the structure of the typical romance, as well as the connection between the historical context and the themes in these particular romances.</p> |

*It is important that students understand something of the cultural and literary context of the romances they will read. It is also necessary to draw their attention to the poetic techniques that they will see in these works.*

*I want to help students understand how the three cultures coexisted and interacted in the Iberian Peninsula so that they will understand how this affected the literature produced.*

*For all formative assessments in this course, I provide feedback to students regarding their performance and ask them to tell me whether they feel they have been successful. When students indicate that they do not feel they have met the goal of the assessment, I incorporate further instruction and practice in my plans.*



**Essential Questions:** ▼ How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian Peninsula?

| Learning Objectives   | Readings from the Required List                         | Instructional Activities and Assessments  |
|---|---|---|
| Interpretive Listening<br>Interpersonal Communication<br>Cultures/Connections |   | <b>Instructional Activity: Teacher Lecture</b><br><br>Students listen to a teacher-prepared lecture that features the key points of the Juan Goytisolo essay <i>El legado andalusí</i> (from the <i>Momentos Cumbres</i> website, <i>Ensayos de orientación</i> ). They take notes and then work in small groups to prepare five questions and answers based on the ideas in the lecture. The goal is for students to understand the connection between modern Spain and its medieval heritage.   |
| Interpretive Reading<br>Cultures/Comparisons<br>Interpersonal Communication   | Don Juan Manuel, <i>El Conde Lucanor</i> , Ejemplo XXXV | <b>Formative Assessment: Cultural Perspectives</b><br><br>Students read Ejemplo XXXV at home. In class, students respond to my questions about the story, read the <i>Azulejo</i> background on the author, and discuss the cultural perspectives that are presented. They then compare those ideas to their own views on male–female relationships and society’s expectations of men and women. I explain the structure of the <i>ejemplos</i> and ask students to consider why the author had to “enseñar” as well as “deleitar.” The goal is for students to compare cultural perspectives from the Middle Ages and today. |
| Presentational Writing<br>Cultures<br>Language Usage for Literary Analysis    |   | <b>Summative Assessment: Essay</b><br><br>Students write a short essay analyzing the cultural perspectives of medieval Spain that are revealed in the texts studied.  |

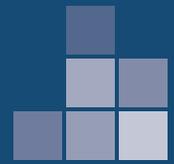
*I want students to learn about the didactic literature of the Middle Ages, to compare cultural perspectives of the Middle Ages and today, and to analyze the “story-within-a-story” framework of the Conde Lucanor ejemplos.*

*In this first summative assessment of the year, I want students to consider the works they have read and the ideas we have explored in class as they respond to the essential question for this unit: How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian Peninsula?*

- Las sociedades en contacto

- The Spanish conquest of the Americas and the expansion of the Empire

8 days

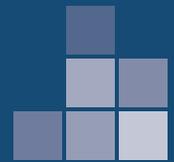

**Essential Questions:**

- ▼ How were the historical events of the Spanish conquest viewed by the indigenous peoples and their conquerors?

| Learning Objectives   | Readings from the Required List  | Instructional Activities and Assessments  |
|---|--|---|
| Interpretive Reading and Listening<br>Cultures/Connections<br>Interpersonal Communication |  | <b>Instructional Activities: Reading and Teacher Lecture</b><br>Students read about the historical and literary context of the <i>Siglo de Oro</i> and the birth of the Spanish Empire in <i>Azulejo</i> and answer my questions about the main ideas. I give further information in a brief lecture about the role of the <i>crónicas</i> and <i>cartas de relación</i> , followed by questions to confirm comprehension. The goal is to provide historical and literary context for the works we will study in this unit. |
| Cultures/Connections  |  | <b>Instructional Activity: The Spanish Conquest</b><br>Students view dramatic interpretations of the Spanish conquest of the Americas via the film series <i>The Buried Mirror</i> and discuss the impact of these images. I also give a presentation containing biographical information about Cortés.   |
| Interpretive Reading<br>Interpersonal Communication<br>Connections                        | Cortés, “Segunda carta de relación”  | <b>Formative Assessment: Cortés’s Perspective</b><br>Students read the text by Cortés and make lists of his observations, citing whether they are positive or negative. Students speculate about what aspects of his experience and expectations might have caused Cortés’s reactions.  |
| Interpretive Reading and Writing<br>Interpersonal Communication                           | León-Portilla, <i>Visión de los vencidos</i> (“Los presagios, según los informants de Sahagún” y “Se ha perdido el pueblo mexicana”) | <b>Instructional Activity: The Aztec Perspective</b><br>Students read an article on León-Portilla and his work with Nahuatl thought and literature from Wikipedia and discuss the main ideas before reading the two excerpts from <i>Visión de los vencidos</i> . I give more information about the rest of the work to help students understand its scope. I also provide examples of the original artwork that accompanied the text.  |

*Bringing the historical context to life for students and beginning to talk about the author of the first text is an excellent way to have students initially engage with the text.*

*I ask students to describe how they feel about the author, based only on his observations in this text. The goal of this assessment is to get students to reflect on the relationship between Cortés’s reactions and his own cultural experience.*



| Learning Objectives   | Readings from the Required List | Instructional Activities and Assessments  |
|---|---------------------------------|---|
| Comparison<br>Connections   |                                 | <p><b>Formative Assessment: Making Connections</b></p> <p>In small groups, students write short, original summaries of the ideas expressed in the texts; they also contrast the indigenous view of events with the perspective of Cortés in his <i>Carta de relación</i>. Students consider how two different groups might report on the same modern-day event, such as the American invasion of Iraq from the perspective of a citizen of Baghdad and an American soldier.</p> |
| Interpretive Listening<br>Cultures/Connections                                |                                 | <p><b>Instructional Activity: History through the Arts</b></p> <p>On YouTube, students view selected interpretations of <i>Visión de los vencidos</i> created in response to León-Portilla's work and discuss the emotional impact of the images chosen to interpret the work. Students view the murals of Diego Rivera and analyze his interpretation of the Spanish invasion of Mexico. Students discuss how the visual arts communicate a powerful emotional message.</p>    |
| Presentational Writing<br>Connections<br>Language Usage for Literary Analysis |                                 | <p><b>Summative Assessment: Essay</b></p> <p>Students view two works of art that depict the Spanish conquest of the Aztecs from two different perspectives: that of the Spanish and that of the indigenous peoples. They then respond to an essay prompt by analyzing differences in the artwork and the perspectives.</p>  |

*The goal in this assessment is for students to begin to understand the importance of the indigenous records of the Spanish conquest of Mesoamerica. It is also important for them to be able to recognize and articulate the different viewpoints of the same historical event. Finally, they need to consider how modern historical events can be interpreted differently by the different groups involved.*

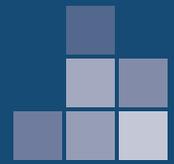
*I want students to feel a connection to the historical events studied in the texts and to recognize the power of images to convey emotion.*

*In this assessment students will respond to the essential question for this unit: How were the historical events of the Spanish conquest viewed by the indigenous peoples and their conquerors? Students will base their responses on the works studied and on what they have learned about the power of visual representations.*

- El tiempo y el espacio
- La construcción del género

- The Renaissance attitude toward art and man
- The Baroque attitude toward art and man
- The role of women in *Siglo de Oro* Spain and the colonies

2 weeks



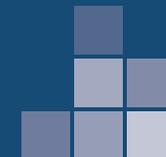
**Essential Questions:** ▼ What does *Siglo de Oro* literature reveal about the Spanish perspective toward life and death? ▼ What views about male and female roles in society are conveyed in Renaissance and Baroque poetry?

| Learning Objectives   | Readings from the Required List | Instructional Activities and Assessments   |
|---|---------------------------------|--|
| Interpretive Listening<br>Culture/Connections                               |                                 | <p><b>Instructional Activity: Teacher Lecture</b></p> <p>Students listen to a lecture on the Renaissance period in Spain and on the characteristics of the Italian sonnet. They also view examples of Renaissance art, such as Botticelli's <i>Birth of Venus</i>, and discuss the treatment of the female subject in these works.</p>   |
| Interpretive Communication<br>Comparisons                                   | Garcilaso, Soneto XXII          | <p><b>Formative Assessment: Exploring the Sonnet</b></p> <p>Students read the poem and answer questions on its form and content. I provide a list of poetic terms to add to students' individual glossaries. Students write a one-sentence prose summary of each stanza and compare the effect of the prose statements and the poetry.</p>   |
| Interpretive and Interpersonal Communication                                |                                 | <p><b>Instructional Activity: Renaissance and Baroque Points of View</b></p> <p>Students read the introduction to the Baroque period in <i>Azulejo</i> and discuss how it differs from the Renaissance period.</p>   |
| Interpretive and Interpersonal Communication<br>Comparisons and Connections | Góngora, Soneto CLXVI           | <p><b>Instructional Activity: The Power of Images</b></p> <p>Students read the poem and compare it to the Garcilaso sonnet; they then view musical interpretations of the two sonnets on YouTube and discuss the use of music and images to interpret the poems. I provide additional poetic terms for students' glossaries.</p>   |
| Interpersonal Communication and Presentational Communication<br>Connections |                                 | <p><b>Instructional Activity: Making Connections</b></p> <p>Students work in small groups to make a list of the characteristics of the "ideal woman" from a modern perspective and collect images that might be used to represent those traits; students then try to write their own sonnets/poems on the <i>carpe diem</i> theme. (Illustrations are extra credit.) The goal of this activity is for students to relate the themes of the two sonnets to their own experiences.</p> |

*It is important that students learn about the literary and historical period and that they have practice processing new information by listening rather than by reading. In addition, I want to use visual art to elicit student analysis.*

*The goal of this assessment is for students to demonstrate understanding of the text and how it conveys the theme of *carpe diem*. It also lets me know that they understand the sonnet's structure and poetic devices.*

*In this activity, students learn how to compare and contrast the treatment of a similar theme from two different time periods and to relate the differences to the different historical and literary periods.*



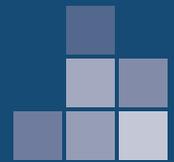
**Essential Questions:** ▼ What does *Siglo de Oro* literature reveal about the Spanish perspective toward life and death? ▼ What views about male and female roles in society are conveyed in Renaissance and Baroque poetry?

| Learning Objectives   | Readings from the Required List | Instructional Activities and Assessments  |
|---|---------------------------------|---|
| Interpretive and Interpersonal Communication<br>Comparisons                                   | Quevedo, Salmo XVII             | <b>Formative Assessment: Comparison of Themes</b><br>Students read the poem and discuss its structure and content; they then write a one-sentence summary of each stanza. I provide additional poetic terms for students' glossaries. Students then compare the poem to the Garcilaso and the Góngora sonnets in terms of theme and images. This is followed by a class discussion in which individual students present their examples of comparison and contrast and receive feedback from other students and myself. I use this information to make sure students are prepared for the summative assessment that follows. |
| Presentational Communication<br>Comparisons<br>Language Usage in Support of Literary Analysis |                                 | <b>Summative Assessment: Essay</b><br>Students respond to an essay prompt that asks them to compare and contrast the themes and use of imagery in the three sonnets studied.  |
| Interpretive Communication  |                                 | <b>Instructional Activity: Background on Sor Juana</b><br>Students read background information on Sor Juana in <i>Azulejo</i> at home. Students then view a film of Sor Juana's life and work, <i>Yo, la peor de todas</i> . Next, they compare and contrast the portrayals of Sor Juana's life via the autobiography and the film in small-group discussions.  |

The goal of this assessment is for students to be able to analyze the connection between poetic language and theme, as well as to understand the difference between the themes of *carpe diem* and *memento mori*.

Students need a lot of practice in order to learn how to write a comparative essay, especially those that require poetic analysis. In this case, the focus will be on connecting the language and content in the poems studied. The focus on the poets' themes in this assessment addresses the essential question, What does *Siglo de Oro* literature reveal about the Spanish perspective toward life and death?

Viewing this film can help to bring the historical and cultural context to life for students.



**Essential Questions:** ▼ What does *Siglo de Oro* literature reveal about the Spanish perspective toward life and death? ▼ What views about male and female roles in society are conveyed in Renaissance and Baroque poetry?

| Learning Objectives  | Readings from the Required List         | Instructional Activities and Assessments  |
|--|---|---|
| Interpretive and Interpersonal Communication<br>Comparisons<br>Connections | Sor Juana, “Hombres necios que acusáis” | <b>Formative Assessment: Sor Juana’s Themes — Then and Now</b><br><br>Students read the poem and discuss its content and form; they then read and discuss Sor Juana’s poem “Quéjase de la suerte.” I provide additional terms for students’ glossaries. Students compare Sor Juana’s perspective to those of the male Baroque poets they have studied and then discuss which aspects of male–female relationships in 21st-century society are the same as those of the Baroque period, and which are different. The goal of this assessment is to determine whether students understand some of Sor Juana’s ideas on the role of women in society and whether they can compare them to those of her male counterparts of the same period, as well as to their own ideas about gender roles. I talk with each small group before they share their results with the larger group, all the while paying attention to any misconceptions or points of difficulty. This activity informs me whether students are ready for the debate that follows, or if there needs to be more clarification of perspectives regarding gender roles in the Baroque period. |
| Presentational Communication   |   | <b>Summative Assessment: Debate</b><br><br>Students take the part of Garcilaso or Góngora versus Sor Juana in a debate about the nature of women and their role in society.   |

*This assessment gives students the chance to think critically about Sor Juana’s work and that of her male counterparts from the same period. Furthermore, it allows them to consider the different cultural contexts of the historical period being studied and those of their own experiences.*

*This assessment gives students a chance to practice speaking persuasively, using ideas from the works studied as the basis for their arguments, while responding to the essential question, What views about male and female roles in society are conveyed in Renaissance and Baroque poetry?*

## Themes:

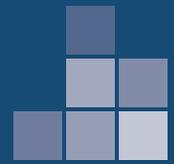
- Las relaciones interpersonales
- La construcción del género

## Contexts:

- The power of the Catholic Church in post-Reconquista Spain
- The effect of Spain's imperial designs on its citizens and their everyday lives
- The role of honor in Spanish life

## Estimated Time:

3 weeks



**Essential Questions:** ▼ What does *Siglo de Oro* literature reveal about the realities of social class, the role of women, and the power of the Church?

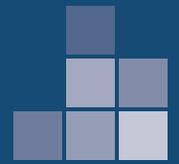
| Learning Objectives  | Readings from the Required List                | Instructional Activities and Assessments   |
|--|--|--|
| Interpretive Reading   |  | <p><b>Instructional Activity: Background for <i>Siglo de Oro</i> Theater</b></p> <p>At home, students read background information on <i>Siglo de Oro</i> theater in <i>Azulejo</i> and other texts provided by me in preparation for in-class lecture.</p>   |
| Interpretive and Interpersonal Communication   |  | <p><b>Instructional Activity: Teacher Lecture</b></p> <p>Students listen to a lecture on <i>Siglo de Oro</i> theater and Tirso de Molina and take notes. I ask follow-up questions to confirm comprehension.</p>   |
| Interpretive and Interpersonal Communication   | Tirso de Molina, <i>El Burlador de Sevilla</i> | <p><b>Instructional Activity: Reading <i>Siglo de Oro</i> Drama</b></p> <p>Students read the play, both in class and at home; they use questions provided by me as a reading guide. I lead an in-class discussion of plot, characters, themes, etc. I begin each class with a summary of the previous day's reading in the form of questions for students.</p>   |
| Interpretive and Interpersonal Communication   |  | <p><b>Instructional Activity: Analyzing Dramatic Interpretations</b></p> <p>Students view selected scenes from <i>El Burlador de Sevilla</i> and discuss the actors' interpretations of the scenes. The goal of this activity is for students to think critically about the effect of a dramatic interpretation of the text they have read.</p>  |
| Interpersonal and Presentational Communication   |  | <p><b>Formative Assessment: Study of Themes</b></p> <p>Students work together to prepare small-group presentations on major themes of the play. The goal of this assessment is for students to demonstrate their understanding of the themes of the play in a creative way.</p>  |
| Interpretive Communication<br>Cultures and Connections<br>Presentational Communication<br>Language Use in Support of Literary Analysis |  | <p><b>Summative Assessment: Understanding Critical Commentary</b></p> <p>In class, students read brief critical commentaries about the play and its literary and cultural context. They jot down notes on the ideas presented in the commentaries, then write essays at home responding to those ideas. This assessment requires students to consider the ideas of others and relate those ideas to their own knowledge of the work studied.</p> |

*I want students to understand the literary and cultural context of the play and to know the elements of the Siglo de Oro comedias.*

*While students may at first be intimidated by the language of Siglo de Oro drama, they can learn how to approach it with the teacher's help.*

*This allows the ideas and characters in the play to come to life for students and also provides an opportunity for critical analysis.*

*This summative assessment addresses the essential question: What does Siglo de Oro literature reveal about the realities of social class, the role of women, and the power of the Church? I want to provide a variety of viewpoints on the play's value and to give students needed practice in evaluating critical writing.*



**Essential Questions:** ▼ What does *Siglo de Oro* literature reveal about the realities of social class, the role of women, and the power of the Church?

| Learning Objectives   | Readings from the Required List                                    | Instructional Activities and Assessments   |
|---|--|--|
| Interpretive Listening<br>Interpersonal Communication                       |  | <b>Instructional Activity: Teacher Lecture</b><br>Students listen to a lecture about the historical and literary context of <i>Lazarillo de Tormes</i> and the characteristics of the picaresque novel. Students take notes and answer questions after the lecture.  |
| Interpretive Reading<br>Interpersonal Communication<br>Cultures/Connections | Anónimo, <i>Lazarillo de Tormes</i> (Prólogo, Tratados 1, 2, 3, 7) | <b>Instructional Activity: Getting Started on <i>Lazarillo de Tormes</i></b><br>Students read the prologue of the novel, and I explain the role of the narrator and the person whom he is addressing, <i>Vuestra Merced</i> .  |
| Interpretive Reading<br>Interpersonal Communication<br>Cultures/Connections |  | <b>Formative Assessment: <i>Lazarillo de Tormes</i> as a Product of Its Time</b><br>Students review the different <i>Tratados</i> and answer questions to ensure comprehension. As they read, they discuss the satirical nature of the novel and analyze the different elements of Spanish society critiqued by the author. They also evaluate the character of the protagonist and his development as a <i>pícaro</i> . (Since students studied this work in Spanish IV, our focus is on the novel as a product of its time.) |
| Presentational Writing<br>Language Usage for Literary Analysis              |  | <b>Summative Assessment: Authoring an Epilogue</b><br>Students will write an original epilogue to the novel, from the point of view of Lazarillo, justifying his conduct and appealing to <i>Vuestra Merced</i> for his support. They must write in first-person voice and attempt to imitate the tone and style of the novel's author. I want students to show that they have understood the development of the main character, and I want them to have some fun being creative with this project.                            |

It is important for students to understand the role of the prologue so that later they will understand the connection between it and the end of the novel.

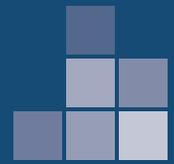
The goal of this assessment is for students to demonstrate their comprehension of the work and the connection between the novel and its historical and social context.

In this summative assessment, students are responding to the first part of the essential question for this unit: What does *Siglo de Oro* literature reveal about the realities of social class, the role of women, and the power of the Church? They will demonstrate their awareness of the context of the work and its role in the creation of the main character.

- La dualidad del ser
- La creación literaria

- The end of the Age of Chivalry
- The dawn of the modern novel

2 weeks



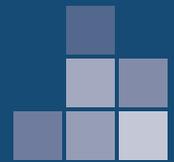
## Essential Questions:

▼ How and why do we create our own realities? ▼ How do literary works affect our view of ourselves and our world?

| Learning Objectives                                 | Readings from the Required List  | Instructional Activities and Assessments   |
|---|--|--|
| Interpretive Reading and Listening<br>Cultures      |  | <b>Instructional Activity: Background to <i>el Quijote</i></b><br><br>At home, students read about Cervantes, his life and times, and the literary context in which he produced <i>el Quijote</i> in <i>Azulejo</i> . In class, students listen to a lecture about the work and its importance.  |
| Interpretive Reading<br>Interpersonal Communication | Cervantes, <i>Don Quijote</i> (Primera parte, capítulos 1–5, 8, 9; segunda parte, capítulo 74) | <b>Formative Assessment: Exploring the Lessons of <i>el Quijote</i></b><br><br>Students answer questions in class about the chapters studied. They also make note of key moments in the development of the main character's view of himself and of the world, which they will use later in a mini-project. The additional chapters ( <i>primera parte, cap. 7; segunda parte, cap. 10</i> ) highlight the character and relationship of Sancho and don Quijote as well as the worldview of don Quijote. The goal of this assessment is for students to demonstrate understanding of the characters' evolution in the course of the novel, as well as the development of the relationship between don Quijote and Sancho. |
| Interpretive Listening<br>Connections               |  | <b>Instructional Activity: The Quijote's Cultural Legacy</b><br><br>Students view <i>Don Quijote: Legacy of a Classic</i> , which presents the impact of the novel on literature, art, music, etc. It also highlights the difference between the first and the second parts of the novel and the change in don Quijote's view of himself and the world around him.   |
| Interpersonal Communication                         |  | <b>Formative Assessment: Bringing the Quijote to Life</b><br><br>Students find visual images of don Quijote and Sancho and select five that illustrate five quotes from the novel that they have chosen as they read the assigned chapters. Their final product is a collage featuring the images and the quotes. In class they explain why they selected the images and quotes. The goal of this assessment is for students to show that they have understood some of the key themes presented in the work.   |

*Students need some guidance in order to appreciate don Quijote's evolution from a ridiculous figure to a noble one. They also benefit from additional insight into the relationship between Sancho and don Quijote.*

*This film gives students a feel for the overwhelming impact of this novel on the world of the arts and allows them to have a more in-depth understanding of the second part than they will gain from simply reading two chapters.*


**Essential Questions:**

▼ How and why do we create our own realities? ▼ How do literary works affect our view of ourselves and our world?

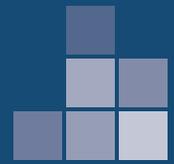
| Learning Objectives    | Readings from the Required List | Instructional Activities and Assessments  |
|------------------------|---------------------------------|---|
| Presentational Writing |                                 | <p><b>Summative Assessment: Essay</b></p> <p>Students pick from three essay topics and write an in-class essay about the novel:</p> <ol style="list-style-type: none"> <li>1. <i>Compara y contrasta el Quijote y el Lazarillo de Tormes en términos de su organización episódica y su visión satírica. Incluye ejemplos de las dos novelas.</i></li> <li>2. <i>Compara y contrasta los personajes de don Quijote y Lazarillo de Tormes como antihéroos. Apoya tus ideas con referencias específicas a los dos textos.</i></li> <li>3. <i>Analiza el personaje de don Quijote, contestando las siguientes preguntas: ¿Es una figura trágica o cómica? ¿Es un héroe o un payaso? ¿Es un personaje que causa más admiración o desprecio? Apoya tus ideas con ejemplos del texto.</i></li> </ol> |

*This assessment asks students to demonstrate that they have understood the major themes of el Quijote as they respond to the essential questions for this unit regarding the creation of identity:*

- How and why do we create our own realities?
- How do literary works affect our view of ourselves and our worlds?

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

- Romantic period in Spain
- Paternalistic society of rural 19th-century Spain
- U.S.–Latin American relations in late 19th and early 20th centuries


**Essential Questions:**

▼ What aspects of Romanticism do we see in 19th-century Spanish poetry? ▼ How do our personal experiences shape our perspectives? ▼ How do societal expectations shape behavior and gender roles? ▼ How did Latin Americans view the imperialistic ambitions of the United States?

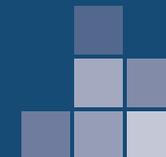
| Learning Objectives   | Readings from the Required List | Instructional Activities and Assessments   |
|---|---------------------------------|--|
| Interpretive Reading and Listening<br>Interpersonal Communication                                     |                                 | <b>Instructional Activity: Romanticismo and Heredia</b><br>Students read background information on Romanticism and Heredia in <i>Azulejo</i> at home. In class, students listen to a lecture and take notes on Spanish Romanticism and the major Spanish Romantic poets. I ask follow-up questions to check for comprehension.       |
| Interpretive Reading<br>Interpersonal Communication   | Heredia, “En una tempestad”     | <b>Formative Assessment: Poetry Analysis</b><br>Students work in small groups and use a reading guide to help them read and understand the poem. The goal of this assessment is for students to demonstrate their understanding of how the poet used poetic language to convey his theme.  |
| Presentational Writing<br>Language Usage in Literary Analysis   |                                 | <b>Summative Assessment: Essay</b><br>Students respond to an essay prompt and write an in-class composition in which they explain Heredia’s view of the relationship between man and Nature.   |
| Interpretive Reading<br>Interpersonal Communication<br>Cultures/Connections                           |                                 | <b>Instructional Activity: Background for Bécquer</b><br>At home, students read the background on Bécquer from <i>Azulejo</i> and other sources provided by me. I check for comprehension with questions in class. I share other selected poems by Bécquer so that students will begin to see how he conveys emotion in his writing. |
| Interpretive Reading<br>Interpersonal Communication<br>Interpretive Listening<br>Cultures/Connections | Bécquer, Rima LIII              | <b>Formative Assessment: Exploring Bécquer</b><br>Students read Rima LIII together and answer questions about its meaning and poetic language. Students listen to several musical interpretations of the poem and comment on the effects of the music and images chosen for each.  |

*I provide more literary terms for students’ glossaries and review answers to the reading guide to confirm comprehension and highlight both poetic language and theme.*

*Students need to practice making the connection between the language and structure of a poem and its theme (la forma y el fondo). In this summative assessment, students will do two things:*

- Consider the first essential question of this unit: What aspects of Romanticism do we see in 19th-century Spanish poetry?
- Analyze how the poet conveys those ideas in his poem.

*When students read some of Bécquer’s poems, they will learn that while they embody some of the characteristics of Romanticismo, his work is different from that of Heredia and Espronceda.*


**Essential Questions:**

▼ What aspects of Romanticism do we see in 19th-century Spanish poetry? ▼ How do our personal experiences shape our perspectives? ▼ How do societal expectations shape behavior and gender roles? ▼ How did Latin Americans view the imperialistic ambitions of the United States?

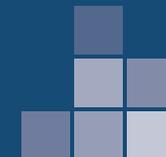
| Learning Objectives   | Readings from the Required List | Instructional Activities and Assessments   |
|---|---------------------------------|--|
| Interpretive Reading<br>Interpersonal Communication<br>Interpretive Listening<br>Cultures/Connections |                                 | <b>Summative Assessment: Conveying Bécquer</b><br><br>Students work in small groups to find images and music for another Bécquer poem from <i>Rimas</i> . They prepare a PowerPoint presentation of their poems to share in class.   |
| Interpretive Reading and Listening  |                                 | <b>Instructional Activity: Background on Quiroga</b><br><br>Students read background information on Quiroga in <i>Azulejo</i> at home. In class, students view a PowerPoint presentation on the author and the setting and themes of his writing, accompanied by my comments and questions to ensure comprehension.  |
| Interpretive Reading<br>Interpersonal Communication   | Quiroga, “El hijo”              | <b>Formative Assessment: The Elements of the Short Story</b><br><br>Students read the story at home. In class, they work in small groups, using a reading guide to help them understand the basic elements of the story. I focus their attention on the importance of the setting and the relationship between the external setting and the internal conflict of the main character. Students find examples of effective descriptions of the natural environment that correlate to the main character’s emotional state and discuss the creation of tone. The goal of this assessment is for students to demonstrate an understanding of the key elements of a short story, and beyond that, to show that they understand the relationship between the setting and the conflict in this story. |
| Interpretive Reading<br>Interpersonal Communication   | Pardo Bazán, “Las medias rojas” | <b>Instructional Activity: Pardo Bazán’s Background</b><br><br>Students read the story at home. In class, before discussing the story, students read background information on Pardo Bazán and Realism and Naturalism in <i>Azulejo</i> , commenting on her attitude toward women’s rights.  |

*In this summative assessment, students will continue to explore the essential question, What aspects of Romanticism do we see in 19th-century Spanish poetry?*

*This presentation will help students to understand the personal experiences of the author and how they affected his writing.*

*Students need to learn how the elements of a short story work together to convey themes and create the tone and the final effect. This assessment asks them to evaluate the author’s language and its impact on our understanding of the story.*

*To get the most out of their study of this story, it is important for students to know something about the social and cultural context in which it was produced, as well as the author’s own experience as a woman in 19th-century Spain.*

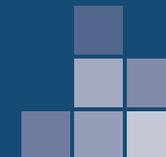

**Essential Questions:**

▼ What aspects of Romanticism do we see in 19th-century Spanish poetry? ▼ How do our personal experiences shape our perspectives? ▼ How do societal expectations shape behavior and gender roles? ▼ How did Latin Americans view the imperialistic ambitions of the United States?

| Learning Objectives   | Readings from the Required List | Instructional Activities and Assessments  |
|---|---------------------------------|---|
| Interpretive Reading  |                                 | <b>Formative Assessment: Character Study</b><br>Students complete story analysis sheets. I answer questions about the story's ending and highlight the author's use of powerful descriptions to create mood. In small groups, students complete role-play sheets to focus on the different perspectives of the two characters. The goal of this assessment is for students to show that they have understood the messages conveyed by the author through her portrayal of characters and use of descriptive language. |
| Interpretive Listening  |                                 | <b>Instructional Activity: Modernismo and Rubén Darío</b><br>Students listen to a lecture based on an article by Roberto González Echevarría, "The Master of Modernismo," in <i>The Nation</i> and take notes on the life and work of Rubén Darío and the characteristics of <i>modernismo</i> .  |
| Interpretive Listening and Reading<br>Interpersonal Communication |                                 | <b>Formative Assessment: Elements of Modernismo</b><br>Students read Darío's "Sonatina" and analyze which elements of <i>modernismo</i> they find in the poem. The goal of this assessment is for students to demonstrate their understanding of the principle characteristics of modernism as revealed in this poem.   |
| Interpretive Reading<br>Cultures/Connections                      |                                 | <b>Instructional Activity: Background for "A Roosevelt"</b><br>Students read the introduction to Darío's poetry in <i>Azulejo</i> and then research the historical period and the presidency of Theodore Roosevelt online. I provide questions for small groups to answer.  |
| Interpretive Reading and Listening<br>Connections                 | Darío, "A Roosevelt"            | <b>Instructional Activity: Understanding "A Roosevelt"</b><br>Students read the poem together, using notes in <i>Azulejo</i> to understand the historical and literary references. Then they listen to the poem recited by Argentine folksinger Jorge Cafrune and comment on his interpretation of the message of the poem. The goal of this activity is for students to understand the poem's messages and to appreciate an effective recitation.  |

*I want students to learn who Rubén Darío was and how modernismo changed artistic attitudes. Later they will apply what they learn about modernismo to a famous Darío work from that period.*

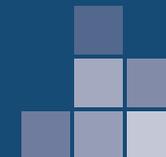
*I want students to learn more about Darío's importance as a poet and about the historical context that is the basis for his poem "A Roosevelt."*


**Essential Questions:**

▼ What aspects of Romanticism do we see in 19th-century Spanish poetry? ▼ How do our personal experiences shape our perspectives? ▼ How do societal expectations shape behavior and gender roles? ▼ How did Latin Americans view the imperialistic ambitions of the United States?

| Learning Objectives  | Readings from the Required List | Instructional Activities and Assessments   |
|--|---------------------------------|--|
| Interpretive Listening<br>Cultures<br>Connections                                    |                                 | <b>Instructional Activity: Background for “Nuestra América”</b><br>Students view the video <i>La guerra de Cuba</i> , on the events leading up to the Spanish American War, and take notes. Then the class discusses the main concepts and the time line of the events.  |
| Interpretive Reading<br>Interpersonal Communication                                  |                                 | <b>Instructional Activity: Martí’s Legacy</b><br>Students read background information on Martí in <i>Azulejo</i> at home. In class, after reviewing what they have learned, they read the short essay on Martí and his work in <i>Voces de hispanoamérica: Antología literaria</i> and list the relevant points.   |
| Cultures<br>Connections  |                                 | <b>Instructional Activity: Martí and Cuban Independence</b><br>Students view the video <i>José Martí and Cuba Libre</i> on Martí as an inspirational leader in Cuba’s fight for independence.  |
| Interpretive Reading<br>Interpersonal Communication                                  | Martí, “Nuestra América”        | <b>Formative Assessment: Exploring Martí’s Ideas</b><br>Students work in pairs and use a reading guide to read the Martí essay and take notes on its main points. Together the class reviews the answers to the guide. The goal of this assessment is for students to demonstrate their understanding of the essay’s main concepts.  |
| Connections<br>Comparisons<br>Interpersonal Communication<br>Presentational Speaking |                                 | <b>Formative Assessment: Darío and Martí</b><br>Students work in small groups and compare the ideas presented in “A Roosevelt” and “Nuestra América.” They prepare posters to illustrate the main ideas and present them to the class. The goal of this assessment is for students to demonstrate their understanding of the common themes in the two works, as well as their differences, by articulating those themes in an oral presentation. |

To better understand Martí, it is essential that students comprehend the relationship between the United States and Spain at this time and the role that Cuba played in their struggle for power.


**Essential Questions:**

▼ What aspects of Romanticism do we see in 19th-century Spanish poetry? ▼ How do our personal experiences shape our perspectives? ▼ How do societal expectations shape behavior and gender roles? ▼ How did Latin Americans view the imperialistic ambitions of the United States?

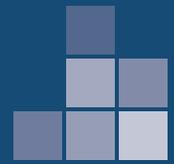
| Learning Objectives  | Readings from the Required List | Instructional Activities and Assessments  |
|--|---------------------------------|---|
| Presentational Writing and Speaking<br>Interpersonal Communication<br>Connections<br>Language Usage in Literary Analysis |                                 | <p><b>Summative Assessment: Essay and Presentation</b></p> <p>Students will complete a two-part assignment: The first part is an individual assignment, and the second part is a group project. Each student will write an essay in response to a prompt that requires them to compare a political cartoon to an excerpt from either the Darío or the Martí text. (There is more than one prompt for this project.) Then they will work in small groups to prepare an oral presentation of their ideas. (Each group will react to a different political cartoon from The Oppen Project: Using Editorial Cartoons to Teach History.)</p> |

*This summative assessment asks the students to make connections between art and written texts, as well as requiring critical thinking skills. It also addresses the essential question, How did Latin Americans view the imperialistic ambitions of the United States?*

- La dualidad del ser
- El tiempo y el espacio

- 20th-century societal and cultural expectations in Spain and Latin America

4 weeks

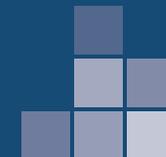

**Essential Questions:**

- ▼ How do public figures react to fame and its demands? ▼ What basic human needs are satisfied by organized religion?
- ▼ How does our environment affect how we view ourselves and the world around us? ▼ How is our identity shaped by our racial and cultural heritage?

| Learning Objectives                                 | Readings from the Required List     | Instructional Activities and Assessments   |
|---|-------------------------------------|--|
| Interpretive Reading and Listening                  |                                     | <b>Instructional Activity: Background for Machado</b><br>Students read background information on Machado in <i>Azulejo</i> at home. In class, students listen to a lecture and take notes on the historical period and the Generation of 98. I ask follow-up questions to confirm comprehension.   |
| Interpretive Reading and Listening                  | Machado, “He andado muchos caminos” | <b>Formative Assessment: Exploring Machado</b><br>Students read the poem and discuss its ideas and poetic language. They then listen to a musical interpretation of the poem and to other songs on Joan Manuel Serrat’s CD, <i>Dedicado a Antonio Machado</i> . Students read a second Machado poem, “Caminante, no hay camino,” and comment on its message and poetic language. The goal of this assessment is for students to produce a short response about the messages of the poems and an analysis of the poetic language used to convey them. It is important to revisit these analyses via class discussion, while also allowing students to read one another’s responses and give feedback. |
| Interpretive Listening<br>Cultures<br>Connections   |                                     | <b>Instructional Activity: The World of Borges</b><br>Students view <i>Jorge Luis Borges: The Mirror Man</i> (6 parts) on Borges’s life and works.   |
| Interpretive Reading<br>Interpersonal Communication | Borges, “Borges y yo”               | <b>Instructional Activity: Exploring Borges</b><br>Students read “Borges y yo” and analyze the contrast between the public and private Borges. Additional readings of groups of poems (such as “Everything and Nothing,” “Episodio del enemigo,” and “Las ruinas circulares”) will further reveal Borges’s views on personal identity and the nature of reality. I pose guided questions for each work, and students offer their own responses.  |

*Borges is a complex figure, and it is worth the time it takes to give students an overview of Borges in preparation for the readings.*

*By exploring these short works, students will begin to demonstrate an understanding of how Borges saw the world and his place in it.*


**Essential Questions:**

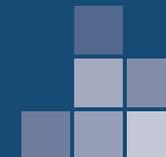
- ▼ How do public figures react to fame and its demands? ▼ What basic human needs are satisfied by organized religion?
- ▼ How does our environment affect how we view ourselves and the world around us? ▼ How is our identity shaped by our racial and cultural heritage?

| Learning Objectives   | Readings from the Required List          | Instructional Activities and Assessments  |
|---|--|---|
| Interpretive Reading<br>Interpersonal Communication           | Borges, "El sur"                         | <b>Instructional Activity: Borges and Time</b><br>Working in pairs, students use a reading guide to work their way through this story. After completing the guide, each pair draws an illustration of the story's structure to share with the class. Finally, the class discusses Borges's concept of time and the individual's power to change his own reality. The goal of this activity is for students to understand how Borges makes the reader question his or her own concepts of reality.                                 |
| Interpretive Listening  |  | <b>Instructional Activity: Borges and Reality</b><br>Students view the video, <i>Jorge Luis Borges, Profile of a Writer, Vol. 7</i> , on Borges's life and works, focusing on his view of himself and his attitude toward reality. This is a preparation for the summative assessment.  |
| Presentational Writing<br>Language Usage in Literary Analysis |  | <b>Summative Assessment: Essay</b><br>Students write an essay in which they explain how Borges saw the world and himself.   |
| Interpretive Reading<br>Interpersonal Communication           |  | <b>Instructional Activity: Unamuno's Thoughts</b><br>I introduce Unamuno by having the class read selected works by Miguel de Unamuno: "Mi religión," selected passages from <i>Del sentimiento trágico de la vida en los hombres y los pueblos</i> , "Razón y fe," and "Oración del ateo." After each work, students discuss the main points and begin to make a list of the key ideas. At home they will read the background information on Unamuno, found in <i>Azulejo</i> .  |
| Interpretive Reading<br>Interpersonal Communication           | Unamuno, <i>San Manuel Bueno, mártir</i> | <b>Instructional Activity: San Manuel's Dilemma</b><br>Students read the novel, using reading guides and comprehension checks to highlight key concepts. I guide their reading and point out important literary techniques and stylistic features, such as the use of symbols and the role of dialogue. Students also keep a list of key vocabulary needed to discuss the concepts in the novel. The goal of this activity is for students to understand the main ideas presented in the novel and to be able to articulate them. |

*This activity helps students understand the story and its implications for the way Borges saw the world. It also helps them understand how the story's structure affects the ambiguity of the ending.*

*In this summative assessment, I am asking students to use the texts discussed in class to respond to the essential question, How is our identity shaped by our racial and cultural heritage?*

*In order for students to understand the novel they will read, they need to first understand the ideas upon which it is based. I have found that these works offer important insight into Unamuno's themes.*


**Essential Questions:**

- ▼ How do public figures react to fame and its demands? ▼ What basic human needs are satisfied by organized religion?
- ▼ How does our environment affect how we view ourselves and the world around us? ▼ How is our identity shaped by our racial and cultural heritage?

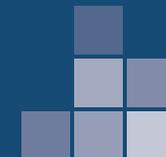
| Learning Objectives  | Readings from the Required List | Instructional Activities and Assessments  |
|--|---------------------------------|---|
| Interpretive Reading<br>Interpersonal Communication<br>Presentational Speaking<br>Connections<br>Comparisons           |                                 | <b>Formative Assessment: Faith and Doubt</b><br><br>At home, students read two articles related to faith and doubt. One is an article on Mother Teresa's religious doubts, and one is an article about the ethics of faith versus works. In class, they work in small groups to respond to one of five questions, all based on either the articles or the introductory readings by Unamuno. By exploring Unamuno's ideas and comparing them to the dilemmas of modern thinkers, they will gain insight into the author's concepts and perhaps refine their own thinking on these crucial personal issues. Each group will present their ideas to their classmates, who will respond with their own ideas. |
| Interpretive Reading and Listening<br>Interpersonal Communication  |                                 | <b>Instructional Activity: Introduction to Neruda</b><br><br>At home, students read the introduction to Neruda in <i>Azulejo</i> . In class, I give a talk on Neruda's life and work and share excerpts from <i>Confieso que he vivido</i> , Neruda's autobiography. Students take notes and share main ideas.  |
| Interpretive Reading<br>Interpersonal Communication  | Neruda, "Walking around"        | <b>Formative Assessment: Neruda and Existential Angst</b><br><br>Students read the poem together and try to understand its language. I point out the connection between the content and the structure. Students pick the most powerful images and draw their own illustrations of them, which they will share with the class and explain. The goal of this assessment is for students to demonstrate their understanding of the poem's message and its language.  |
| Interpersonal Communication<br>Comparisons<br>Presentational Writing<br>Language Usage in Support of Literary Analysis |                                 | <b>Summative Assessment: Group Work and Essay</b><br><br>Students compare Neruda's "Walking around" and Lorca's "Vuelta de paseo" from <i>Poeta en Nueva York</i> . Working in small groups, they make a list of the concepts presented and analyze the language used by the poets to convey those concepts. At home, they write an essay based on their group work.  |

*I want students to explore the ideas that Unamuno presents in his novel and compare them to his ideas in other works, as well as to the ideas of other thinkers. I also want the students to be able to articulate those ideas clearly and convincingly in Spanish.*

*In preparation for the poem we will read, it helps students to know something about Neruda's life and work, especially the personal and historical context from which it is drawn.*

*This activity helps students to understand how the poet communicates his experience via the combination of language and structure.*

*I would like the students to recognize the common elements in the two poems, including theme and poetic language, and to organize a coherent comparison. The essay question also addresses the essential question, How does our environment affect how we view ourselves and the world around us?*


**Essential Questions:**

- ▼ How do public figures react to fame and its demands? ▼ What basic human needs are satisfied by organized religion?
- ▼ How does our environment affect how we view ourselves and the world around us? ▼ How is our identity shaped by our racial and cultural heritage?

| Learning Objectives   | Readings from the Required List      | Instructional Activities and Assessments  |
|---|--------------------------------------|---|
| Interpretive Listening and Reading<br>Interpersonal Communication                       |                                      | <p><b>Instructional Activity: Background on Guillén</b></p> <p>Students read background information on Guillén in <i>Azulejo</i> at home; in class, they listen to a lecture on Guillén and <i>la poesía negra</i>, taking notes. I check for comprehension by asking follow-up questions.</p> <p><b>Formative Assessment: Exploring Guillén</b></p> <p>Students read three other poems by Guillén — “Canto negro,” “Mulata,” and “Sensemayá” — and listen to the poet reciting them. Then they discuss the characteristics of his poetry. The goal of this assessment is for students to demonstrate their comprehension of Guillén’s ideas and poetic techniques.</p>                               |
| Interpretive Reading and Listening<br>Interpersonal Communication<br>Comparisons        | Guillén, “Balada de los dos abuelos” | <p><b>Formative Assessment: Guillén’s Heritage</b></p> <p>Students read the poem together in class and discuss the poetic language used to communicate the theme. They then view two visual and musical interpretations of the poem. After viewing the first interpretation, they discuss how the images selected for the video are or are not what they expected. After viewing the second interpretation of the poem, they compare the two and discuss the effect of the different musical interpretations. The goal of this assessment is for students to demonstrate their understanding of the poem, as well as to appreciate the effects produced by different interpretations of the poem.</p> |
| Presentational Writing<br>Comparisons<br>Language Usage in Support of Literary Analysis |                                      | <p><b>Summative Activity: Making Connections</b></p> <p>Students read a poem by Luis Pales Matos, “Danza negra,” and write an essay in which they compare it to the Guillén poem “Sensemayá.” I instruct them to focus on the characteristics of <i>la poesía negra</i> that each poem exhibits.</p>  |

*I believe that, in order to appreciate Guillén, students need exposure to more of his work than just the poem on the required reading list. These poems help students get a feel for the power of his language and give them a broader view of his themes.*

*This assessment asks students to write a comparative essay that analyzes poetic language. They are also returning to the essential question, How is our identity shaped by our racial and cultural heritage?*

## Themes:

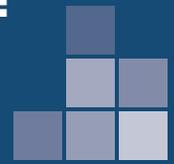
- Las relaciones interpersonales
- Las sociedades en contacto

## Contexts:

- Lifestyles of marginalized groups in early 20th-century Spain
- The Mexican Revolution of 1910 and its aftermath
- Family structure in the 20th century in the United States and Hispanic America
- Societal attitudes toward immigrants in the United States

## Estimated Time:

4 weeks



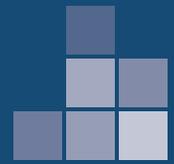
## Essential Questions:

▼ How do historical events affect the development of social realities? ▼ How do marginalized groups deal with the conflict between their own values and those of the dominant culture? ▼ How do societal expectations affect our own self-image and our interpersonal relationships?

| Learning Objectives  | Readings from the Required List                                       | Instructional Activities and Assessments  |
|--|---|---|
| Interpretive Reading and Listening   |   | <p><b>Instructional Activity: Lorca's World</b></p> <p>After reading about Lorca's life and work in <i>Azulejo</i> at home, students view the film, <i>The Spirit of Lorca</i>. Afterward, I review key points about Lorca's themes and the context in which his work was produced.</p>   |
| Interpretive Listening and Reading   |   | <p><b>Instructional Activity: Cultural Context</b></p> <p>I lecture on the history of the gypsies in Spain and Lorca's <i>Romancero gitano</i>, accompanied by PowerPoint images.</p>   |
| Interpersonal Communication  | Lorca, "Prendimiento de Antoñito el Camborio en el camino de Sevilla" | <p><b>Instructional Activity: Lorca's Romances</b></p> <p>Students read the required text and discuss the poetic elements that are typical of Lorca's poetry. Then they read two other romances by Lorca — "Romance de la luna, luna" and "Romance de la Guardia Civil Española" — and discuss their reactions to the two works, focusing on the poet's use of images. I remind students of the characteristics of medieval romances read earlier in the year and ask students to consider how Lorca's romances are both traditional and modern. I also share some of Lorca's drawings from this period. The goal of this assessment is for students to show that they understand the characteristics of Lorca's romances and the power of his imagery.</p> |
| Interpretive Listening<br>Interpersonal Communication                          |   | <p><b>Instructional Activity: Lorca's Theater</b></p> <p>I lecture on Lorca's drama, highlighting the three plays that focus on the role of women in rural Spain in the early 20th century. Students take notes and respond to my questions.</p>  |
| Interpretive Reading<br>Interpersonal Communication<br>Presentational Speaking | Lorca, <i>La casa de Bernarda Alba</i>                                | <p><b>Formative Assessment: Lorca's Characters</b></p> <p>Students read the play and use comprehension questions as a guide to understanding. I ask students to select key quotations for each of the main characters that illustrate their individual characteristics and the conflicts they face. In small groups, students share their quotes and prepare short presentations on each character. The goal of this assessment is for students to demonstrate their understanding of the conflicts between the different characters.</p>   |

*I want students to begin to appreciate the power of Lorca's imagery and to see how his romances maintain the tradition of the Spanish romance while remaining uniquely his own.*

*To get the most from their reading of the Lorca play, students need some background on his treatment of women in his most famous plays, as well as the social context that shaped his views.*


**Essential Questions:**

▼ How do historical events affect the development of social realities? ▼ How do marginalized groups deal with the conflict between their own values and those of the dominant culture? ▼ How do societal expectations affect our own self-image and our interpersonal relationships?

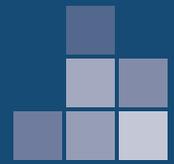
| Learning Objectives  | Readings from the Required List | Instructional Activities and Assessments  |
|--|---------------------------------|---|
| Interpretive Listening<br>Interpersonal Communication<br>Presentational Writing<br>Language Usage in Literary Analysis |                                 | <b>Formative Assessment: Film Criticism</b><br><br>Students view <i>La casa de Bernarda Alba</i> from Paraíso Films and then compare the filmmaker's interpretation with their own understanding of the play. Each student then writes a review of the film. The goal of this assessment is for students to analyze the key elements of the play as portrayed in the film. In discussions about the student reviews, we consider what themes each student has identified as central and how it relates to the play and the film. This gives me a better understanding of what each student considers to be the theme of the work and leads seamlessly into the essay on Lorca's themes. |
| Presentational Writing<br>Language Usage in Literary Analysis  |                                 | <b>Summative Assessment: Essay</b><br><br>Students respond to an essay prompt about Lorca's themes as conveyed in the works they have read.   |
| Interpretive Reading and Listening<br>Cultures<br>Connections  |                                 | <b>Instructional Activity: Background on Rulfo</b><br><br>Students read about Rulfo in <i>Azulejo</i> at home. In class, I lecture on the historical and social context of Rulfo's work and show some of Rulfo's photographs of post-Revolutionary Mexico.  |
| Interpretive Listening<br>Cultures<br>Connections<br>Interpersonal Communication                                       |                                 | <b>Instructional Activity: Song</b><br><br>Students listen to the Maná song "Justicia, tierra y libertad" (from the CD <i>Revolución de amor</i> ) and comment on the themes it conveys and their connection to the Mexican Revolution.   |

*Viewing this film helps to bring the setting and conflicts in the play alive for the students. It is also important for them to think critically in their comparison of the film and the play.*

*This assessment asks students to demonstrate their understanding of Lorca's themes. It also addresses the essential question, How do societal expectations affect our own self-image and our interpersonal relationships?*

*Students will understand the Rulfo story much better if they understand the context in which it is set. Rulfo's photographs also help set the scene for the story.*

*This activity allows students to make a connection between a song produced by a modern Mexican group and the realities of Rulfo's time that are still relevant in present-day Mexico.*

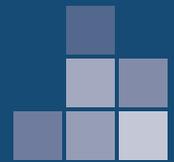

**Essential Questions:**

▼ How do historical events affect the development of social realities? ▼ How do marginalized groups deal with the conflict between their own values and those of the dominant culture? ▼ How do societal expectations affect our own self-image and our interpersonal relationships?

| Learning Objectives                                 | Readings from the Required List    | Instructional Activities and Assessments   |
|---|------------------------------------|--|
| Interpretive Reading<br>Interpersonal Communication | Rulfo, “No oyes ladrar los perros” | <b>Formative Assessment: Rulfo and the Creation of Tone</b><br>After reading the story at home, students are asked to create a drawing that conveys the tone of the story. They must include at least one quote from the story that is related to their drawing. When they finish, all the drawings are posted, and students vote on the ones that they think are most effective. The goal of this assessment is to have students produce a visual representation of the author’s attitude toward his work, demonstrating an understanding of the connection between the tone and the ideas conveyed in the story.   |
| Interpersonal Communication                         |                                    | <b>Formative Assessment: The Role of Setting</b><br>Students complete the story analysis sheet at home. In class, we review the story’s main elements and then students produce a sticky-note poster on the role of the setting and its connection to the tone and the theme of the story. Students share their responses in small groups while I circle around the classroom to check for understanding. Once the posters are put up around the room, students are free to walk around and compare and contrast their responses with those of their classmates. We complete this assessment via a group discussion, which gives me a chance to clear up any misconceptions. |
| Interpretive Reading<br>Interpersonal Communication | Ulibarrí, “Mi caballo mago”        | <b>Formative Assessment: Setting and Tone</b><br>Students read the story at home. In class, before discussing the story, they read the <i>Azulejo</i> information on the author. Students then complete the story analysis sheets in small groups. I point out key elements of the author’s style and ask students to list examples of the language used to establish the story’s tone. Students end this discussion by focusing on possible themes of the story. The goal of this assessment is for students to demonstrate their understanding of the relationship between setting and tone in this story.   |
| Interpretive Listening                              |                                    | <b>Instructional Activity: García Márquez and His Craft</b><br>Students view the film <i>García Márquez, A Witch Writing</i> , in which the author comments on why he writes and on how he constructs the stories that he tells.   |

*I want students to understand the power of Rulfo’s language and to consider which elements of the story are most effective in conveying his message.*

*Students should continue to focus on the role of the elements of the short story, especially on the importance of setting and tone. This activity also allows them to begin to explore the theme of the individual’s place in society.*

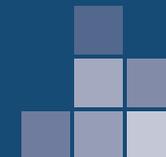

**Essential Questions:**

▼ How do historical events affect the development of social realities? ▼ How do marginalized groups deal with the conflict between their own values and those of the dominant culture? ▼ How do societal expectations affect our own self-image and our interpersonal relationships?

| Learning Objectives  | Readings from the Required List                    | Instructional Activities and Assessments   |
|--|--|--|
| Interpretive Reading<br>Interpersonal Communication<br>Comparisons   | García Márquez,<br>"La siesta del martes"          | <b>Formative Assessment: Group Work and Essay</b><br><br>Students read the story and complete the story analysis sheet. I highlight the author's skill at characterization. Then students work in small groups to compare the portrayal of parent-child relationships in this story with that in the Rulfo story. They prepare charts to illustrate their points. At home they use their outlines to write a brief comparative essay. The goal of this assessment is for students to demonstrate their understanding of the common elements in the two stories, as well as the difference in the final effect of each story. |
| Interpretive Listening   |  | <b>Instructional Activity: Background on Dragún</b><br><br>Students take notes as I present information about the life and work of Osvaldo Dragún, the historical situation in Argentina during his life, and the characteristics of theater of the absurd. I check for comprehension by asking follow-up questions.   |
| Interpretive Reading<br>Interpersonal Communication<br>Connections   | Dragún, <i>El hombre que se convirtió en perro</i> | <b>Formative Assessment: Making Connections</b><br><br>I assign roles to students, who read the play aloud in class. After reading, students respond to my questions about characters and theme. Students then discuss the relevance of this work to the current socioeconomic situation in our own country and the world. The goal of this assessment is for students to show that they understand the play's message and can relate it to their own experience.  |
| Interpersonal Communication<br>Culture<br>Comparisons<br>Presentational Writing<br>Language Usage in Literary Analysis |  | <b>Summative Assessment: Group Work and Presentations</b><br><br>Students work in pairs or small groups to compare Lorca's <i>La casa de Bernarda Alba</i> with Dragún's play. There are two focuses to their comparison: the social issues dramatized and the dramatists' art in conveying these issues. After completing the collaborative work, each pair or group makes a presentation that summarizes their analysis and gives textual support.   |

*I want to introduce students to the author and the subgenre of the play they will read. I want them to know something about the themes of his work and to understand the historical context that shaped his ideas.*

*This assessment asks students to analyze the themes and the stylistic techniques of the two playwrights, as seen in the two works studied. It also addresses one of the unit's essential questions: How do societal expectations affect our own self-image and our interpersonal relationships?*


**Essential Questions:**

▼ How do historical events affect the development of social realities? ▼ How do marginalized groups deal with the conflict between their own values and those of the dominant culture? ▼ How do societal expectations affect our own self-image and our interpersonal relationships?

| Learning Objectives  | Readings from the Required List                                  | Instructional Activities and Assessments  |
|--|--|---|
| Interpretive Reading and Listening                                 |  | <b>Instructional Activity: The Immigrant's Dilemma</b><br>At home, students read about the author (background on Rivera's life and work from Wikipedia). In class, I present a slide show of the struggles of migrant workers and Chicanos in the United States.  |
| Interpretive Reading<br>Interpersonal Communication                | Rivera, dos capítulos de<br><i>...y no se lo tragó la tierra</i> | <b>Formative Assessment: Making Connections</b><br>Students read the two required chapters from the novel and list the problems that the family faces in these two episodes. I point out stylistic techniques that Rivera uses to portray the conflicts of the characters. Students read additional chapters in small groups and prepare a short summary for their classmates. After sharing these summaries, students discuss the dilemma of marginalized groups in our society. The goal of this assessment is for students to demonstrate their understanding of Rivera's work and the current issues it presents, both here and in other countries. |
| Interpretive Listening<br>Interpersonal Communication              |  | <b>Formative Assessment: Film and Literature</b><br>Students view the film, <i>...y no se lo tragó la tierra</i> , and discuss the filmmaker's interpretation of the novel. The goal of this assessment is for students to demonstrate their understanding of the emotional impact of the dramatization of Rivera's book.   |
| Interpretive Reading<br>Interpersonal Communication<br>Comparisons |  | <b>Formative Assessment: Comparing Texts</b><br>Students read an excerpt from Francisco Jiménez's story, "Cajas de Cartón" and compare it to an excerpt from the Rivera novel. They work in small groups to list the similarities and differences in the two works. The goal of this assessment is for students to demonstrate their ability to compare texts with similar themes.  |
| Connections<br>Presentational Speaking                             |  | <b>Summative Assessment: Presentation</b><br>Students choose a work from this unit and a theme that it illustrates. Then they prepare class presentations in which they explain how the theme is presented in the work selected, giving examples from the texts and their own creative interpretations of the themes (visual, musical, etc.).   |

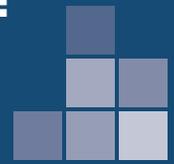
*This introduction helps students learn about the personal struggles of the author so they will understand his work better. I also want them to consider the broader issues that affect migrant workers in our country.*

*This summative assessment addresses the unit's essential questions:*

- How do historical events affect the development of social realities?
- How do marginalized groups deal with the conflict between their own values and those of the dominant culture?
- How do societal expectations affect our own self-image and our interpersonal relationships?

- La dualidad del ser

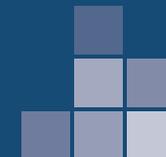
- Social, economic, and cultural realities of the 20th century in Latin America
- The “Boom” in Latin American Literature



**Essential Questions:** ▼ How are our concepts of what is fantastic and what is real shaped by our own experience? ▼ What is the difference between “*lo fantástico*” and “*lo maravilloso*”?

| Learning Objectives  | Readings from the Required List                      | Instructional Activities and Assessments  |
|--|--|---|
| Interpretive Listening   |  | <b>Instructional Activity: The “Boom” and Cortázar</b><br>I lecture about the period of the “Boom” in Latin American literature and the development of “ <i>lo fantástico</i> .” I introduce the work of Cortázar.  |
| Interpretive Reading<br>Interpersonal Communication<br>Comparisons | Cortázar, “La noche boca arriba”<br>Borges, “El sur” | <b>Formative Assessment: Borges and Cortázar</b><br>At home, students read the story. In class, I ask students to draw an illustration of the story’s structure. After these are displayed and shared, the class discusses the story’s structure and the effect of the ending on the reader. In pairs or small groups, students compare the structure and final effects of this story and those of Borges’s “El sur.” The goal of this assessment is for students to demonstrate that they understand the different approaches of the two writers to a similar theme. |
| Connections<br>Interpersonal Communication                         |  | <b>Formative Assessment: Connections</b><br>After viewing examples of M.C. Escher’s art, students discuss what those examples represent and how they are similar to the Cortázar story. The goal of this assessment is for students to show that they understand the connection between two different ways to express similar concepts.   |
| Interpretive Reading and Listening                                 |  | <b>Instructional Activity: Background on Fuentes</b><br>At home, students read about Fuentes in <i>Azulejo</i> . In class, they listen to a podcast of an interview with the author in which he discusses his life and work.  |
| Interpretive Reading   | Fuentes, “Chac Mool”                                 | <b>Formative Assessment: “<i>lo fantástico</i>”</b><br>I share images of Chac Mool and talk to the class about the source of Fuentes’s ideas for this story. Students use a reading guide to take notes on the story. Final discussion centers around the story’s structure and effect and the author’s treatment of “ <i>lo fantástico</i> .” The goal for this assessment is for students to demonstrate their understanding of this story and of the concept of “ <i>lo fantástico</i> .”  |

*It is helpful for students to see how Borges’s story laid the groundwork for the work of Cortázar and many others.*



**Essential Questions:** ▼ How are our concepts of what is fantastic and what is real shaped by our own experience? ▼ What is the difference between “*lo fantástico*” and “*lo maravilloso*”?

| Learning Objectives  | Readings from the Required List                    | Instructional Activities and Assessments  |
|--|--|---|
| Interpretive Listening   |  | <p><b>Instructional Activity: Introduction to Magical Realism</b></p> <p>I lecture about the difference between the concepts of “<i>lo fantástico</i>” and “<i>lo maravilloso</i>,” introducing the concept of magical realism and its history in Latin American literature. Together, students read an essay on magical realism (Bruce Holland Rogers’s “What Is Magical Realism, Really?”) and list its main points.</p>  |
| Interpretive Reading<br>Interpersonal Communication                          | García Márquez, “El ahogado más hermoso del mundo” | <p><b>Formative Assessment: García Márquez and “<i>lo maravilloso</i>”</b></p> <p>Students read the story at home. In class they discuss how the author presents the different reactions to “<i>lo maravilloso</i>” and how this is a story of transformation. I highlight common themes in García Márquez’s stories and ask students to compare the effect of this story with that of “La siesta del martes.” Students also discuss how this story is different from the Cortázar and Fuentes stories. The goal of this assessment is for students to show that they understand the concepts of “<i>lo fantástico</i>” and “<i>lo maravilloso</i>” in the stories we have studied.</p> |
| Presentational Writing<br>Connections<br>Language Usage in Literary Analysis |  | <p><b>Summative Assessment: Essay</b></p> <p>Students write an essay that addresses the ideas in the Bruce Holland Rogers article about magical realism and how they apply to the stories in this unit.</p>   |

*Students will probably know something about magical realism from other literature classes, but I want to make sure that they all have a common understanding of what it is before reading the García Márquez story.*

*Students will see a big difference between the social realism of the first García Márquez story and this story. They may need some guidance in order to understand the difference between the fantastic elements of the Fuentes story and the presentation of the “marvelous” in this story.*

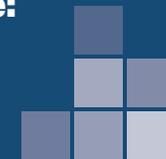
*This assessment asks students to make a connection between ideas in a critical commentary and the works they have studied. It also responds to the essential questions for this unit:*

- How are our concepts of what is fantastic and what is real shaped by our own experience?
- What is the difference between “*lo fantástico*” and “*lo maravilloso*”?

- La construcción del género

- Gender attitudes in the 20th century in Spain, the United States, and Hispanic America

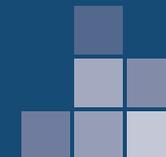
2 weeks


**Essential Questions:**

- ▼ How are our ideas of gender shaped? ▼ How do society's concepts of gender roles affect our self-concepts?

| Learning Objectives  | Readings from the Required List | Instructional Activities and Assessments  |
|--|---------------------------------|---|
| Interpretive Reading<br>Interpersonal Communication                              | Storni, "Peso ancestral"        | <b>Instructional Activity: Introduction to Storni</b><br>Students read the essay at home and create five questions and answers to share in class. After everyone's questions are answered, students read the Storni poem "Hombre pequeñito" together and discuss the attitude of the poet toward men's and women's roles as expressed in the poem. Students read the required poem and compare the views expressed with those of the first poem. The class discusses the poetic language used by Storni and its effect.   |
| Interpretive Reading and Listening<br>Interpersonal Communication<br>Comparisons |                                 | <b>Formative Assessment: Sor Juana and Storni</b><br>Students read the Storni poem "Tú me quieres blanca." I ask students to remember the ideas expressed by Sor Juana Inés de la Cruz in the poems they have read and then to compare these poems with those of Storni. Students work in pairs to list the similarities and differences, focusing on theme and tone. Students listen to the song "Alfonsina y el mar," by Mercedes Sosa and compare it to the poem "Voy a dormir." The goal of this assessment is for students to demonstrate their understanding of the themes expressed by the two poets.  |
| Interpretive Listening<br>Connections<br>Presentational Speaking                 |                                 | <b>Instructional Activity: Cultural Expectations</b><br>After viewing selected clips from the film <i>Alfonsina</i> , 1957, students comment on the interpretation of Storni's life and work as presented in the film. I show students images that reveal women's roles in our society in past decades. Students then work in small groups to prepare collages of images that show how we view men and women today — what we value, what we expect, etc. Students will present these collages, along with several songs they pick that relate to men's and women's roles in our society. The goal of this activity is for students to reflect on the power of cultural products that shape our views of the roles of men and women. |

*I want students to think about how cultural expectations affect our self-image and our relationships with others. Ultimately, I want them to think about their own experiences as young men and women today and about how they view themselves — and why they do so.*


**Essential Questions:**

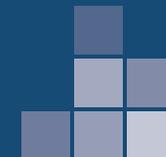
▼ How are our ideas of gender shaped? ▼ How do society's concepts of gender roles affect our self-concepts?

| Learning Objectives   | Readings from the Required List | Instructional Activities and Assessments  |
|---|---------------------------------|---|
| Interpretive Reading<br>Interpersonal Communication<br>Comparisons                      | Burgos, "A Julia de Burgos"     | <b>Instructional Activity: Introduction to Burgos</b><br>Students read about the poet's life in <i>Azulejo</i> and speculate on how it may have affected her work. After reading the poem together, students make two lists, one for each of the two "Julias" in the poem, and compare the things that are either celebrated or condemned. Then students compare the effect of "Borges y yo" with that of this poem: How and why are they different? The goal of this activity is for students to show that they understand the conflict of identity expressed in the poem, as well as the contrast between that conflict and the presentation of personal duality by Borges. |
| Interpretive Listening and Reading<br>Interpersonal Communication<br>Comparisons        | Morejón, "Mujer negra"          | <b>Instructional Activity: Introduction to Morejón</b><br>Students listen to a lecture about Nancy Morejón's life and the experiences that have shaped her work. Then they listen to the poet recite some of her poems (Nancy Morejón: First International Festival of Poetry of Resistance, April 2009).   |
| Interpretive Listening and Reading<br>Interpersonal Communication<br>Comparisons        |                                 | <b>Formative Assessment: Morejón's Themes</b><br>Students discuss some of the themes present in the poems they have heard. Then they read "Mujer negra" and respond to my questions about the themes it presents. Students examine the connections between the poet's personal experience and the ideas presented in this poem. Students then read the poem "Persona" and analyze the issues of identity presented by the poetic voice. The goal of this assessment is for students to demonstrate their understanding of the poet's themes in the works they have read.  |
| Presentational Writing<br>Language Usage in Support of Literary Analysis<br>Comparisons |                                 | <b>Summative Assessment: Essay</b><br>Students write an essay in which they compare the themes and poetic language of the Burgos and Morejón poems.   |

*I want students to understand the battle between affirmation and self-loathing that this poem conveys. I also want them to compare the anger and pain of the Burgos poem with the humorous self-deprecation of the Borges piece and think about why they are so different.*

*To appreciate the work of Nancy Morejón, students need to know something about her life and the context of postrevolutionary Cuba. I want them to become familiar with some of her main themes and then consider the issue of personal identity that she explores in several of the poems presented.*

*This assessment requires students to analyze the theme of identity as presented in the two poems. It responds to the essential question, How do society's concepts of gender roles affect our self-concepts?*


**Essential Questions:**

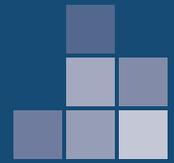
▼ How are our ideas of gender shaped? ▼ How do society's concepts of gender roles affect our self-concepts?

| Learning Objectives  | Readings from the Required List | Instructional Activities and Assessments   |
|--|---------------------------------|--|
| Interpretive Listening<br>Interpersonal Communication                    |                                 | <b>Instructional Activity: Introduction to Allende</b><br>Students read background information on Allende in <i>Azulejo</i> at home, and in class view the TED lecture by the author ("Isabel Allende Tells Tales of Passion"). Afterward, students summarize in writing the main points the author makes about writing, which they will use later.  |
| Interpersonal Communication  | Allende, "Dos palabras"         | <b>Formative Assessment: Allende's Characters</b><br>Students read the story at home. Then, in small groups, they create two lists for each of the two main characters in the story. One is a list of adjectives that describes each character, and the other is a list of verbs that describe the actions of each character. I ask students to select words from their lists and explain why they chose those words. Then students discuss possible themes of the story. The goal of this assessment is for students to show that they understand how Allende uses her language to create a character who is also capable of using powerful language. |
| Presentational Writing<br>Language Usage in Support of Literary Analysis |                                 | <b>Summative Assessment: Group Work and Class Discussion</b><br>Using their notes from Allende's lecture, students analyze how her female protagonist in "Dos palabras" embodies those ideas. This analysis can occur in several ways. For example, we work together as a class to generate ideas orally (which I record on the board while they take notes), and sometimes they work in small groups to brainstorm ideas, which they record in writing before we come back together as a large group to share those ideas orally.   |
| Interpretive Reading and Listening                                       |                                 | <b>Instructional Activity: Introduction to Montero</b><br>Students visit the Rosa Montero home page and read a series of articles and interviews about her life and work. They then listen to an interview and take notes on her ideas about writing.  |

*This lecture allows students to learn something about the writer's ideas on the problems that women face in today's world and their potential for effecting change.*

*This assessment asks students to apply ideas from a lecture to a literary work by the author. It addresses the essential question, How do society's concepts of gender roles affect our self-concepts?*

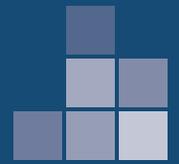
*I want students to get to know the author. Since she is still alive and has given many interviews, they can both read about her and listen to what she has to say about herself and her work.*


**Essential Questions:**

▼ How are our ideas of gender shaped? ▼ How do society's concepts of gender roles affect our self-concepts?

| Learning Objectives                                 | Readings from the Required List | Instructional Activities and Assessments  |
|---|---------------------------------|---|
| Interpretive Reading<br>Interpersonal Communication | Montero, "Como la vida misma"   | <b>Formative Assessment: Humor's Message</b><br>Students read the Montero piece and react to her use of humor. Then they discuss the portrait of modern society that she paints in this brief vignette. The goal of this assessment is for students to show that they understand how the author uses humor to convey her message. |
| Presentational Speaking                             |                                 | <b>Summative Assessment: Reading and Presentation</b><br>Students pick the female writer they are most interested in and read another work by that writer. They prepare a class presentation on the writer and the work they have selected.   |

*This assessment gives students the chance to explore other works by a writer they have studied and share what they are interested in with their classmates. It also asks them to practice their presentational skills. They continue to explore one of the essential questions of this unit: How do society's concepts of gender roles affect our self-concepts?*



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- Colbert, Anna, Maria Colbert, Aby Kanter, Marisol Maura, and Marian Sugano. *Azulejo, Study Guide for the New AP Spanish Literature Course*. Yarmouth, ME: Wayside Publishing, 2002.

## Unit 1 Resources

- “Christians, Jews, and Moslems in Medieval Spain.” *Europe in the Middle Ages*, Vol. 5. New York: Films Media Group, 1979. DVD.
- “Ensayo de orientación: Juan Goytisolo, El legado andalusi.”  
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[http://apcentral.collegeboard.com/apc/members/courses/teachers\\_corner/31677.html](http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/31677.html).

## Unit 2 Resources

- The Buried Mirror*. Directed by Peter Newington. 1994. Pacific Palisades, CA: Microangelo Educational Media LLC, 2010. DVD. (Available for purchase online: <http://hispanidades.info/dvd-series-study-guide/the-buried-mirror/>.)
- Visión de los Vencidos*. Selection of YouTube videos.  
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- Wikipedia. “Miguel León-Portilla.”  
[http://en.wikipedia.org/wiki/Miguel\\_Le%C3%B3n-Portilla](http://en.wikipedia.org/wiki/Miguel_Le%C3%B3n-Portilla).

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<http://www.npr.org/templates/story/story.php?storyId=103337403>.
- Sullivan, Mary Ann. “Murals by Diego Rivera in the Palacio Nacional de Mexico — Index and Introduction.” Bluffton, OH: Bluffton University, 2010.  
<http://bluffton.edu/~SULLIVANM/mexico/mexicocity/rivera/muralsintro.html>.

## Unit 3 Resources

- “Garcilaso soneto XXIII.” YouTube video.  
<http://www.youtube.com/watch?v=0QYyRIQxNS8>.
- “Góngora soneto CLXVI.” YouTube video.  
<http://www.youtube.com/watch?v=a2DQoOli7Xc>.
- Yo, la peor de todas*. Directed by Maria Luisa Bemberg. Argentina: Gea Cinematografica, 1990. DVD.

## Supplementary Resources

- “Early Renaissance Art in Europe” and “Renaissance Art in Sixteenth Century Europe.” The Art History Imagebase: AH111. Website.  
<http://www.uic.edu/depts/ahaa/classes/ah111/imagebank.html>.
- Google. “Art Project.” Website. <http://www.googleartproject.com/>  
This museum boasts one of the largest collections of Renaissance art in the world. View works firsthand by navigating to the site, and then scrolling down to select “Uffizi Gallery, Florence” in the museum menu.

## Unit 4 Resources

- El Burlador de Sevilla*. A Radio Televisión Española (RTVE) production. New York: Films Media Group, 1987. DVD.

## Unit 5 Resources

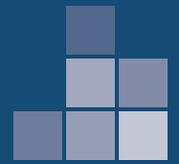
- Don Quixote: Legacy of a Classic*. (Original BBC broadcast title: *The Further Adventures of Don Quixote*.) New York: Films Media Group, 1995. DVD.

## Unit 6 Resources

- “A Roosevelt – Recitado por Jorge Cafrune.” YouTube video.  
<http://www.youtube.com/watch?v=ATP7JHqz5Gc>.
- Echevarría, Roberto González. “The Master of Modernismo.” *The Nation*, Feb. 12, 2006.  
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"Enrique Morente balada de los dos abuelos." YouTube video. <http://www.youtube.com/watch?v=KBz14Jwzjbk&feature=related>.

*Jorge Luis Borges: The Mirror Man*. Video. <http://www.ubu.com/film/borges.html>.

"Nicolás Guillén: Canto Negro, Mulata y Sensemayá." YouTube video. <http://www.youtube.com/watch?v=-1d-n1VyGSQ&feature=related>.

## Unit 8 Resources

*And the Earth Did Not Swallow Him*. Directed by Severo Pérez. New York: Kino International, 1995. DVD.

*La Casa de Bernarda Alba*. Directed by Mario Camus. 1987. Cinemateca Literaria, 2005. DVD.

*Gabriel García Márquez: A Witch Writing*. New York: Films Media Group, 1998. DVD.

Maná. "Justicia, tierra y libertad." From *Revolución de amor*. Nueva Anzures, México: Warner Music, Mexico, 2002. Compact Disc.

*The Spirit of Lorca*. New York: Films Media Group, 1986. DVD.

"Tomás Rivera." Wikipedia. [http://en.wikipedia.org/wiki/Tom%C3%A1s\\_Rivera](http://en.wikipedia.org/wiki/Tom%C3%A1s_Rivera).

## Supplementary Resources

"Federico García Lorca — A Great Poet's Artwork." YouTube video. <http://www.youtube.com/watch?v=c5BWR5fFZn0>.

Lorca, Federico García. "Vuelta de paseo." A Media Voz. <http://amediavoz.com/garcialorcaORO.htm#VUELTA%20DE%20PASEO>.

"Lorca's Drawings." *Barbarous Nights* (blog). Oct. 3, 2010. <http://barbarousnights.blogspot.com/2010/10/lorcas-drawings.html>.

## Unit 9 Resources

Carlos Fuentes Interview. Washington, DC: Academy of Achievement. <http://www.achievement.org/autodoc/page/fue0int-1>.

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## Unit 10 Resources

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"Isabel Allende Tells Tales of Passion." Video. TED: Ideas Worth Sharing. [http://www.ted.com/talks/isabel\\_allende\\_tells\\_tales\\_of\\_passion.html](http://www.ted.com/talks/isabel_allende_tells_tales_of_passion.html).

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Sosa, Mercedes. "Alfonsina y el mar." YouTube video. <http://www.youtube.com/watch?v=eIFfCLa6wNM>.