

Syllabus

Name of the course: Advanced Placement Spanish Literature

Course Overview:

The AP Spanish Literature course is designed to provide students with a learning experience equivalent to that of a third-year college course in Peninsular and Latin American literature. The course is designed to introduce students to the formal study of a representative body of Peninsular and Latin American literary texts. The course is also designed to further development the four language acquisition skills, speaking, reading, writing, and listening, via the study of poetry, novels, short stories, theatre, and essays. Through the study of Hispanic literature, pupils will acquire a great appreciation and understanding of the richness on Hispanic literature and Hispanic society. Pupils will also be able to trace the development of Spanish language by studying Hispanic literature from its origin through twentieth century poetry, drama, novels, short stories, and essays. This is a college level course. The prerequisites are: Spanish Level I, through Spanish level IV. Upon completion of this course, pupils will be prepare to begin the study of advanced Spanish language, Spanish literature, and Hispanic literature upon entry into college. I have chosen *Abriendo puertas: Antología de literature en español*, 2 volumes, (Evanston, III.: McDougal Littell/Nextex. 2003) as the primary text. All of the works included on the official AP Spanish Literature reading list are included on the two volumes and taught during the academic year. In addition to all the works, *Abriendo puertas* provides students with the socio cultural context necessary to fully comprehend each piece, and the reflection questions go beyond factual recall, requiring students to engage in deep analytical thinking. The course is conducted 100 percent in Spanish. To facilitate their use in the AP classroom in a variety of ways, works on the AP Spanish Literature reading list had to meet the following criteria. They had to be:

1. of an appropriate length-ideally those that can be included in their entirety;
2. of intrinsic literary value, as well as representative of significant genres, literary periods, and geographical areas;
3. thematically related to each other, when possible, to permit comparison and tracing of themes;
4. readily available in anthologies or on the Internet; and
5. appealing to students

Specific aims and objectives:

1. To increase the competence previously acquire by students in auditory comprehension, speaking, reading, and writing..
2. To encourage and develop self-expression and creativity in oral and writing production.
3. To continue to improve pronunciation and to cultivate near-native ability in articulation and intonation.
4. To promote the reading in greater depth of literature of a more mature nature and of more varied genres.
5. To develop an understanding of both traditional and modern aspects of the Hispanic countries.

Instructional objectives:

Students will be able to:

1. Read and understand the written material.
2. Demonstrate comprehension through a variety of exercises (oral and written reports, oral and written questions, compositions, essays, etc.).
3. Analyze poetry.
4. Use the new vocabulary in a limited and wider context.
5. Write stylistic comparisons of various works of the required authors.
6. Extrapolate cultural materials and relate it to their own personal experience.

Supplementary texts materials:

Azulejo: Study guide for the New AP Spanish Literature Course
Colbert, Colbert, Kanter, Maura, & Sugano Wayside Publishing

Resources

For lists of anthologies and other resources for teaching the course, see the AP Spanish Course Home Page on AP Central or the AP Spanish Literature Teacher's Guide.

Course Planner-Required Reading List

First Semester

Author

Title

September

Horacio Quiroga	El hijo
Sabine R. Ulibarrí	Mi caballo mago
Clarín	Adios Cordera
Pardo Bazán	Las medias rojas
Juan Rulfo	No oyes ladrar los perros
García Márquez	La siesta del martes
García Márquez	Un día es estos

October

Maité	Las ataduras
Anónimo	Romance del moro que perdió Alhambra
Anónimo	Romance del Conde Arnaldos
Julio Cortázar	Continuidad de los parques
Julio Cortázar	La noche boca arriba
Borges	El sur
Borges	La muerte y la brújula

Lorca	Romancero Gitano
Ricardo Palma	El alacrán de Fray Gómez
Isabel Allende	Dos palabras

November

Carlos Fuentes	Chac Mool
Quevedo	Salmo XVII
Heredia	En una tempestad
Espronceda	Canción del pirata
Rubén Darío	A Roosevelt
Gracilazo de la Vega	Soneto XXIII
Rubén Darío	Lo fatal
Rubén Darío	Canción de otoño
Gustavo Adolfo Bécquer	Rimas

December

Miguel de Unamuno	San Manuel, Bueno, mártir
Pablo Neruda	Poema 15
José Martí	Dos patrias
José Martí	Versos sencillos
Antonio Machado	Soledades
Alfonsini	Tú me quieres blanca
Julia de Burgos	A Julia de Burgos
Sor Juana Inés de la Cruz	Hombres necios
Rosario Castellanos	Autorretrato

January

Nicolás Guillén	Sensemaya
Nicolás Guillén	Balada de los dos abuelos
Anónimo	Lazarillo de Tormes
Vodonovic	El delantal blanco

Second semester

February

Miguel de Cervantes

Don Quijote

Larra

Vuelva usted mañana

March

Federico García Lorca

La casa de Bernarda Alba

Cabeza de Vaca

Naufragios

April

Tirso de Molina

El burlador de Sevilla

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

Week 1: Father and son. "El hijo," "Mi caballo mago," "No oyes ladrar los perros" .
(Introduction to course and reading, discussions, and dramatization)

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

Week 3: View of Spanish family relationships. "El conde Lucanor, Adios, Cordera, "Las medias rojas". (discussions, and essays)

Week 4: Spanish family relationships continued. "Las ataduras"

Week 5: Spanish society through poetry. "Romance de la pérdida de Alhama, "Romance del conde Arnaldos, "Romance de la luna, "Romance de la pena negra", (introduction to Spanish poetry)

Week 6: Reality and fantasy. "El alacrán de fray Gómez," "El sur," "La muerte y la brújula" (videos of Jorge Luis Borges and his stories)

Week 7: Reality and fantasy. “Continuidad de los parques,” “La noche boca arriba,” “Chac Mool” (dramatizations)

Week 8: Reality and fantasy. “Un señor muy viejo con alas enormes,” “Dos palabras” (essay on reality and fantasy)

Week 9: Sonnets and carpe diem. Sonetos by Garcilaso, Góngora, and Quevedo. (characteristics of sonnets, formal analysis of sonnet)

Week 10: Poetry of the Romantic era. “En una tempestad,” “Canción del pirata,” “Rimas IV, XI, LIII” (listening, dramatizations with art or music in the background)

Week 11: Latin American sociopolitical scene, modernism and existentialism. “Versos sencillos,” “Dos patrias,” “A Roosevelt,” “Canción de otoño en primavera,” “Lo fatal,” (listening, poem to analyze)

Week 12: “San Manuel Bueno, mártir

Week 13: San Manuel Bueno, mártir, (dramatizations, essay)

Week 14: Feminist poetry. “En perseguirme, mundo, ¿qué interesas?,” “Hombres necios que acusáis,” “Tú me quieres blanca,” “Peso ancestral,” “A Julia de Burgos,” “Autorretrato,” (essay)

Week 15: Experiences of twentieth-century humankind. “He andado muchos caminos,” “Walking around,” “La primavera besaba,” “Me gusta cuando callas,” “Oda a la alcachofa,” (listening)

Week 16: Experience of twentieth-century humankind continued. “Caminante son tus huellas,” “Balada de los dos abuelos,” “Sensemayá,” (choral reading, dramatization, essay or analysis of a poem)

Week 17: Adjustments to the list above to accommodate your school calendar.

Week 18: Review and final exams

Second Semester

Week 1: El pícaro. “Lazarillo de Tormes,” (movie)

Week 2: El sonador. "Don Quijote," (movie, listenig)

Week 3: "Don Quijote" (project)

Week 4: Culture shock. "Vuelva usted mañana," "Naufragios,"

Week 5: Society-class differences. "El delantal blanco," "La casa de Bernarda Alba," (introduction to drama, dramatizations)

Week 6: Society-gender differences. "La casa de Bernarda Alba,"

Week 7: "La casa de Bernarda Alba," (continued)

Week 8: More gender and class differences. "El burlador de Sevilla y el convidado de piedra,"

Week 9: "El burlador de Sevilla,"

Week 10: "El burlador de Sevilla,"

Week 11: "El burlador de Sevilla,"

Week 12: "El burlador de Sevilla,"

Week 13: Review

Assessment Strategies

A minimum of six full period exams per semester. A series of quizzes may be used in lieu of a full period exam. (e.g. 4 quizzes = 1 full period exam) The first semester comprehension final exam includes evaluation of reading comprehension, poetry interpretation, and analytical essays on the work and themes studied to that date. The essays are evaluated according to the AP Spanish Literatura scoring guidelines. The second semester final exam is administered the first week of May, covering reading of poetry and consisting of questions in multiple-choice format, and an analytical essay commenting on critic's opinion of one of the works read in class.

Other Assessment Strategies

1. long-term project (e.g. research paper)
2. oral presentations
3. independent study project
4. producing authentic realia in the target language (e.g. class newspaper, magazine, board games based on thematic vocabulary unit, crossword puzzle, etc.)
5. personal journals-logs
6. cooperative learning activities
7. multi-media projects

The following are some other class activities

1. Re-writing all or part of a literary work studied in class.
2. Writing a short story, essay, play, in the style of the authors and/or literary movement studied in class.
3. Stylistic analysis of literary work.
4. Stylistic comparison of the works of authors studied in class.
5. The reading and critique of a work not read in class.
6. A representation on video of a short story read in class.
7. An oral interpretation of one of the poems read in class.

Mapa de la obra

Nombre _____ Fecha _____

Obra en estudio: _____

Tipo de obra: _____

Autor: _____

Época literaria _____

1. Personajes principales: Descríbalos dando características físicas y psicológicas. Diga qué representa cada personaje.
2. Personajes secundarios: Descríbalos dando características físicas y psicológicas. Diga qué representa cada personaje.
3. Ambiente: Describa el ambiente donde se desarrolla la obra en estudio.
4. Asunto: Haga un breve resumen diciendo de lo que trata la obra en estudio.
5. Conflicto: Explique detalladamente el problema (conflicto) que se destaca en la obra)
6. Tema principal: Explique detalladamente el tema principal de la obra en estudio.
7. Temas secundarios: Mencione otros temas que se notan en la obra.
8. Desenlace: Explique cómo se desenlaza (soluciona) (resuelve) el problema (conflicto) de la obra.
9. Crítica: Explique la crítica (críticas) que hace el autor y otros críticos sobre la obra en estudio.
10. Técnicas literarias: Mencione los recursos literarios más importantes que utiliza el autor para crear la obra.
11. Reacción del lector: Explique brevemente su opinión sobre la obra. ¿Le gustó? ¿Por qué?

Student's evaluation form

Student's Name: _____

Teacher's Name: _____

Course: _____

Date: _____

1. What did you like about this course?

2. What did you like least about this course?

3. What single thing would you change about this course? Why?

4. Are the text(s) and resource material(s) relevant to a) the targeted population?

5. Which text(s) and/or supplementary material(s) do you recommend instead of or in addition to those listed in the course of study?

6. Which instructional strategies and means of assessment are particularly effective in teaching this course?

