**AP Spanish Literature and Culture Syllabus**

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| **Curricular Requirements**  | **Page(s)**  |
| **CR1** The course is structured to allow students to complete the entire required reading list published in the AP© Spanish Literature and Culture Curriculum Framework.  | all  |
| **CR2** the teacher uses Spanish almost exclusively in class and encourages students to do likewise.  | 4  |
| **CR3a** The course explicitly addresses the theme: *Sociedades en contacto.*  | 5, 6, 7,9  |
| **CR3b** The course explicitly addresses the theme: *La construcción del género.*  | 5,6, 7, 8,9,10,11  |
| **CR3c** The course explicitly addresses the theme: *El tiempo y el espacio.*  | 7,9,10,18  |
| **CR3d** The course explicitly addresses the theme: *Las relaciones interpersonales.*  | 5,6,10,11, 13,15,18  |
| **CR3e** The course explicitly addresses the theme: *La dualidad del ser.*  | 11,14,18  |
| **CR3f** The course explicitly addresses the theme: *La creación literaria.*  | 12,14, 16  |
| **CR4** The course provides opportunities for students to discuss literary texts in a variety of interactive formats. (i.e. entire class, small groups, group presentations, individual presentations, online discussion forums, graphic organizers, summaries (shared with the class), short answer questions, essays  | 9, 12, 14, etc.  |
| **CR5** The course provides opportunities for students to analyze the relevance of literary texts to historical, socio-cultural, and geopolitical contexts.  | 5,6,8,10, 18,19  |
| **CR6** The course provides opportunities for students to learn and apply literary terminology to the analysis of a variety of texts representing different genres and time periods.  | all units, all pages  |
| **CR7a** The course provides opportunities for students to relate artistic representations to the course content.  | 5, 6, 8,10, 11, 17  |
| **CR7b** The course provides opportunities for students to relate audiovisual materials in Spanish to the course content.  | 5,6,7,8,10 15,16,17, 18, 19  |
| **CR8a** The course provides opportunities for students to write short responses in Spanish.  | 6, 7,10,13 15, 17  |
| **CR8b** The course provides opportunities for students to write analytical essays in Spanish.  | 7, 9,12,17  |
| **CR9** The course provides opportunities for students to analyze cultural products, practices, or perspectives referenced in literary texts.  | 5,6, 7,10, 11,13,14, 15, 18  |
| **CR10** The course provides opportunities for students to compare literary texts produced in different historical contexts.  | 5, 6, 8, 11, 15  |
| **CR11** The course includes activities within and beyond the classroom setting for students to reinforce their understanding of literary texts.  | 4,10,13,14 15,  |

# Description

The AP Spanish Literature and Culture course is designed to introduce students to the formal study of a representative body of literature, written in Spanish, from Spain, Latin America, and the United States.

The course provides students with ongoing and varied opportunities to develop proficiency in Spanish across a full range of skills, with emphasis on critical reading and analytical writing. It also encourages students to reflect on the many voices and cultures included in a rich body of literature written in Spanish.

# Course Objectives

* Provide students with ongoing and varied opportunities to develop proficiency in Spanish across a full range of skills, with emphasis on critical reading and analytical writing.

* Encourage students to reflect on the many voices and cultures included in a rich and diverse body of literature written in Spanish.

* As there are fewer selections to read, encourage students to study the required works in more depth.

* Integrate the three modes of communication (interpersonal, interpretive, and presentational).

* Integrate Communications, Cultures, Connections, Comparisons, and Communities goal areas of the Standards for Foreign Language Learning in the 21st Century.

* Emphasize contextual analysis, relating the readings to literary, historical, socio-cultural, and geopolitical contexts.

* Incorporate media as an aid in teaching Spanish literature, including artistic representations, audio, and audiovisual resources.

* Incorporate graphic organizers, and concept maps to enable students to process new information, and organize ideas.

* Develop proficiency in interpretive listening by providing students with opportunities to hear audio texts related to course content.

* Make contextual connections across genres and time periods.

* Address the six required themes: Las sociedades en contacto, La construcción del género, El tiempo y el espacio, Las relaciones interpersonales, La dualidad del ser, and La creación literaria. Organizing concepts will be incorporated for making contextual connections among works.

* Use essential questions in order to enable the students to investigate and express different views on issues, make connections to other disciplines, and compare products, practices, and perspectives of target cultures to their own.

As a result, the students will be prepared to take the AP Spanish Literature and Culture Exam at the end of the semester. The following procedures have been set in order to attain these objectives.

1. After establishing the essential questions and readings, the students are presented with activities, quizzes, formative assessments, and tests, short questions, essays, or summative projects that link the literary works and the six AP themes and a variety of the sub-themes or organizing concepts.

1. Following the examples of the Practice Exam students are assigned short answer and essay questions. The short answer question compositions consist of either Text Explanation or a Text and Art Comparison. The essays and the take-home essays consist of: Analysis of a Single text and essays of Text Comparison. The College Board Practice Exam is taken in class, while take-home questions and exams are created by me using the Practice Exam as a template. Student responses are graded by me using a teacher-created Scoring Guideline that simulates the Scoring Guidelines included in the Practice Exam (and subsequent released AP Exams).

1. Students need to master not only the literary terms and rhetorical devices, but also make explicit connections between the devices and the overall themes represented. Emphasis will be placed on the integration of the author’s use of devices and the overarching message he/she intends to convey through the rich vocabulary in the texts and its context. In addition, I will help student learn to integrate the historical context into their literary analysis. Note: I will list terms below only when they are used for the first time.

1. Students will be presented with the six overarching themes and sub-themes presented in the AP Spanish Literature and Culture Framework and will make several levels of connections in order to develop a deeper understanding.

1. Readings will continuously be compared and contrasted by theme, historical context, and artistic representations to help students develop an analytical understanding.

**Additional Considerations**

1. All assignments will include an activity before, during, and after.
2. Students will receive a packet that contains background material on the period and author for each work, a vocabulary exercise, questions for answering while reading, analytical questions for discussion, and a graphic organizer—specific to each genre—to sum up their understanding of the principal literary terms and thematic information.
3. All essays will be graded by me using simulated AP Scoring Guidelines. On receiving their essays and compositions, students will fill out a “Diario de errores”, with their 3 most egregious content errors and 3 most common grammatical errors. An updated version must accompany the next essay. Any repeated errors will drop the student’s grade.
4. The three modes of communication will be emphasized throughout the year.
5. All spoken and written work will be presented in Spanish.

# Course Planner: Organization by genre, chronology, and themes

**This class will be conducted entirely in Spanish** and therefore, students will read, discuss, and analyze in Spanish all of the Works included on the official AP Spanish Literature and Culture reading list. *Abriendo puertas: Antología de literatura en español* and *Abriendo puertas: Ampliando perspectivas* will be the primary texts for reading the complete, unabridged editions of the works. In addition, *Azulejo*—both the old and the new editions—will be used to provide students with the socio-cultural context necessary to understand each work. From the *Abriendo puertas* Teacher Resource book, I use revised *pruebas de vocabulario* to assess student vocabulary. I also make use of the *preguntas de opción multiple* and the *guía de estudio* for each work. Various *códigos*, *pasos*, and questions from *Momentos cumbres de las literaturas hispánicas* and the new *Reflexiones* by Rodney T. Rodríguez will be used at times to reinforce the cultural, political, historical, and philosophical contexts of each of the works studied in class. Questions for students will incorporate comprehension, critical thinking, and analytical questions created by me as well as those drawn from all three texts aforementioned. In addition, I use *Aproximaciones al estudio de la literatura hispánica, 5th ed.* by Friedman, et al. to teach the elements of the various genres: poetry, essay, narrative, and drama. Students will cycle twice chronologically through the literary periods from the Middles Ages or the Golden Age through the 20th/21st centuries. Initially we will concentrate primarily on poetry, literary terms, and the essay. After building vocabulary and knowledge of literary terms, we focus on narrative and drama, once again cycling chronologically. Revisiting the characteristics of each literary period works very well for helping students remember this information for the AP Exam. Another advantage is that we can establish thematic and historical connections between the works currently being read and literary selections read previously.

During the semester of the AP Spanish Literature and Culture course, we will discuss in online forums essential questions that apply to the entire course. The essential questions will include:

* ¿Cómo revelan las obras literarias las perspectivas y costumbres de una cultura en un período determinado?
* ¿De qué manera afecta el contexto literario, histórico, sociocultural y geo político la creación de las obras literarias de determinada época?
* ¿Qué preguntas y dilemas presentes en obras literarias de diferentes autores y en diferentes épocas y culturas son relevantes aún en la actualidad?
* ¿Qué relevancia tiene el idioma para apreciar elementos literarios como el género, el punto de vista o el estilo?
* ¿Qué preguntas plantea la literatura acerca de las artes, y de la literatura misma?

**MainThemes:**

***Las sociedades en contacto, La construcción del género y El tiempo y el espacio.***

## Enfoque en los géneros: Poesía y ensayo Unidad 1: La Edad Media

**Preparación:**

* La Edad Media (Use of K-W-L Chart and 2 graphic organizers responding to the introduction in *Azulejo* on the birth of the Spanish language and literature—oral and written)
* la poesía (Introduction of basic concepts of Spanish versification from *Aproximaciones* by reading, filling out a cloze exercise on the reading, and answering an open-note quiz on the material the next day) To practice for the Listening section of the new Exam, students will listen to a short lecture on poetry by Prof. Manuel Durán and take a short multiple choice quiz while listening.)
* el *romance* (Students read about romances from *Aproximaciones* by reading, filling out a cloze exercise on the reading, and answering an open-note quiz on the material the next day, which is immediately graded and becomes a springboard for a mini-lecture by me and class discussion.

**Pregunta esencial:** How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian peninsula?

**Obra**: “Romance del rey moro que perdió Alhama”, anónimo

**Conexión temática:** *Las sociedades en contacto, La construcción del género*

**Conexión con conceptos organizadores**: el imperialismo, la asimilación y la marginación, el nacionalismo y el regionalismo, la tradición y la ruptura; el sistema patriarcal

**Elementos y términos literarios**: género, los romances y sus atributos, los juglares y su importancia a la poesía, el estribillo como recurso y los otros recursos de repetición, poesía, poeta, poema, poema épico, figura retórica, corriente literaria, las voces poéticas: narrativas, líricas, dramáticas (polifónicas) (polifonía), verso, estrofa, ritmo, métrica, polimetría, rima asonante, romance, romancero, estribillo, poliptoton, metáfora, símbolo, alusiones mitológicas, imagen cinética, imagen auditoria, octosílabo, arte menor, arte mayor, tono, tema, encabalgamiento, cesura, hemistiquio, Edad Media (medieval), prefiguración, in medias res, verso llano, verso agudo, verso esdrújulo, sinalefa

**Actividades: Actividad interpretativa**: los estudiantes escucharán el audio video de “La reconquista” en <http://www.artehistoria.com/historia/videos/632.htm>para poder identificar **el tema de las sociedades en contacto** y los conceptos organizadores del imperialismo y de la asimilación y la marginación dentro del poema. También, con el foco en “**Culturas**”, mirarán el video “Christians, Jews, and Moslems in Medieval Spain” además de una visita visual de la Alhambra. Luego, discutiremos el poema por medio de un Ppt. que utiliza imágenes (incluso la pintura “Marte” por Velázquez), música (el poema cantado a música árabe) y el uso de color para discutir términos y técnicas poéticos común al romance como: *rima asonante, versos pares, estribillo, etc.* **Actividad de Conexión**: compararán este romance al “Romance del Rey don Rodrigo”. Para comparar y sintetizar: Los estudiantes tendrán que escribir un diario electrónico que conecta lo que oyeron y lo que vieron en los videos y lo que leyeron en los romances en cuanto a **las sociedades en contacto** y **las tres culturas importantes** del Medievo.

**Preparación:** La Edad Media y el fondo biográfico de don Juan Manuel

**Obra**: *El conde Lucanor,* Ejemplo XXXV “De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava” de El Infante don Juan Manuel

**Conexión temática:** *La construcción del género*, *Las relaciones interpersonales*

**Conexión con conceptos organizadores y elementos literarios**: El machismo, El sistema patriarcal, La tradición y la ruptura, las relaciones de poder, Las relaciones familiares

**Elementos y términos literarios** **adicionales**: cuento, didáctico, lector, prosa, autor, personajes, protagonista, antagonista, punto de vista o perspectiva, narrador, ambiente y atmósfera, trama, argumento, conflicto, suspenso, resolución, moraleja, ejemplo, tono, mensaje, marco, personificación, polisíndeton, preguntas retóricas, diálogo, hipérbole, ironía, prosopopeya, simbolismo, analogía, fábula, narratario, parábola

**Actividades: Actividad interpretativa**: Students listen to the song, “Milonga de un moro judío” by Jorge Drexler. Students will work in small groups to prepare 5 questions and answers in Spanish based on the ideas in the poem/song (played twice). Students will watch videoclips of “Taming of the Shrew” and make connections to the English culture as Shakespeare stole this *ejemplo* as the basis for his play. They will also address **the theme *La construcción del género*** by comparing their own views of male-female relationships and society’s expectations of men and women and power using the focus questions from *Reflexiones.* We also discuss the concept of *mimesis* in this period.

**Assessments**: Simulated **Question 1: Text Explanation** drawn from *El conde Lucanor.* Students will also take a multiple choice test on the historical information about the Middle Ages, about the authors, about the *romance*, as well as specific questions on the works read. Also, a separate section will ask questions about the poetic techniques found in the poem. Students will take a portion of the Multiple choice section of the Practice Exam that deals with the *romance* to practice this part of the New Exam.

## Unidad 2: El encuentro de dos mundos: España y las Américas

**Preparación: Interpretative Listening:** Students will listen to a song by Amistades peligrosas called “Hermanos de sangre”, which responds to the “leyenda negra” of the Spanish conquest. This song sets the emotional reaction and viewpoint to the conquest of the new world, Spanish America. Students read in *Azulejo* and fill out a cloze exercise at home about the historical and literary context of the *Siglo de Oro* and the birth of the Spanish Empire. The next day studentstake an open note quiz over the material, which we grade immediately and use as a basis for discussion of the role of the genres of *crónicas* and *cartas de relación*. The goal is to provide historical and literary context for the works we will study in this unit.

**Pregunta esencial:** How were the historical events of the Spanish conquest viewed by the indigenous people and their conquerors?

**Obra**: *Segunda Carta de relación (porciones)* por Hernán Cortés

**Elementos y términos literarios adicionales:** crónica, la leyenda negra, narrativa epistolar, narrador testigo,

**Conexión temática:** *Las sociedades en contacto y la construcción del género*

**Conexión con conceptos organizadores y elementos literarios**: La asimilación y la marginación, la diversidad y el imperialismo; el machismo, las relaciones sociales, la tradición y la ruptura,

**Actividades:** Students read the text by Cortés, fill out a cloze exercise at home, and fill out a graphic organizer, making a list of his observations, citing whether they are positive or negative. They also take an open note quiz over the material the next day, which we grade immediately and use as a basis for discussion in which students speculate about what aspects of his experience and expectations might have caused Cortés’ reactions. What do Cortés’ actions and expectations tell us about what it means to be a man (***el machismo***) in the early years of conquest/the Renaissance?

**Comparison and Connection between periods:** Using a graphic organizer, compare the characteristics of the mozo in *El conde Lucanor* and Cortés. Has the Spanish concept of the ideal man changed?

**Preparación:** Students read introductory material on León-Portilla and his work with Nahuatl thought and literature, fill out a cloze exercise at home, and discuss the main ideas before reading the two excerpts from *Visión de los vencidos.* The next day they take an open note quiz over the material, which we grade immediately and use as a basis for discussion. If necessary, 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 accompanies the text.

**Preguntas esenciales:** How were the historical events of the Spanish conquest viewed by the indigenous people and their conquerors? ¿Cómo revelan las obras literarias las perspectivas y costumbres de una cultura en un período determinado?

**Obra**: *Visión de los vencidos,* “Los presagios, según los informantes de Sahagún” y “Se ha perdido el pueblo mexicatl”, de Miguel León-Portilla

**Conexión temática:** *Las sociedades en contacto*

**Elementos y términos literarios adicionales:** colonial, dicción, apóstrofe, alusión religiosa, imágenes de sentimiento, pintura, texto, en el primer plano, en el fondo, en el centro, el foco, la figura

**Conexión con conceptos organizadores y elementos literarios**: El imperialismo, La asimilación y la marginación y la diversidad

**Actividades: Instructional Activity: History through the Arts**

On YouTube, students view selected interpretations of *Visión de los vencidos* created in response to León-Portilla’s work and discuss the emotional impact of the images chosen to interpret the work and the theme *Las sociedades en contacto*. 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.

**Summative Assessment: Question 4 - Text and Art Comparison.** Students compare an excerpt from *Visión de los vencidos* to Diego Rivera’s mural “La conquista de México” on the theme of “el imperialismo”. Define the term and discuss this concept in both works and its historical effects.

## Unidad 3: El Renacimiento y el Barroco

**Preparación:** Students read about the Renaissance period in Spain from the textbook *Azulejo.* Students read at home, and then the next day they take an open note quiz over the material, which we grade immediately and use as a basis for discussion of the period and the genre of Renaissance poetry, including how Garcilaso brought the Italian sonnet to Spain from Italy. Students will view a video on YouTube on the Siglo de Oro in Spanish that describes the historical situation and the major authors of the period. Students also view examples of Renaissance art such as Boticelli’s *Birth of Venus*, and they discuss the treatment of the female subject in these works, particularly addressing the **theme of *La construcción del género****.*

**Preguntas esenciales:** 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? ¿Qué relevancia tiene el idioma para apreciar elementos literarios como el género, el punto de vista o el estilo?

**Obras**: Garcilaso de la Vega, Soneto XXII (“En tanto que de rosa y azucena”) and Góngora, Soneto CLXVI or “Mientras por competir con tu cabello”, and Quevedo, Salmo XVII or “Miré los muros de la patria mía”

**Conexión temática:** *El tiempo y el espacio, La construcción del género*

**Conexión con conceptos organizadores y elementos literarios**: El *carpe diem* y el *memento* *mori*, La relación entre el tiempo y el espacio, La tradición y la ruptura

**Elementos y términos literarios adicionales:** Renacimiento,Barroco, Siglo de Oro,*carpe diem,* *memento* *mori,* epíteto, anáfora, antítesis, asíndeton, hipérbaton, encabalgamiento, clímax o gradación, soneto, cuartetos, tercetos, rima consonante, connotación, aliteración, elipsis, concepto, imagen gustativa, apología, paralelismo, juego de palabras, retruécano, ambigüedad o doble sentido, alusión histórica, redondilla, endecasílabo, conceptismo, culteranismo, diéresis, sinéresis

**Actividades: 1.** Students watch the beginning clip of the film “Dead Poets Society” and how the teacher introduces the theme of *carpe diem.* Students then express this theme in their own words. Using Ppt. presentations with images, I read the poems with the students, using questions to help students to identify poetic techniques particular to the Renaissance and Baroque periods and to the sonnet, and asking students to guess at the meaning which these techniques communicate. Students complete both graphic organizers for poetry and graphic organizers that sum up the periods and works.

2. **Instructional Activity: Two Visions.** In small groups students will compare the short poem from *Visión de los vencidos* to “Miré los muros de la patria mía” in terms of images, tone, and perspective using a graphic organizer: Are they similar or different? What has been the result of these “sociedades en contacto”? How important is point of view in analysis?

**Preparación: Formative Assessment: Sor Juana’s Themes – Then and Now** Students read the poem via my Ppt. with images, discussing its structure, content, and meaning. On filling out their graphic organizer for the poem, they add more poetic terminology to their Baroque repertoire.

They then 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 the 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 their own ideas about gender roles. I talk with each small group before the debate, paying attention to any misconceptions, etc., which informs me if there needs to be more clarification of perspectives regarding gender roles in the Baroque period. Students will listen to the song “Dime que no” by Ricardo Arjona and compare the lyrics of the song to the poem.

**Pregunta esencial:** What views about male and female roles in society are conveyed in Renaissance and Baroque poetry?

**Obra**: Sor Juana Inés de la Cruz, “Quéjese de la suerte”, “Hombres necios que acusáis”

**Conexión temática:** *La construcción del género y El tiempo y el espacio*

**Conexión con conceptos organizadores y elementos literarios**: El machismo, Las relaciones sociales, El individuo en su entorno

**Elementos y términos literarios adicionales:** apología, redondilla, ambigüedad o doble sentido, clímax o gradación, verso agudo

**Actividades: Debate or Socratic Circles.** Students take the part of Garcilaso, Góngora or Quevedo versus Sor Juana in a debate about the nature of women and their role in society, thus addressing the **theme *La construcción del género****.*

**Summative Assessments: 1: Question 3 – Analysis of Single Text – Quevedo** from the Practice Exam. **2**.**Examen de la Conquista, el Renacimiento y el Barroco,** covering Cortes, the náhuatl poem, the presagios, Garcilaso, Góngora, Quevedo, and Sor Juana. **3: a section from the 2008 Released Exam** on “Miré los muros de la patria mía”

## Unidad 4: El siglo XIX: El Romanticismo, el posromanticismo y el modernismo (poesía, ensayo)

**Preparación:** Students read about the Romantic period in Spain and Latin America, especially Cuba from the textbook *Azulejo.* In addition, students read about the biographical introduction to each of this unit’s authors from the textbook *Azulejo.* They will also read an introduction to the essay from *Reflexiones*. Students read at home, and then the next day they take an open note quiz over the material, which we grade immediately and use as a basis for discussion of the period and the genre of Romantic, Postromantic and Modernist poetry and the essay. They also read the chapter called “The Tragic Romantic” from *The Eneagram* and answer questions on this reading to better understand the Romantic attitude.

**Preguntas esenciales:** ¿De qué manera afecta el contexto literario, histórico, sociocultural y geo político la creación de las obras literarias de determinada época? ¿De qué manera los autores se valen del tiempo y el espacio para construir una variedad de estados de ánimos o sentimientos (p.ej. la desorientación, la nostalgia, el remordimiento)? How do our personal experiences shape our perspectives? How did Romantics respond to societal expectations regarding behavior and gender roles? How did Latin Americans view the imperialistic ambitions of the U.S.?

**Obras**: José María Heredia, “En una tempestad” y José de Espronceda, “Canción del pirata”,

Gustavo Adolfo Bécquer, “Rima LIII”, José Martí “Versos sencillos” y “Nuestra América”, Rubén Darío, “Canción de otoño en primavera”, “Lo fatal” y “A Roosevelt”

**Conexión temática:** El tiempo y el espacio, Las sociedades en contacto, La dualidad del ser

**Conexión con conceptos organizadores**: El individuo en su entorno, La naturaleza y el ambiente; La asimilación y la marginación, El imperialismo; Las relaciones sociales, La tradición y la ruptura.

**Elementos y términos literarios** **adicionales:** neoclasicismo, romanticismo, modernismo, silva, imágenes de sentimiento, símil, hipálage, pie quebrado, ensayo, género, emisor, destinatario, dialéctica, receptor, culto, problemática, biografía, autobiografía, cuartetas, perífrasis o circunlocución, eufonía, antítesis, sinécdoque, el alejandrino, alusión bíblica, litotes, alusión literaria, epístrofe, sinestesia, simbolismo cromático o cromatismo, cacofonía

**Actividades:** Presentación del poema por Ppt., una gráfica organizadora para los poemas, y

1. Students will listen to the song of the poem by Tierra Santa and compare their reaction to the poem to the interpretation of the poem by the singers. <http://www.youtube.com/watch?v=9q23J9u6yJE>
2. Se mira el cortometraje de “La guerra de Cuba” (2.5 minutos) de ArteHistoria en YouTube y se discute los papeles de José Martí y Los Estados Unidos en esta guerra de independencia:

<http://www.youtube.com/watch?v=Ed6chTj7EIY>

1. Students work in pairs and use a reading guide to read the Martí essay, take notes on its main points, and share with the class.
2. Students will listen to a short lecture on ***Modernismo en arte y literatura*** on YouTube and answer questions about the information contained in it and connect the lecture to the introductory material read.
3. Formative Assessment: Students work in small groups and compare the ideas / messages presented in “A Roosevelt” and “Nuestra América” on the theme of “Sociedades en contacto” to the lyrics of the song “América” by José Luis Perales. They prepare Ppt. presentations to illustrate the main ideas and present them to the class. These ideas will be posted on our class website for all to review. 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.
4. Foro de discusiones en la red: ¿De qué manera los autores se valen del tiempo y el espacio para construir una variedad de estados de ánimos o sentimientos (p.ej. la desorientación, la nostalgia, el remordimiento)?

**Summative Assessment: Question 2 - Text and Art Comparison and Presentation.** Students will complete a two-part assignment: The first part is a group assignment mirroring the Text and Art Comparison in class. In groups, students will be given a short article on the Monroe Doctrine and the Roosevelt Corollary and asked to find 5-6 point from this corollary embedded in the political cartoon. On the back of their graphic organizer, they list these points and find quotes from

“A Roosevelt” that illustrate these points. The second part is a take-home composition created by me of the type: **Question 2: Text and Art Comparison**. Students will compare an excerpt from “A Roosevelt” and a political cartoon on the theme of “El imperialismo”.

**Summative Assessment 2**: **Examen del siglo XIX en poesía y ensayo** Part I: Multiple Choice exam on the period, the themes, and specific questions about the works by Heredia, Espronceda, Bécquer, Martí, and Darío; Part II: Also, a separate section will ask questions about the poetic techniques found in one of the poems. In addition, students will take a timed portion of the Multiple choice section of the Practice Exam (or similar released exam) that deals with this literary time frame.

**Summative Assessment 3: Listening Section of the Practice Exam, Selection 2,** 4multiple choice questions on a poem read orally.

## Unidad 5: Los siglos XX, XXI-poesía, ensayo y cuento: El Ser y la sociedad

**Preparación:** Students read about the twenty and twenty-first centuries in Spain and Latin America from the textbook *Azulejo.* In addition, students read about the biographical introduction to each of this unit’s authors from *Azulejo.* In both cases, short multiple quizzes check for understanding. For Machado, we listen to “Proverbios y cantares”, “Soledades II” and

“Caminante” sung by Joan Manuel Serrat and view Ppt. presentations I made to go with them; for Storni, we listen to “Dicen que los hombre no deben llorar” by Pedro Fernández before “Peso ancestral” and also “Alfonsina y el mar” sung by Mercedes Sosa; for Lorca, we listen to Manuel Mairena sing “Prendimiento…” en cante flamenco, read a brief history about gypsies in Spain, and discuss “Familia de saltimbanquis” by Picasso for discussing the organizing concept of “la marginalización”; the surrealist paintings “La persistencia de la memoria” and “Faz de la Guerra” by Dalí for Neruda; “Balada de los dos abuelos” cantado por Enrique Morente y declamado por Luis Carbonell; for Borges, the series “The Mirror Man”, the paintings “Dora Maar” and “Las dos Fridas”, and “Borges y yo” read by Borges; Morejón’s own recital of “Mujer negra”; Breve historia de Burgos en YouTube. In preparation for García Márquez, students will view an 11 min.

clip of a video on YouTube: “A Witch Writing”.

**Preguntas esenciales:** 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? How do our personal experiences shape our perspectives? How do marginalized groups deal with the conflict between their own values and those of the dominant culture? How are our ideas of gender shaped? How do societal expectations affect our own self-image and our interpersonal relationships? ¿Qué preguntas plantea la literatura acerca de las artes, y de la literatura misma?

**Obras**: “He andado muchos caminos” y “Caminante, son tus huellas” por Machado;

“Prendimiento de Antoñito el Camborio en el camino de Sevilla” por Lorca; “Peso ancestral” y “Tú me quieres blanca” por Storni; “Walking Around” por Neruda; “Balada de los dos abuelos” por Guillén; “Mujer negra” por Morejón; “A Julia de Burgos” por de Burgos; “Borges y yo” por Borges; “La siesta del martes” por Gabriel García Márquez

**Conexión temática y con los conceptos organizadores:** El tiempo y el espacio (Machado, especialmente, el tiempo linear y el tiempo circular, la trayectoria y la transformación); La construcción del género (todos los conceptos organizadores); Las relaciones interpersonales (Storni, Burgos, Machado, Lorca, Neruda, Guillén, Morejón), incluso el machismo, las relaciones sociales, el sistema patriarcal, la sexualidad; La dualidad del ser (Guillén, Burgos, Borges— especialmente la imagen pública y la imagen privada); Las sociedades en contacto (Lorca, Guillén, Morejón, García Márquez: las divisiones socioeconómicas, la asimilación y la marginación.

Frankly, at this point I like to ask my students to tell me which themes and organizing concepts apply to each work—and to defend their choice. These are great open-ended themes that allow students to easily relate one work to another.

**Elementos y términos literarios** **adicionales:** alusión personal, imagen olfativa, imagen cenestésica, hiato, cesura, hemistiquio, heptasílabo, onomatopeya, hipálage, coplas, jitanjáfora, simbolismo cromático o cromatismo, verso blanco o suelto, verso libre, metonimia,

desdoblamiento, metaliteratura, narrador fidedigno y no fidedigno, postmodernismo, surrealismo, vanguardia, narrador limitado o narrativa en primera persona, eufemismo

**Actividades:** Examples: 1. Through the use of a graphic organizer, students will be asked to compare the preoccupations of Borges which they deduce from watching “The Mirror Man” to each of the four organizing concepts under the theme of “La dualidad del ser” in “Borges y yo”.

1. Using a graphic organizer, students will be asked—as a formative assessment and post-reading assignment—to discuss the cultural/societal stereotypes/expectations for blacks/gypsies and for women in Hispanic societies as expressed by Guillén, Lorca, Morejón, and Burgos.
2. Using a 3 column graphic organizer, students compare various characteristics of *cantares de* *gesta* (han leído un trozo del “Poema del mío Cid”), el romance tradicional y el romance moderno de Lorca.
3. Listening Activity comparing two versions of “Balada” by Gabriela Mistral in regard to tone, etc.
4. Discussion Forum between the Lit and Culture students at two different schools. Instructions: “Este foro es una actividad en respuesta a la obra de Borges y una oportunidad de comunicarse con otros estudiantes de Español Literatura y Cultura sobre la metaliteratura y el tema de La creación literaria con los dos conceptos organizadores de la literatura autoconsciente y el proceso creativo. La Dra. Peairs y la Sra. Zinke le planteamos a Ud. esta pregunta: ¿Qué preguntas plantea la literatura acerca de las artes, y de la literatura misma? Ahora, pensando en el ensayo "Borges y yo" o en cualquier otra obra que leímos este semestre, haga una pregunta (i.e. "reply") a esta pregunta. Luego, Ud. va a comentar en las preguntas de otros dos estudiantes en este foro. Este foro vale 3 puntos cada respuesta para un total de 9 puntos.”

5. **Formative Assessment: Sor Juana and Storni.** Students are requested to remember the ideas expressed by Sor Juana Inés de la Cruz in the two poems they have read by her and then to compare them with these two poems of Storni. Students work in groups of 4 to list the similarities and differences on a graphic organizer, focusing on theme and tone. The goal of this assessment is for students to demonstrate their understanding of the themes expressed by the two poets of different time periods and to answer the following essential question: ¿Qué preguntas y dilemas presentes en obras literarias de diferentes autores y en diferentes épocas y culturas son relevantes aún en la actualidad?

**Summative Assessment: Question 3 – Essay - Analysis of a Single Text** Students answer the following prompt at home: “Analiza cómo “Prendimiento de Antoñito el Camborio en el camino de Sevilla” representa las características del romance y el contexto histórico de la España a principios del siglo XX. En tu ensayo debes comentar los recursos literarios del romance. Debes incluir ejemplos del texto que apoyen tus ideas.”

**MainThemes:**

***La dualidad del ser, Las relaciones interpersonales y La creación literaria***

**Enfoque en los géneros: Cuento, drama y novela**

## Unit 6: El Renacimiento y el Barroco narrativo y dramático

**Obras**: Anónimo, *Lazarillo de Tormes,* (Prólogo, Tratados 1, 2, 3, 7); Cervantes, *Don Quijote*

(Primera parte, capítulos 1–5, 8, 9; segunda parte, capítulo 74); Tirso de Molina, *El Burlador de Sevilla*

**Preparación:** For all works, students read about the biographical introduction to each of this unit’s authors from *Azulejo,* followed by short multiple quizzes to check for understanding. 1. For *Lazarillo* students engage in a webquest at home in English researching current day street children—their problems, the dangers they face, the reasons they run away from home, etc. They answer questions in Spanish which become the basis the next day for a discussion regarding the number of children in modern day Spain and the US who have no safe place to go and that the social conditions of Lazarillo’s time still prevail—even in wealthy first and second world countries; concepto organizador: El individuo y la comunidad. 2. In class we read the prologue of the novel together. I ask questions like: What is the purpose of a prologue? What is the role of the narrator? Who is the narrator here? To whom is this Prologue addressed? Who is Lázaro addressing when he refers to *Vuestra Merced*? The Prologue relates very well to La literatura autoconsciente y el texto y sus contextos. 3. Students read background information on drama and the theater from *Aproximaciones al estudio de la literatura hispánica* by Friedman, et.al. and fill out a cloze exercise at home over the course of a week, answering questions on the sections as they read them. They take an online literary quiz over the literary terminology for drama. 4. Students watch a video in Spanish on YouTube describing the history of theater. Afterwards, they answer oral questions on the material introduced by the video, practicing a new part of the Exam.

**Preguntas esenciales:** What does *Siglo de Oro* literature reveal about the realities of social class, the role of women, and the power of the church? ¿Qué factores motivan a los escritores a crear sus obras literarias? How and why do we create our own realities? How do literary works affect our view of ourselves and our world? ¿Qué es la seducción?

**Conexión temática:** Las relaciones interpersonales; La construcción del género; La creación literaria; La dualidad del ser

**Conexión con conceptos organizadores:** La amistad y la hostilidad; El individuo y la comunidad, Las relaciones de poder, Las relaciones familiares; El machismo, Las relaciones sociales, El sistema patriarcal, La sexualidad, La tradición y la ruptura; La literatura autoconsciente, El proceso creativo, El texto y sus contextos; La construcción de la realidad, La espiritualidad y la religión, La imagen pública y la imagen privada; La introspección

**Elementos literarios**: prólogo, tratado, novela, pícaro, picaresco, novela picaresca, ficción, metaliteratura, metaficción, literatura autoconsciente, antihéroe, autor fidedigno, no fidedigno, signo, significado, significante, acotaciones, acto, actor, acción dramática, apartes, catarsis, nudo o clímax, comedia y comedia del Siglo de Oro, complicación, decorados, desenlace, diálogo, dramaturgo, drama, escena, escenario, escenificación, escenografía, espectador, exposición, mimesis, monólogo, personaje, prefigurar, protagonista, público, teatro, tragedia, falla trágica, ironía dramática, tres unidades, pathos, sátira, arquetipo, libro de caballerías, enumeración, narrador omnisciente, caricatura, alegoría, leitmotivo, anagnórisis

**Actividades: 1.** Mirar un segmento de Tratado II de *Lazarillo de Tormes* en YouTube para comparar con el texto RE La espiritualidad y la religión; también se comparará con “La historia de Juan” por Juanes; 2. Students have been divided into groups and a different group will present on each *Tratado* of this work, completing different tasks within the group: One student will write an extensive summary of the tratado; another two will fill out a narrative graphic organizer on the characters, plot, themes, language, tone, and techniques used in the story, with special attention to the character of the protagonist and his development as a *pícaro* and the character of the major antagonists of each Tratado. One of these students will have paid special attention to the satirical nature of the novel and analyze the different elements of Spanish society critiqued by the author. The entire group will take turns asking my comprehension and analytical questions to the class and be responsible for the answers. Finally, the last student is responsible for answering the analytical questions in *Azulejo.* All these documents are submitted to me to be copied for the entire class and distributed after discussion. This same strategy will be used throughout the semester for each narrative and drama work. 3. Students view *Don Quijote: Legacy of a Classic*, 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. 4. For *El burlador* students discuss in class essential questions regarding the term “la seducción”, using a Frayer Graphic organizer modified by me. They brainstorm what they think about when they hear the term “seducción”; then they go online and find a definition for “seducción”. Next, we watch a videoclip from *Chocolat* or *Like water for chocolate,* where they watch the women prepare the dinner, which leads us to the discussion of what other things can be seductive (art, music, etc.). Finally, we discuss whether there has to be a seducer in order for there to be a seduction? 5. Students work together to prepare small-group presentations on major themes of the play. They must also highlight at least one cultural product, practice, or perspective found in their segment 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. 6. Students will listen to a selection on YouTube of the music to Don Juan conducted by Fritz Busch with the London Philharmonic - Strauss: Don Juan pt 1. Students will listen and write down on a graphic organizer which adjectives, which scenes of the play, and which themes come to mind as they listen to the music.

**Summative Assessment: 1. Text and Art Comparison (from Practice Exam)** Students will take the 15 minute Exam which reads: “Lee la siguiente selección y estudia la pintura. Luego, compara la representación de la niñez de las dos obras en relación al género picaresco.”

2. **Writing a *Romance:*** In small groups, students write a romance about Don Quijote’s various adventures. Each group will write 4-6 lines about the chapter they presented on. We will put all the groups’ work together to make one complete *romance* of a min. of 32 lines. 3. **Dialogue of opposites.** Students create a dialogue (interview, poem, one-act play) between Sor Juana and Don Juan to address the theme of “La construcción del género”. 4. **Summative Assessment: Exam on the Renaissance and Baroque narrative and drama, and practice Multiple Choice question from Practice exam.** Students will take a multiple choice test on the historical information about the Renaissance, about the authors, about the *drama*, and specific questions on the works read.

Also, a separate section will ask questions about the dramatic techniques found in the drama.

Students will take a portion of the Multiple choice section of the Practice Exam that deals with the *comedia* del Siglo de Oro to practice this part of the new Exam.

## Unit 7: El siglo XIX narrativo

**Preparación:** Students read background information on Realism and Naturalism and each author from the textbook *Azulejo* and fill out a cloze exercise at home, and then the next day they take an open note quiz over the material, which we grade immediately and use as a basis for discussion of the period.

**Preguntas esenciales:** How do our personal experiences shape our perspectives? How do societal expectations shape behavior and gender roles?

**Obras**: “¡Adiós Cordera!” por Clarín and “Las medias rojas” por Pardo Bazán

### Conexión temática: Las relaciones interpersonales; Las sociedades en contacto

**Conexión con conceptos organizadores:** El individuo y la comunidad; Las relaciones de poder; Las relaciones familiares; La asimilación y la marginación; las divisiones socioeconómicas; el nacionalismo y el regionalismo

**Elementos literarios adicionales**: realismo, naturalismo, narrador omnisciente

**Actividades: Comparison of “Malo” and “Las medias rojas”** Students will analyze the lyrics of “Malo” by Spanish artist Bebe and, working in small groups, compare them to the short story.

**Summative Assessment: Question 1 – Text Explanation.** “Identifica al autor y la época de este fragmento. Luego, explica el desarrollo **del tema del individuo y la comunidad**.” (Using excerpt from “Las medias rojas”) [esta pregunta trata del **tema de las relaciones personales]**

**2. Summative Assessment: Exam on 19th** c**. Realism and Naturalism** Students will take a short, multiple choice test on the historical information about the late 19th c., about the two authors, about the *short story*, and specific questions on the works read. Students will take a portion of the **Multiple choice section of the Practice Exam** that deals with the 19th c. to practice this part of the new Exam.

## Unit 8: El siglo XX: La identidad en la novela

**Preparación:** Students read background information on Unamuno from our textbook *Azulejo* and fill out a cloze exercise at home, and then the next day they take an open note quiz over the material, which we grade immediately and use as a basis for discussion of Unamuno.

**Preguntas esenciales:** 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?

**Obra**: Unamuno, *San Manuel Bueno, mártir*

**Conexión temática:** La dualidad del ser; El tiempo y el espacio; La creación literaria

**Conexión con conceptos organizadores**: La construcción de la realidad, La espiritualidad y la religión, La imagen pública y la imagen privada, La introspección; El individuo en su entorno, La naturaleza y el ambiente, La trayectoria y la transformación; La intertextualidad, La literatura autoconsciente, El proceso creativo, El texto y sus contextos

**Elementos literarios, etc. adicionales:** la jerarquía de valores de Maslow, un mártir, paradoja, oxímoron, existencialismo, Generación del 98,

**Actividades:** 1. Students have been divided into groups and a different group will present on various sections of the novel, completing different tasks within the group: One student will write an extensive summary of their section; another two will fill out a narrative graphic organizer on the characters, plot, themes, language, tone, and techniques used in the novel, with special attention to the basic elements of a novel, to the narrative voices, and to the relationship of the story to 20th c. angst. The entire group will take turns asking my comprehension and analytical questions to the class and be responsible for the answers. Finally, the last student is responsible for answering the designated analytical questions in *Azulejo.* 2. Addressing the theme, La creación literaria, Using essential questions, such as “¿Qué motiva o influye al escritor a crear literatura?” as well as organizing concepts such as the creative process, the writing and its context, and intertextuality, provide the framework for small group discussions based on the work *San Manuel*

*Bueno, mártir.* 3. Video “La literatura es fuego”: Students will listen to a 20 minute video in Spanish in which 3-4 20th c. writers are interviewed regarding the creative process and what writing means to them. Students will answer several multiple choice questions, simulating the new Listening part of the Spanish Literature and Culture Exam.

**Summative Assessment: Question 4 - Text Comparison:** “Analiza el efecto de los recursos literarios que los autores emplean en las dos obras para desarrollar **el** **tema de la espiritualidad y la** **religión**. En tu ensayo, compara la presentación de este tema en dos obras de géneros distintos. Debes incluir ejemplos de los textos que apoyen tus ideas.” [Obras: “Lo fatal” y *San Manuel Bueno, mártir*]

## Unit 9: El siglo XX-narrativa: El ser y la sociedad

**Preparación:** For all the works read in this unit:For this unit, students will be divided into groups and individual groups will present on each of the authors, completing different tasks: One person will write an extensive summary of the story; one person will create a list of historical events and find quotations from the text to support them; two people will fill out a 2 page narrative graphic organizer on the characters, plot, themes, language, tone, and techniques used in the story, with special attention to characterization; one person will answer the analytical questions; and finally, they will all ask my comprehension and analytical questions to the class and be responsible for the answers. I will ask the class if the group has covered all the possible themes of the story. Finally, in small groups they will use a graphic organizer to discuss the relationship of the parent-child relationships in this story. Another goal of this assessment is for students to discuss the answers to two essential questions, which each group will share with the class. 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?

Specifically**, i**n preparation for reading: **1.** “El hijo”,I will create a Ppt. presentation on Quiroga and the setting and themes of his writing, accompanied by my comments and questions to ensure comprehension. 2. “Mi caballo mago”, students will listen to the sound only of the first 3-4 minutes of an Autobiography of Ulibarrí on YouTube. As Ulibarrí reads his own poem about Tierra Amarilla, students will answer 4-5 multiple choice questions on the poem, thus practicing the second section of the new Listening portion of the New Exam. I will play the reading twice.

3a. In class, I give a mini-lecture on the historical and social context of Rulfo’s work and show some of Rulfo’s photographs of post-Revolutionary Mexico. 3b. Students listen to the Maná song

“Justicia, tierra y libertad” (from the CD *Revolución de amor*) and comment on the themes it conveys and their connection to the Mexican Revolution. 4. Students view a slide show of the struggles of migrant workers and the Chicano movement in the U.S.

**Preguntas esenciales:** 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? How do our personal experiences shape our perspectives? How are our ideas of gender shaped? 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?

**Obras**: “El hijo” por Horacio Quiroga, “Mi caballo mago” por Sabine Ulibarrí y “No oyes ladrar los perros” por Juan Rulfo y “y no se lo tragó la tierra” y “La noche buena” por Tomás Rivera

**Conexión temática:** La dualidad del ser, las relaciones interpersonales y El tiempo y el espacio

**Conexión con conceptos organizadores:** La imagen pública y la imagen privada; la comunicación o la falta de comunicación; el individuo y la comunidad; las relaciones familiares; el individuo en su entorno, la naturaleza y el ambiente, las relaciones de poder.

**Elementos literarios**: *bildungsroman* o un cuento de llegar a la mayoría de edad, costumbrismo

**Actividades: 1.** In small groups 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 the story. **2**.Students watch a short video on YouTube called “How to write a Coming of Age Story”, making a list of the critical elements. Afterwards, in small groups they will describe in Spanish how the stories by Quiroga, Ulibarrí, and Rulfo, but especially “Mi caballo mago”, fulfill the requirements for a “Coming of Age” story. **3a**. After reading the story at home and discussing it in class, students are asked to create a drawing that conveys the tone of the story.

**3b**. 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. 4. Students view the film, *…y no se lo tragó la tierra*, and discuss the filmmaker’s interpretation of the novel.

**Summative Assessment: 1. Text Explanation** on Ulibarrí from the Practice Exam.

**Unit 10: El siglo XX-narrativa: Lo fantástico, lo maravilloso y el realismo mágico:**

**Preparación:** For all the works**:** Students will watch a 15 min. video which interviews 3 current writers and their attitudes towards their art and the creative process. 1. Students will watch the video *El Sur* and answer questions about the video in their Borges packet. 2. I lecture about the period of the “Boom” in Latin American literature and the development of “*lo fantástico*.” 3. Students read and answer several questions on an online article called “El enigma de los Chac Mool”, with great photos on the Chac Mool sculpture, its mysterious origins and uses. 4. Together, students read an essay on magical realism (Bruce Holland Roger’s “What is Magical Realism, really?” and its main points. 5. In preparation for Allende: students view the TED lecture by the author (“Isabel Allende Tells Tales of Passion”). Afterward, students summarize in writing in Spanish the main points the author makes about writing.

**Preguntas esenciales:** 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*” and *“el realismo mágico”*?

**Obras:** 1.“El Sur” por Jorge Luis Borges; 2. “La noche boca arriba” por Julio Cortázar; 3. “Chac

Mool” por Carlos Fuentes; 4. “El ahogado más hermoso del mundo” por Gabriel García Márquez;

5. “Dos palabras” por Isabel Allende

**Conexión temática:** El tiempo y el espacio**;** La dualidad del ser; Las relaciones interpersonales; La creación literaria; Sociedades en contacto

**Conexión con conceptos organizadores:** El individuo en su entorno, El tiempo lineal y el tiempo circular; La imagen pública y la imagen privada; La construcción de la realidad; El amor y el desprecio; El proceso creativo; la tradición y la ruptura (esp. Allende); la asimilación y la marginación; La comunicación o falta de comunicación; El individuo y la comunidad; Las relaciones de poder

**Elementos y términos literarios** **adicionales:** “*lo fantástico*” and “*lo maravilloso*” and *“el realismo mágico”,* flashback, Boom

**Actividades: 1.** Using a graphic organizer, students will be divided into three groups. Each group will discuss “El Sur” in regard to one of the three themes of this unit: La dualidad del ser, Las relaciones interpersonales, and El tiempo y el espacio. They will be asked, which organizing concepts do we find in “El Sur” in each theme and they will prove their position by providing an example for each organizing concept they find.**2.** 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. 3. Using a graphic organizer, final discussion centers around the story’s structure and effect and the author’s treatment of “*lo fantástico*.” 4. Students 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 “*lo fantástico*” and “*lo maravilloso*” in the stories we have studied. 5. Using their notes from Allende’s lecture, students work in groups to analyze how her female protagonist embodies the ideas in that lecture.

**Summative Assessment:** 2. **Question 4 – Text Comparison.** Students write the following essay: “Analiza el efecto de los recursos literarios que los autores emplean en las dos obras para desarrollar el tema del machismo en “Peso ancestral” y “El Sur”. En tu ensayo, compara la presentación de este tema en dos obras de distintos géneros. Debes incluir ejemplos de los textos que apoyen tus ideas."

## Unit 11: El ser y la sociedad en drama y narrativa

**Preparación: 1.** Students will listen to a biographical narrative about the author’s life and works, answering several multiple choice questions as they listen. **2a.** 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, **2b**. Students will watch a 3 min. trailer for the play on YouTube. They will be asked for their reactions to the trailer and what they think the theme of the play will be. **3a**. Students will listen to an interview with Rosa Montero, take notes, and answer multiple choice questions about the content of the interview, which deals with her view of her writing. **3b**. Discussion of the essential question: ¿Por qué optan usar el humor los artistas?

**Preguntas esenciales:** 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?

**Obras:** “La casa de Bernarda Alba” por García Lorca; “Historia del hombre que se convirtió en perro” por Osvaldo Dragún; “Como la vida misma” por Rosa Montero

**Conexión temática:** La dualidad del ser, Las relaciones interpersonales, El tiempo y el espacio

**Conexión con conceptos organizadores**: La construcción de la realidad (Dragún), La imagen pública y la imagen privada (Lorca); El individuo y la comunidad (los tres), Las relaciones de poder (Lorca y Dragún), Las relaciones familiares (Lorca y Dragún);

**Elementos y términos literarios** **adicionales:** teatro del absurdo, fluir de conciencia, metateatro

**Actividades: 1.** Students view *La casa de Bernarda Alba* 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. **2**. Students work in pairs or small groups to compare Lorca’s *La casa de Bernarda Alba* with Dragún’s play. There are two foci to their comparison: the social issues dramatized and the dramatists’ art in conveying these issues. **3**. 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 elected.

**Summative Assessment: Reading and Presentation**

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 elected.