

Course Overview

This course, conducted entirely in Spanish and culminating in the AP Spanish Literature and Culture Exam, introduces students to the formal study of a representative body of texts from the Spanish-speaking world. All works on the official AP Spanish Literature reading list will be read, discussed, and analyzed in the target language. The literary texts, while allowing students to examine language structures and vocabulary, also serve as vehicles through which Spanish and Hispanic culture, history, products and perspectives are taught. Students will further develop their proficiencies across the three modes of communication (interpersonal, interpretive, and presentational). Some texts are assigned to be read prior to the beginning of the course. With each text, students will answer comprehension and analysis questions. Students are required to maintain a journal, in which they note each work, author, time period, literary and rhetorical devices, themes, quotes and essential questions. Students need to master the literary terms and rhetorical devices, and also make connections between the devices and the themes represented. Readings will be compared and contrasted by theme, historical context, and artistic representations in order for students to develop a strong grasp of content and a cohesive view of the overarching themes.

Course Content

Required Reading List: Study of the AP Spanish Literature and Culture curriculum requires that only unabridged, full text, Spanish language versions of the following required readings be used.

Isabel Allende, "Dos palabras"

Anónimo, "Romance de la pérdida de Alhama"

Anónimo, *Lazarillo de Tormes* (Prólogo; Tratados 1, 2, 3, 7)

Gustavo Adolfo Bécquer, Rima LIII ("Volverán las oscuras golondrinas")

Jorge Luis Borges, "Borges y yo"

Jorge Luis Borges, "El Sur"

Julia de Burgos, "A Julia de Burgos"

Miguel de Cervantes, *Don Quijote* (Primera parte, capítulos 1–5, 8 y 9; Segunda parte, capítulo 74)

Julio Cortázar, "La noche boca arriba"

Hernán Cortés, "Segunda carta de relación" (selecciones)

Sor Juana Inés de la Cruz, "Hombres necios que acusáis"

Rubén Darío, "A Roosevelt"

Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava")

Osvaldo Dragún, *El hombre que se convirtió en perro*

Carlos Fuentes, "Chac Mool"

Federico García Lorca, *La casa de Bernarda Alba*

Federico García Lorca, "Prendimiento de Antoñito el Camborio en el camino de Sevilla"

Gabriel García Márquez, "El ahogado más hermoso del mundo"

Gabriel García Márquez, "La siesta del martes"

Garcilaso de la Vega, Soneto XXIII ("En tanto que de rosa y azucena")

Luis de Góngora, Soneto CLXVI ("Mientras por competir con tu cabello")

Nicolás Guillén, "Balada de los dos abuelos"

José María Heredia, "En una tempestad"

Miguel León-Portilla, *Visión de los vencidos* (dos secciones: "Los presagios, según los informantes de Sahagún" y "Se ha perdido el pueblo mexicana")

Antonio Machado, "He andado muchos caminos"

José Martí, "Nuestra América"

Rosa Montero, "Como la vida misma"

Nancy Morejón, "Mujer negra"

Pablo Neruda, "Walking around"

Emilia Pardo Bazán, "Las medias rojas"

Francisco de Quevedo, Salmo XVII ("Miré los muros de la patria mía")

Horacio Quiroga, "El hijo"

Tomás Rivera, ... y no se lo tragó la tierra (dos capítulos: " ... y no se lo tragó la tierra" y "La noche buena")

Juan Rulfo, "No oyes ladrar los perros"

Alfonsina Storni, "Peso ancestral"

Tirso de Molina, *El burlador de Sevilla y convidado de piedra*

Sabine Ulibarrí, "Mi caballo mago"

Miguel de Unamuno, *San Manuel Bueno, mártir*

Organization

Vamos a leer y estudiar unas treinta obras de los autores más destacados del idioma español. Veremos una variedad de textos, desde la Edad Media hasta el presente, desde España hasta Hispanoamérica. A través de estas obras, tendrás un mejor entendimiento no solamente de las obras literarias, sino de la cultura y la historia de cada país. Las obras están agrupadas según el tema. Los temas que les esperan son los siguientes:

#1 Las relaciones interpersonales - How are individuals transformed through their relationships with others?

#2 La construcción del género - How have historical and socio-cultural factors influenced gender roles?

#3 Las sociedades en contacto - How does literature represent the relationship between socio-cultural groups (e.g. social classes, ethnic groups, social groups, groups possessing distinct political rights) in different periods and cultures?

#4 El tiempo y el espacio - How are cultural concepts of time and space represented in literature?

#5 La dualidad del ser - How do cultural and historical contexts affect how an individual expresses his or her identity?

#6 La creación literaria - How is the meaning of a literary text shaped by other texts?

Toda la primera unidad es, a propósito, literatura moderna, para que adentren en la lista de obras requisitas de una forma menos intimidante.

Las obras que tienen una estrella ya han sido leídas durante el verano. Los trabajos (preguntas de comprensión, etc) me los entregan el segundo día de la clase, y empezamos a repasar las obras una por una la segunda semana del curso.

Los alumnos tienen que mantener un archivo de las obras; que les sirve como un esbozo. Para cada obra, tienen que escribir lo siguiente:

-el esquema prosaico tiene que incluir: título, autor, género, argumento, personajes, ambiente, tema central, temas secundarios, técnicas narrativas, cita y pregunta esencial.

-el esquema poético tiene que incluir: título, autor, género, ambiente, temas, tono, estructura, análisis de la forma, conclusión, cita y pregunta esencial.

Unidad 1: Las relaciones interpersonales- How are individuals transformed through their relationships with others?

Essential Questions:

How does the family dynamic work, and what puts this structure in place? In what ways does the protagonist transform due to relationships with society and others? How does one's personal life effect professional life and vice versa? In what ways do individuals contribute to or harm the well-being of family or the community?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
<p>Interpretive Reading and Listening</p> <p>Interpersonal Speaking</p> <p>Cultures/Comparisons</p>	<p>Gabriel García Márquez, “La siesta del martes”</p>	<p>Students read “La siesta del martes,” and watch “La muerte de Carlos Centeno.” As a class, we discuss the similarities and differences between the two. Students research the historical and political background of Colombia in the 20 and 21st centuries, and discuss how it influences this short story.</p>
<p>Interpretive Listening</p> <p>Interpretive Reading</p> <p>Interpersonal Speaking</p> <p>Language usage in Support of Literary Analysis</p>	<p>Federico García Lorca, <i>La casa de Bernarda Alba</i>*</p>	<p>Pre-reading: Students listen and take notes on García Lorca, la Vanguardia, literary terms (hubris, internal vs. external structure, el regionalismo, prefiguración, cromatismo, etc) and Civil War-era Spain. Students read, “Explico algunas cosas” by Neruda, and discuss how it relates to the war and to García Lorca (apóstrofe).</p> <p>Comprehension and analysis questions about</p>

		<p>play.</p> <p>Student watch clips from the movie <i>La casa de Bernarda Alba</i> and compare it to the play. Students discuss how different generations from <i>La casa de Bernarda Alba</i> view the relationship between men and women. They then write a response in their journals comparing what they discussed to their own perceptions of gender roles and relationships.</p>
<p>Presentational Writing</p> <p>Language Usage in Support of Literary Analysis</p>		<p>Summative Assessment: Students write an essay describing the differences in family relationships between <i>La casa...</i> and “La siesta del martes.”</p>
<p>Interpretive Reading</p> <p>Language Usage in Support of Literary Analysis</p> <p>Cultures/Connections/Comparisons</p>	<p>Juan Rulfo, “No oyes ladrar los perros”*</p> <p>Horacio Quiroga, “El hijo”</p>	<p>Pre-reading: La Revolución mexicana. Students read these works and focus specifically on the question of parent-child relationships. They answer comprehension and interpretive questions before writing a brief essay (Summative Assessment) focusing on the “moral” of these two short stories.</p>
<p>Interpretive Reading</p> <p>Connections</p>	<p>Tomás Rivera, “La nochebuena”*</p> <p>---“...y no se lo tragó la tierra.”*</p>	<p>Pre-reading: Class discussion of immigrant population and experience in our area. What struggles and opportunities may await them? After reading Rivera’s stories, students answer the EQ “In what</p>

		ways does the protagonist transform due to relationships with society and others?"
Interpretive Reading Interpretive Listening Culture/Connections	Osvaldo Dragún, <i>El hombre que se convirtió en perro</i>	Students take notes on teacher lecture about teatro del absurdo y el vanguardismo . Read the play out loud as a class; answer comprehension questions. Students view versions of the play on YouTube.
Interpretive Reading Interpretive Listening Cultures/Connections/Comparisons	Rosa Montero, "Como la vida misma"*	Students compare the short story (previously read) with the cortometraje "Pasajera"—paying attention to the theme and style of both. In class, students discuss the stream-of-consciousness writing of Montero and the lack of dialogue in the film. Students discuss the deshumanización of modern man.
Interpretive Reading Interpretive Listening Language Usage in Support of Literary Analysis	Pablo Neruda, "Walking Around"	Students read and watch a teacher-prepared Prezi about the life and literary etapas of Neruda. Students then listen to (palabravirtual.com) and read the poem. After answering comprehension questions, I lead them through an analysis of the poem (this is the first poem they do in class.) We pay particular attention to tone (angustiado) theme (la deshumanización del hombre y lo frívolo de la sociedad; su disgusto),

		polisíndeton, aliteración, personificación, metáforas, surrealismo, existencialismo.
Language Usage in Support of Literary Analysis Culture/Comparisons/Connections		Summative Assessment Students write an essay comparing the Dalí painting “Swans Reflecting Elephants” with “Walking Around.”
Interpretive Reading Interpretive Listening Interpersonal Speaking	Antonio Machado, “He andado muchos caminos”	Students listen to (palabavirtual.com) and read the poem; then answer comprehension questions. We discuss theme and historical background (Generación del ’98 y el modernismo) in class (teacher lecture/ students take notes.) Students then read the excerpt from <i>Proverbios y cantares</i> , “Caminante, no hay camino...” and compare the two in an in class discussion, sharing their thoughts and beliefs on destiny and one’s path in life.
Interpretive Reading Presentational Speaking	Carlos Fuentes, “Chac mool”*	After going over comprehension questions from the summer reading “Chac Mool,” students reenact “Chac Mool” in their own words. Students edit and present film to Spanish III class. (Formative Assessment)
		Unit Exam (Summative Assessment)

Unidad 2: La construcción del género- How have historical and socio-cultural factors influenced gender roles?

Essential Questions:

How does literature reveal changes in perception of masculinity and femininity? How has the representation of women (feminine voices and characters) changed throughout the history of literature? In what way have sociocultural factors served as instruments of change (or not) in the representation of genders?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Presentational Speaking Cultures/Comparisons	Don Juan Manuel, <i>Conde Lucanor</i> , Exemplo XXXV "De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava"	Charla en clase: El Conde Lucanor y la literatura didáctica- el uso de lo cómico y lo burlesco para enseñar una moraleja. Students reenact short story but with a modern take. How would the wife react to his antics? (Formative Assessment)
Interpretive Listening Interpersonal Speaking Interpretive Reading Language Usage in Support of Literary Analysis	Tirso de Molina, <i>El burlador de Sevilla y el convidado de piedra</i>	Teacher powerpoint: Teatro del Siglo de Oro. Students will discuss the characteristics (breaking of the 3 unidades, lo cómico y lo trágico, los temas, los recursos teatrales, etc) Students read each act, and watch and compare <i>El burlador de Sevilla (TVE)</i> in a class discussion.
Presentational Writing Interpretive Reading Interpretive Listening Language Usage in Support of Literary Analysis	Sor Juana Inés de la Cruz "Hombres necios que acusáis"	Students view parts of the movie <i>Yo, la peor de todas</i> , prior to reading poem. After reading and analysis, students will create a dialogue between Sor Juana and Don Juan. (Formative Assessment) Students learn literary terms related to poetry.
Interpretive Reading	Alfonsina Storni, "Peso	

<p>Language Usage in Support of Literary Analysis</p> <p>Cultures/Comparisons</p>	<p>ancestral”</p>	<p>Students research biographical information on the author, and read “Tú me quieres blanca.” In class discussion: how historical time frame and Storni’s personal situation influenced her writings. Students analyze theme <i>La construcción del género</i> using Storni and Sor Juana’s poems, recording their thoughts in journal.</p> <p>Students use literary terms related to poetry and apply them in a comparative analysis of Storni and Sor Juana’s poems.</p> <p>(Summative Assessment)</p>
<p>Interpretive Listening</p> <p>Interpretive Writing</p> <p>Cultures</p>	<p>Pardo Bazán, “Las medias rojas”</p>	<p>After reading the story, students listen to the song “Malo,” by Bebe. Students write a brief essay analyzing the representation and effects of machismo and the patriarchal system.(Formative Assessment)</p>
<p>Interpretive Listening</p> <p>Interpretive Reading</p> <p>Cultures/ connections</p>	<p>Isabel Allende, “Dos palabras”</p>	<p>Prereading: TED talk- Allende- feminismo. Students answer the question: what does the term “feminismo” mean to you? What would it mean to the various authors we’ve studied in this unit? Students view entrevista con Allende-youtube. Comprehension and analysis questions. Focus on meta-literatura and what students think those “two words” could be.</p>
		<p>Unit Exam</p>

		(Summative Assessment)
--	--	-------------------------------

Unidad 3: Las sociedades en contacto- How does literature represent the relationship between socio-cultural groups (e.g. social classes, ethnic groups, social groups, groups possessing distinct political rights) in different periods and cultures?

Essential Questions:

How do the studied works reveal the perspectives and customs of a culture? In what ways do literary, historical, sociocultural and geopolitical context effect the creation of literary works from a specific time period? What questions and dilemmas present in the literary works from different time periods and places are relevant in today’s world? In what ways do the perspectives of a culture effect the representation of historical events? How do members of a cultural minority resist or assimilate the perspectives and customs of the cultural majority? How are relationships between sociocultural groups represented?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading and Listening Interpersonal Speaking Cultures/Comparisons Presentational speaking	“Romance de la pérdida de Alhama,” Anónimo	Students watch the documentary “Out of Córdoba,” which explains intercultural and interfaith relationships in medieval Spain (convivencia) and in today’s world. Exit ticket as Formative Assessment (3 new things they’ve learned, 2 surprises, 1 question). After reading the poem, students discuss why and how this “romance” comes of the time period. Students also compare this romance to “Abenámar,” a romance they read and re-enacted in their level III Spanish class. Students then create a brief iMovie (digital storytelling) illustrating and narrating the poem, present to current Spanish III class, who will be

		studying the “Abenámar” romance. (Summative Assessment)
Interpretive Reading Interpersonal Speaking Cultures/Connections	<i>Lazarillo de Tormes</i> , Anónimo	<p>Students complete pre-reading about poverty in the US (“Fuerte aumento de la pobreza en los Estados Unidos” Marco Antonio Moreno, 17 septiembre 2010, NPR). Class discussion.</p> <p>Students then read about La novela picaresca and its characteristics, by Francisco Gago-Jover for the College of the Holy Cross, Department of Modern Languages and Literatures course SPAN 133: "Survey of Spanish Literature, I." Teacher instruction on time period/ Martin Luther/ la Contrarreforma/Inquisition. In an essay, students analyze Lazarillo in relation to his three masters and what they represent of Siglo de Oro society in Spain. (Summative Assessment)</p> <p>Students complete cierto/falso comprehension questions throughout the reading of the various tratados. (Formative Assessment)</p>
Presentational Writing Language Usage in Support of Literary Analysis	<i>Lazarillo de Tormes</i>	Summative Assessment: Students write an essay comparing the painting “Joven Mendingo” de Murillo with the picaresque novel <i>Lazarillo de Tormes</i> .
Interpretive Listening	<i>Lazarillo de Tormes</i>	Student watch clips from

<p>Interpersonal Speaking</p> <p>Cultures/Connections/Comparisons</p>		<p>the movie <i>Lazarillo de Tormes</i> (Fernández Ardavín, 1959) and compare it to the novel. We also discuss in class how modern day United States compares to Siglo de Oro Spain (poverty, power, etc).</p>
<p>Interpretive Reading</p> <p>Interpretive Listening</p> <p>Interpersonal Speaking</p> <p>Cultures/Comparisons</p>	<p>Miguel León-Portilla, “Se ha perdido el pueblo mexicatl,” <i>Visión de los vencidos</i></p>	<p>Prereading: students examine a few Aztec códices (UCIrvine.edu). Students think-pair-share what the narrative behind the artwork is. What story is being told? Students watch clips of the documentary <i>Visión de los vencidos</i>. Students then read the poem and take notes, which we discuss as a class.</p> <p>Formative assessment: students draw, in the style of an Aztec codex, an important current event, exchange, and interpret orally.</p>
<p>Interpretive Listening</p> <p>Interpretive Writing</p>	<p>Hernán Cortés, “Segunda carta de relación”</p>	<p>Prereading: students take a virtual tour of the Palacio Nacional de México, and study Rivera’s murals, “Epopéya del pueblo mexicano,” y “El desembarco de los españoles en Vera Cruz.” As a class, we discuss the elements of societies in contact represented by the murals. Students then listen to podcast- <i>Hernán Cortés y la conquista de México</i> Students create a timeline as they listen. Teacher lecture: the chronicle and</p>

		how it was used. Students then read the work and complete a reader-response journal.
Interpretive Listening Interpersonal Speaking Cultures	Miguel León-Portilla, <i>Visión de los vencidos</i> : Sahagún, “Los presagios”	Students watch and listen to Lila Downs’ “La llorona” and look at the mural by Juana Alicia to understand <i>el sexto presagio</i> . After Reading Sahagún’s work, students do an internet search of los dibujos aztecas that accompanied his book. Students match up the drawing with the mal presagio. Students then compare this work with that of Cortés: how are they different? Students consider how two opposing groups might interpret the same modern-day event in distinct ways. (Discussion, formative assessment)
Presentational Writing	“Se ha perdido el pueblo mexicatl,” “Los presagios,” <i>Visión de los vencidos</i> “Segunda carta de relación”	Summative Assessment: Students choose from a choice board of analysis, synthesis, application, and evaluation activities.
Presentational Writing Language Usage in Support of Literary Analysis	“Se ha perdido el pueblo mexicatl,” “Los presagios,” <i>Visión de los vencidos</i> “Segunda carta de relación”	Summative Assessment: Ensayo de comparación textual comparando el tema del imperialismo y el punto de vista entre <i>Carta de relación</i> y <i>Malinche</i> de Laura Esquivel p. 59-64.
Interpretive Listening	Rubén Darío, “A Roosevelt”	Prereading activity: Students listen to and

<p>Interpretive Reading</p> <p>Cultures/Connections</p> <p>Comparisons</p> <p>Literary Analysis</p> <p>Interpersonal Speaking</p>		<p>watch video for “Latinoamérica” (Calle 13 ft. Rubén Blades y María Rita). We discuss the images and references used in both the lyrics and the video and how the songwriter wishes to present the universality of Latin American identity <i>and</i> voice an anti-imperialistic opinion.</p> <p>Students then read the poem and do brief research on the various historical and mythical elements. As a class, we then do a guided reading of the poem to assure that all elements and literary techniques are understood and identified.</p> <p>Students examine, interpret and discuss the Dalí painting, “Niño geopolítico observando el nacimiento del hombre nuevo”</p> <p>(Formative Assessment)</p>
<p>Interpretive Listening</p> <p>Interpretive Reading</p> <p>Cultures/Comparisons</p> <p>Connections</p> <p>Language Usage in Support of Literary Analysis</p>	<p>José Martí, “Nuestra América”</p>	<p>Prereading activity: political cartoons representing the Spanish American war from the point of view of Chile, Spain and the US. Students think-pair-share their interpretation of the historical event.</p> <p>Prereading: students listen to and watch a video from arhistoria.com entitled “La guerra de Cuba.”</p> <p>Students read “Nuestra América” and take notes on</p>

		<p>how the essay is like a newspaper editorial (introduction of the problem, text that expresses the author’s opinión, a solution to the problem, and a conclusion that reiterates the importance of the issue. How does the author try to influence the reader’s opinión?</p> <p>Formative Assessment: Los estudiantes leerán el poema, “Aleluyas,” por José de Diego, y explicar cómo el tema del imperialismo se emplea en este poema, tanto en la canción “Latinoamérica”, el poema “A Roosevelt,” y en el ensayo “Nuestra América.” explicando cómo expresa la voz narrativa o poética su forma de sentir; además de analizar la relación entre los distintos productos, prácticas y perspectivas representados en las obras leídas.</p>
<p>Interpersonal Speaking</p> <p>Interpretive Reading</p> <p>Language Usage in Support of Literary Analysis</p> <p>Cultures/ Connections</p> <p>Presentational Writing</p>	<p>Nicolás Guillén, “Balada de los dos abuelos”</p>	<p>Prereading: Students look at Casta paintings of the 17th and 18th centuries. In class, we discuss and compare the history of race and mixed races in the US and in Latin America. We looks back to Spain’s Convivencia period and how it could be a factor in the relative acceptance of racial mixing in Latin America. Students read</p>

		<p>poem; in class we point out literary techniques (anáfora, metáfora, polisíndeton, asíndeton, aliteración paralelismo, antítesis).</p> <p>Formative Assessment: short essay on the painting by Gólgota, “Dos abuelos.” Do you feel it accurately represents the poem?</p> <p>Formative Assessment: poetry frame. Students create their own poem, based on their own heritage and using the literary techniques seen in the original work.</p>
Interpretive Reading	Nancy Morejón, “Mujer negra”	Students read and analyze literary techniques of poem and using Venn diagram, compare to Guillén’s “Balada...” (Formative Assessment)
Interpretive Reading Interpersonal Speaking Language Usage in Support of Literary Analysis	Federico García Lorca, “Prendimiento de Antoñito el Camborio en el camino a Sevilla”	<p>Activating prior knowledge- what do students recall about the “romance” from the Middle Ages? What do they recall about García Lorca and la cultura gitana from unidad 1?</p> <p>Students will learn about gypsy history in Spain, and listen to different flamenco styles (soleá, zambra, bulería, tientos). Students will try a few basic pasos and floreo.</p> <p>How does this poem communicate the tragedy of the gypsy culture?</p> <p>Students read and summarize poem in class.</p>

		How is it similar and different from the medieval romance we studied in this unit? Students when an essay comparing structure and content of the medieval romance and that of García Lorca. (Formative Assessment) How are the theme and tone of this poem different from “Balada de los dos abuelos”? (Formative Assessment)
		Summative Assessment: Unit test

Unidad 4: El tiempo y el espacio- How are cultural concepts of time and space represented in literature?

Essential questions:

¿Cómo presentan las literaturas de distintas culturas los conceptos de tiempo y espacio?
¿De qué manera los autores se valen del tiempo y el espacio para construir una variedad de estados de ánimos o sentimientos (p.e. la desorientación, la nostalgia, el remordimiento)?

¿Cómo se relacionan la representación del espacio y el manejo del tiempo en una obra literaria?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading Interpersonal Speaking Language	Garcilaso de la Vega, “En tanto que de rosa y azucena”	Pre-reading: Review of Siglo de Oro (teacher blackboard site and teacher-generated prezi: http://prezi.com/aw2kpsoplkb/el-siglo-de-oro/); review of the theme of carpe diem. Students read text, analyze literary techniques, and respond to comprehension questions. Students then compare the text with the painting, “The Birth of Venus” (formative assessment) .

Usage in Support of Literary Analysis		
Interpretive Reading Language Usage in Support of Literary Analysis	Luis de Góngora y Argote, “Mientras por competir con tu cabello”	Pre-reading: Students will review literary techniques that will be seen in the poem. After reading and analyzing poem, students will listen to the song “El tiempo va,” by Robi Draco Rosa ft. Rubén Blades, and compare <i>el carpe diem and el tempus fugit</i> and the representation of time and space in this song with the Góngora y Argote poem and the Garcilaso de la Vega poem. (Formative assessment) .
Interpretive Reading Presentation al Writing Language Usage in Support of Literary Analysis	Francisco de Quevedo, “Miré los muros de la patria mía”	To introduce the theme of <i>memento mori</i> , students will describe and discuss the painting “Finis gloriae mundi” http://www.wga.hu/frames-e.html?/html/v/valdes/index.html by Juan de Valdés Leal. After reading the poem, students will write an essay analyzing the similarities and differences of style and theme in Darío’s “Lo fatal” with the three previous poems (summative assessment) .
Interpretive Reading Interpretive Listening Cultures/ Connections	Gustavo Adolfo Bécquer, “Volverán las oscuras golondrinas”	Pre-reading: Students answer the question, ¿En qué actividades cotidianas utilizas la imaginación o expresas tus sentimientos? and read a short summary of Romanticismo and Bécquer at: http://espana.aula365.com/romanticismo-becquer/ Students also take a virtual tour of the Museo del Romanticismo en Madrid- http://www.youtube.com/watch?v=55p4Pi_pvjo&feature=related and http://museoromanticismo.mcu.es , and complete the Fichas didácticas offered on the website by the Ministerio de Educación, Cultura y Deporte: http://museoromanticismo.mcu.es/educacion/recursosProfesorado.html . Students then read the poem and answer comprehension and interpretation questions.
Interpretive Reading	José María Heredia, “En	Students read poem and answer comprehension and interpretation questions. (Formative assessment)

	una tempestad”	
Interpretive Reading	Julio Cortázar, “La noche boca arriba”	Pre-reading: students watch Cortázar interview (http://www.youtube.com/watch?v=DmHg5BaDtGo) and afterwards discuss what they learned of the writing process and life of the author. Students will also research Aztec customs, religions, and constructions prior to reading the short story.
Interpretive Listening		
Interpersonal speaking		After reading, students complete graphic organizer contrasting the parallel actions of the two worlds. Class discussion about time and space; preceptions and reality.
Cultures/ Connections		Brief teacher lecture, “El Boom Latinoamericano.” Students research information on the techniques, innovations, themes, etc from the Boom; reflect on and apply to other works from this period that they have already read (in this course or in previous courses).
		Summative assessment: Unit test

Unidad 5: La dualidad de ser- How do cultural and historical contexts affect how an individual expresses his or her identity?

Essential Questions:

- ¿Qué preguntas plantea la literatura acerca de la realidad y la fantasía?
- ¿Cómo influye el contexto sociocultural o histórico en la expresión de la identidad?
- ¿Cuál es el significado de la vida (para un personaje, para un autor) y cómo se relaciona esto con las creencias o ideas en cuanto a la muerte?
- ¿Cuáles son las preguntas existencialistas universales que trascienden las épocas y que siguen siendo relevantes al entendimiento de la experiencia humana hoy en día?
- ¿Qué ideas plantea la literatura acerca de la dualidad conflictiva entre los ideales superiores y los valores pragmáticos en el ser humano que debe elegir entre sus necesidades espirituales y materiales?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Interpretive Reading	Julia de Burgos, “A Julia de Burgos”	Pre-reading: Students view and describe what they believe to be the meaning of Kahlo’s, “Las dos Fridas.” Students read and analyze poem. Formative Assessment: Short essay: ¿Cómo influye el contexto sociocultural o histórico en la expresión de la identidad?

Interpretive Reading Interpretive Listening	Miguel de Unamuno, <i>San Manuel Bueno, mártir</i>	Students watch the documentary about Unamuno <i>Las razones de la Fe</i> , (http://www.youtube.com/watch?v=62FLDiZDfVo) to understand how his biography influenced his writings, and how both are tied to the history of Spain at the end of the 19th century. Students research la Generación del '98. Summative Assessment Essay: ¿En qué sentido es este fragmento representativo de la dualidad de ser de don Manuel en la obra <i>San Manuel Bueno, mártir</i> ? "...mi religión es buscar la verdad en la vida y la vida en la verdad...mi religión es luchar incesante e incansablemente con el misterio; mi religión es luchar con Dios desde el romper el alba hasta el caer de la noche" (Unamuno, "Mi religión y otros ensayos," 1910).
Interpretive Reading Interpretive Listening Cultures Connections	Jorge Luis Borges, "El Sur"	Pre-reading: teacher presentation on "el Gaucho" y una breve historia de la época en Argentina. Students will read the last 2 pages of chapter 2 of <i>Don Segundo Sombra</i> , (in which a gaucho's cool-headed reaction in a knife fight is the subject.) Students then read the short story, and watch "El sur," a short film based on the story (vimeo.com). Students answer the question, "Why does Juan Dahlmann dream of being a gaucho? How can you connect this to North American folklore/nostalgia/heros of the same time period (cowboys and the romanticized idea of the Wild West)?"
Interpretive Reading Connections Interpersonal Speaking	Gabriel García Márquez, "El ahogado más hermoso del mundo"	Pre-reading: Students discuss el realismo mágico and what they already know/remember and summarize other stories they have read which include el realismo mágico como recurso literario (previously taught in Spanish level 3; concurrently taught in AP English Literature). After reading story and answering comprehension questions, students read the literary criticism found at http://hispanismo.cervantes.es/documentos/santiago.pdf , and answer practice AP test questions from the Reflexiones testing program (p. 144)
Interpretive Reading Interpersonal Speaking	Sabine Ulibarri, "Mi caballo mago"	Students read and answer comprehension and interpretation questions. In class discussion about expectations and the construction of one's own reality.
		Summative Assessment: Unit Exam

Unidad 6: La creación literaria- How is the meaning of a literary text shaped by other texts?

Essential Questions:

- ¿Cómo es la literatura un retrato sociopolítico, económico e histórico de una sociedad y de las diversas influencias presentes en ella?
- ¿Qué papel desempeña el público lector en interpretar y descifrar el mensaje de una obra?
- ¿Cómo es el proceso creativo?
- ¿Cómo revela la literatura las múltiples percepciones de la realidad? ¿Qué es el perspectivismo?

Learning Objectives	Readings from the Required List	Instructional Activities and Assessments
Language Usage in Support of Literary Analysis		Students read and listen to “Oda al tomate” from Neruda, and compare how different it is in tone and subject to “Walking Around.” Students highlight personification, metaphors, alliteration, polisíndeton. We discuss Neruda’s life (photos from his homes that I visited), and how these Odas reflect what period he was in (¿Qué factores motivan a los escritores a crear sus obras literarias?) Students then choose a vegetable from several I have a brown paper bag and write an ode to said vegetable, using previously discussed literary techniques (Formative Assessment)
Interpretive Reading	Jorge Luis Borges, “Borges y yo”	Students listen to and read “Borges y yo,” read by the author, on Palabravirtual.com. Students answer the EQs from the unit, as well as: ¿Cómo percibe Borges su papel de escritor y portavoz

		en las cuestiones universales humanas? (Formative Assessment)
	Miguel de Cervantes, <i>Don Quijote de la Mancha</i> (selecciones)	Students watch scenes from La Ballet Nacional de Cuba's production of "Don Quixote." After reading and analyzing the required chapters, students view the Don Quixote video from Discovery's Great Books (available on DiscoveryEd). Students write an essay discussing the historical and socio-political contexts in which it was written.