

AP Spanish Literature and Culture

2012 – 2013

Introduction

The course is structured to allow students to complete the entire AP Spanish Literature reading list, published in the AP Spanish Course Description. The teacher uses Spanish almost exclusively in class and encourages students to do likewise. The main objective of this course is to promote an abiding appreciation of the Spanish Language and of Hispanic literature and culture through representative works of Peninsular and Latin American literature. To this end, the course provides students with opportunities to read, discuss and critically analyze a variety of themes in Spanish through class discussion and essay writing. A second objective is to allow students to express their ideas and opinions orally both formally and informally in spoken Spanish with fluency and accuracy. The students are taught the techniques of literary analysis and the vocabulary of critical terms. The curriculum includes representative works of prose, poetry, and drama from different periods with a consideration of their cultural context.

Course Content

Students will learn the definition and application of a variety of literary terminology required to properly analyze all authentic literary works. Throughout the course, students will read and analyze works of prose, poetry and drama from different periods with a consideration of their cultural, social, historical, and philosophical context.

The course explicitly addresses each of the following themes:

1. Las relaciones interpersonales
2. La construcción del género
3. Las sociedades en contacto
4. El tiempo y el espacio
5. La dualidad del ser
6. La creación literaria

Required Reading list.

1. Allende, Isabel, "Dos palabras"
2. Anónimo, "Romance de la perdida de Alhama"
3. Anónimo, *Lazarillo de Tormes* (Prologo; Tratados 1,2,3,7)
4. Bécquer, Gustavo Adolfo, Rima LIII ("Volverán las oscuras golondrinas")
5. Borges, Jorge Luis, "Borges y yo"
6. Borges, Jorge Luis, "El Sur"
7. Burgos, Julia, "A Julia de Burgos"
8. Cervantes, Migue de, *Don Quijote* (Parte I, capítulos 1-5, 8 y 9; Parte II, capítulo 74)

9. Cortázar, Julio, "La noche boca arriba"
10. Cortés, Hernán, "Segunda carta de relación" (selecciones)
11. Cruz, Sor Juana Inés de la, "Hombres necios que acusáis"
12. Darío, Rubén, "A Roosevelt"
13. Don Juan Manuel, *El Conde Lucanor*. "Exemplo XXXV" "De lo aconteció a un mozo que casó con una mujer muy fuerte y muy brava"
14. Dragún, Osvaldo, *El hombre que se convirtió en perro*
15. Fuentes, Carlos, "Chac Mool"
16. García Lorca, Federico, *La casa de Bernarda Alba*
17. García, Lorca, Federico, "Prendimiento de Antoñito el Camborio en el camino de Sevilla"
18. García Márquez, Gabriel, "El ahogado más hermoso del mundo"
19. García Márquez, Gabriel, "La siesta del martes"
20. Garcilaso de la Vega, Soneto XXIII "En tanto que de rosa y azucena"
21. Góngora y Argote, Luis de, Soneto CLXVI "Mientras por competir con tu cabello"
22. Guillén, Nicolás, "Balada de los dos abuelos"
23. Heredia, José María, "En una tempestad"
24. León-Portilla, Miguel, *Vision de los vencidos* (dos secciones: "Los presagios, según los informantes de Sahagún" y "Se ha perdido el pueblo mexicatl")
25. Machado, Antonio, "He andado muchos caminos"
26. Martí, José, "Nuestra América"
27. Montero, Rosa, "Como la vida misma"
28. Morejón, Nancy, "Mujer negra"
29. Neruda, Pablo, "Walking around"
30. Pardo Bazán, Emilia, "Las medias rojas"
31. Quevedo, Francisco de, Salmo XVII "Miré los muros de la patria mía"
32. Quiroga, Horacio, "El hijo"
33. Rivera, Tomás, ...y no se lo tragó la tierra (dos capítulos: "...y no se lo tragó la tierra" y "La noche buena")
34. Rulfo, Juan, "No oyes ladrar los perros"
35. Storni, Alfonsina, "Peso ancestral"
36. Tirso de Molina, *El burlador de Sevilla y convidado de piedra*
37. Ulibarrí, Sabine, "Mi caballo mago"
38. Unamuno, Miguel de, *San Manuel Bueno, mártir*

Literary texts will be grouped by themes with a chronology within each theme. The interrelatedness of the themes will provide students with opportunities to study a given text more than once in the course.

Las relaciones interpersonales

How are individuals transformed through their relationships with others?

- Bécquer, Gustavo Adolfo, Rima LIII "Volveran las oscuras golondrinas" 1871

- Pardo Bazán, Emilia, “Las medias rojas” 1914
- Quiroga, Horacio, “El hijo” 1928
- García Lorca, Federico, *La casa de Bernarda Alba* 1936
- Rulfo, Juan, “No oyes ladrar los perros” 1953
- García Marquez, Gabriel, “La siesta del martes” 1962
- Ulibarrí, Sabine, “Mi caballo mago” 1964
- Montero, Rosa, “Como la vida misma” 1982

Activities

“Las relaciones interpersonales” will be introduced by watching the last five minutes of the 1946 Mexican film *Enamorada*, directed by Emilio Fernandez. A rich man’s daughter leaves everything behind to follow a revolutionary general. Students will write a short response to the essential question stated above and see how it connects to Bécquer’s Rima LIII.

Will introduce Bécquer’s Rima LIII by listening to Alberto Cortéz (Argentina) singing his version of the poem. Students will write a brief essay on the tone and rhythm of the poetic voice while contrasting it with Bécquer’s text.

After analyzing “Las medias rojas”, students will read the lyrics of the 2005 song “Malo” by Spanish artist Bebe in order to write a short comparative essay analyzing “las relaciones personales.”

Scenes from the 1987 Spanish film *La Casa de Bernarda Alba*, directed by Mario Camus, to instigate a group discussion on the setting and its impact on the interpersonal relations between characters.

Students will visit a www.clubcultira.com/culbliteratura/clubescritores/juanfulfo to read his biography and select a photograph from the gallery that according to students best depicts the setting and mood in “No oyes ladrar los perros.” A brief oral presentation of their findings will be required.

To further enhance the themes presented in Monter’s work, students will watch *Pasajera*, an 1 minute “cortometraje”. Students will define and discuss how hostility is viewed in the culture of “Como la vida misma” and “Pasajera”. In addition, students will explain the irony found in both words using a graphic organizer.

Summative Activities

Students will use a graphic organizer to show how this theme is manifested across different genres and time periods and write an essay analyzing the relationships between cultural products, practices, and perspectives found in this theme’s literary texts.

La construcción del género

How have historical and socio-cultural factors influenced gender roles?

- Don Juan Manuel, “De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava” siglo XIV
- Tirso de Molina, *El burlador de Sevilla y convidado de piedra* 1630
- Cruz, Sor Juana Inés de la, “Hombres necios que acusáis” fines del siglo XVII
- Storni, Alfonsina, “Peso ancestral” 1919
- Morejón, Nancy, “Mujer negra” 1944
- Allende, Isabel, “Dos palabras” 1989

Actividades

“La construcción del género” will be introduced by acting out in class Act I of Rosario Castellano’s play *El eterno femenino*. Class discussion will revolve around the question: What is the general attitude on women?

While studying Don Juan Manuel’s work, students will listen to various selections from Eduardo Paniagua’s CD TRES CULTURAS *Judíos, Cristianos y Musulmanes en la España Medieval*. Students will also do research on the medieval manuscripts of “Cantigas de Santa María” by Alfonso X. One cántiga will be summarized and presented in class.

As students complete the analysis of each Jornada of Tirso de Molina’s play, they will view the corresponding scenes from the Television Española version of *El burlador de Sevilla*. Group discussion will follow.

Students will also research Don Juan’s character in world literature and music: Molière’s play *Don Juan ou le Festin de Perre* (1665), Byron’s epic poem *Don Juan* (1821), José de Espronceda’s poem “El estudiante de Salamanca” (1840), José Zorrilla’s play *Don Juan Tenorio* (1844) and *Don Giovanni*, the opera composed by Wolfgang Amadeus Mozart (1787). Additionally, students will write an essay comparing and contrasting the ending in Tirso’s and Zorrilla’s plays.

After reading Sor Juana’s redondillas, students will compare them to the lyrics of “Dime que no” by Guatemala’s Ricardo Arjona. Group discussion will follow. Additionally, students will create a dialog between Sor Juana and Don Juan.

Storni’s poem will be introduced by reading the lyrics as they listen to Mexico’s Pedro Fernández sing “Dicen que los hombres no deben llorar”. A graphic organizer will be used to discuss gender stereotypes in “Peso ancestral”. Students will then write an essay analyzing gender stereotypes as portrayed in these two works.

Students will view scenes from Carlos Saura’s film *Bodas de Sangre* starring Flamenco dancer Antonio Gades. They will discuss and compare the encounter between Lorca’s characters Leonardo and La novia with the relationship between Belisa Crepusculario and el Coronel in Allende’s work. A graphic organizer and a short essay will be prepared.

Summative Activities

Students will use a graphic organizer to show how this theme is manifested across different genres and time periods, and write an essay analyzing the relationships between cultural products, practices and perspectives found in this theme's literary texts.

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?

- Anónimo, "Romance de la pérdida de Alhama" siglo XV
- León-Portilla, Miguel, *Visión de los vencidos* "Los presagios, según los informants de Sahagún" – documentos indígenas que comprenden hechos acaecidos antes de la llegada de los españoles a Tenochtitlán
- Cortés, Hernán "Segunda carta de relación (selecciones) 1520
- León –Portilla, Miguel, *Vision de los vencidos* "Se ha perdido el pueblo mexicatl" – documentos indígenas que comprenden hechos acaecidos después de la llegada de los españoles a Tenochtitán
- Anónimo, *Lazarillo de Tormes* (Prólogo; Tratados 1,2,3,7) 1554
- Martí, José, "Nuestra América" 1891
- Darío, Rubén, "A Roosevelt" 1905
- García Lorca, Federico, "Prendimiento de Antoñito el Camborio en el camino de Sevilla" 1928
- Dragún Osvaldo, *El hombre que se convirtió en perro* 1956
- Rivera, Tomás, *...y no se lo tragó la tierra* (dos capítulos "...y no se lo tragó la tierra" y "La noche buena") 1971

Activities

"Las sociedades en contacto" will be introduced by discussing Francisco de Goya's paintings *El dos de mayo de 1808 en Madrid*, *Los fusilamientos del tres de mayo* – 1814 and *Coloso 1808-1810*. Students will then discuss advantages and disadvantages that occur when societies come in contact with each other.

While reading "Romance de la pérdida de Alhama" students will listen to selections from CD *Noches de Encuentros ALHAMBRA*. They will also do a virtual walking tour of the Alhambra by visiting www.saudiaramcoworld.com. Students will then write a short answer explaining the estribillo ¡*Ay de mi Alhama!*

A visit to the *The Virtual Diego Rivera Web Museum* (www.diegorivera.com/murals) will let students study two of Rivera's frescoes in Mexico City's National Palace.

- *Historia de México, de la conquista al futuro 1929-1935*. Analyze and connect to León-Portilla's work in a short answer.
- *La Gran Tenochtitlán 1945* – Compare and connect to “*Segunda carta de relación*” to present to the classroom.

Students will view selected scenes from *El Lazarillo de Tormes* with focus on Lázaro's first three masters. Students will also do research on *La sociedad española del siglo XVI* and take notes on how this historical period relates to the social culture in El Lazarillo for an oral presentation.

After studying Martí's and Darío's works, students will compare their messages to the lyrics of the song “América” by Spain's José Luis Perales. Students will write their own version of how they envision Hispanoamérica.

Students will do research on the Mexican American Farm Workers' Movement and/or The Valley Farm Workers' Movement started in Texas by Antonio Orendain in 1975. Students will write an essay establishing connections between Orendain's cause and Rivera's text.

Summative Activities

Students will use a graphic organizer to show how this theme is manifested across different genres and time periods, and write an essay analyzing the relationships between cultural products, practices and perspectives found in this theme's literary texts.

El tiempo y el espacio

How are cultural concepts of time and space represented in literature?

- Gracilaso de la Vega, “En tanto que de rosa y azucena” 1543
- Góngora y Argote, Luis de, “Mientras por competir con tu cabello” 1612
- Quevedo, Francisco de, “Miré los muros de la patria mía” 1613
- Heredia, José María, “En una tempestad” 1820 o 1824
- Machado, Antonio, “He andado muchos caminos” 1903
- Neruda, Pablo, “Walking around” 1935
- Fuentes, Carlos, “Chac Mool” 1954

“El tiempo y el espacio” will be introduced by studying Salvador Dalí's 1931 painting *La persistencia de la memoria*. Definitions of time and space will be presented and a discussion will follow about how they are perceived.

Students will do research on the famous quote *carpe diem* and present a brief oral presentation on how this phrase relates to “En tanto que la rosa y azucena.”

Sandro Botticelli's 1486 painting, *The Birth of Venus* will be studied. Students will discuss and compare the woman depicted in the painting to those described in Garcilaso's and Góngora's poems.

For a deeper understanding of Quevedo's concept of *memento mori*, students will do research on the defeat of the Spanish Armada in 1588 and look at Philippe-Jacques de Loutherbourg's 1796 painting. A comparative short essay will be required.

Joan Manuel Serrat's song "Benito" from his album *Nadie es perfecto* (1994) will be heard as lyrics are read in order to compare the poetic devices to Machado's text. A graphic organizer will be used in order to facilitate the analysis of Machado's devices.

Group discussion will follow after studying Neruda's poem and Mexican artist David Alfaro Siqueiros's 1937 painting *Eco de un grito*. Students will write an essay on the chaos and pessimism depicted on both works. They will also listen to two musical versions of Neruda's poem: Miguel Bosé in *Neruda en el Corazón* and Miserables in *Marinero en Tierra: Tributo a Neruda* followed by a short presentation on how Neruda's "Tiempo y espacio" has been interpreted.

Students will view and discuss Carlos Fuentes' "La Batalla de los Dioses" from his series *El espejo enterrado*. This second program focuses on the rediscovery of the ancient Aztec temples. His quote "*Entonces supimos que lo que habíamos creído muerto en realidad estaba vivo*" will be analyzed and connected to "Chac Mool". Students will answer the question: How does Fuentes' perspective change in the short story (1954) and the documentary (1992)?

Summative Activities

Students will use a graphic organizer to show how this theme is manifested across different genres and time periods, and write an essay analyzing the relationships between cultural products, practices and perspectives found in this theme's literary texts.

La dualidad del ser

How do cultural and historical contexts affect how an individual expresses his or her identity?

- Guillén, Nicolás, "Balada de los dos abuelos" 1934
- Burgos, Julia, "A Julia de Burgos" 1938
- Borges, Jorge Luis, "El Sur" 1956
- Borges, Jorge Luis, "Borges y yo" 1957
- Cortázar, Julio "La noche boca arriba" 1956
- García Márquez, Gabriel, "El ahogado más hermoso del mundo" 1968

Actividades

“La dualidad del ser” will be introduced by studying Xul Solar’s 1919 painting *Cara*. Students will define and discuss how artistic symbolism function in the creation of art and literature.

Students will do research on the artistic phenomenon known as *Pintura de Castas* by Miguel Cabrera in New Spain during the 18th century and discuss images depicted by the author as they compare with the poetic images presented in Guillén’s poem “Balada de los dos abuelos.” After the discussion, students will present their findings to the class.

Students will listen to the lyrics of “Nuestra Sangre” by Tony Croatto (*17 Obras Musicales de Puerto Rico*). Students will compare the song to Guillén’s text using a Venn diagram. Additionally, students will research the traffic of African slaves during the 16th century. All findings will be presented orally.

After reading and analyzing Julia de Burgos’ text, students will study Frida Kahlo’s 1939 painting *Las dos Fridas*. Students will write an essay comparing and contrasting the theme of identity in both works.

Students will read chapter 1 of *El Gaucho Martín Fierro* by José Hernández. They will write a short essay answering the question: Why is Martín Feirro the gaucho Borge’s Juan Dahlman aspires to be? They will watch the last 5 minutes of “El Sur” to support their response.

Students will compare the text “Borges y yo” with the author’s ideas as presented in the following interview they will watch (*Juaquín Soler Serrano entrevista a Jorge Luis Borges*) Videoteca de la memoria literaria – Radiotelevisión española (1976) (www.elortiba.org/borges1.htm) and report their comparison in a short paragraph.

Summative Activities

Students will use a graphic organizer to show how this theme is manifested across different genres and time periods, and write an essay analyzing the relationships between cultural products, practices and perspectives found in this theme’s literary texts.

La Creación literaria

How is the meaning of a literary text shaped by other texts?

- Cervantes, Miguel de, *Don Quijote* (Primera parte, capítulos 1-5, 8 y 9; Segunda parte, capítulo 74) 1605
- Unamuno, Miguel de, *San Manuel Bueno, mártir* 1933

Activities

“La creación literaria” will be introduced by watching scenes from the production of “Don Quixote” with the Ballet Nacional de Cuba (2007). The creative process of this artistic adaptation will be discussed.

After reading and analyzing the assigned chapters, students will view the *Don Quixote* video from Discover’s Great Books series to understand the significance of Cervantes’ work as discussed by scholars and critics. Students will then write a short response to the question: What is *Don Quijote’s* significance in your own experience?

Scenes from Luis Buñuel’s 1950 film *Los olvidados* will be viewed in class. Students will use a graphic organizer to compare the relationship of Buñuel’s characters El Jaibe and Pedro and Unamuno’s don Manuel and Angela. Additionally, students will write an essay discussing motivating factors of Unamuno and Buñuel to create their work.

Students will write a brief text inspired by any of the texts studied in class. A short composition supporting the creative process will be included as part of the project to be shared online with other AP students.

Summative Activities

Students will use a graphic organizer to show how this theme is manifested across different genres and time periods, and write an essay analyzing the relationships between cultural products, practices and perspectives found in this theme’s literary texts.

Materials/Resources

Reference material used by the AP teacher includes resources that ensure course standards and requirements:

Teacher’s guide to AP Spanish Literature and Culture, College Board

AP Audit Handbook, College Board

AP Spanish Literature and Culture Course and Exam Description at apcentral.collegeboard.com

Standards for Foreign Language Learning in the 21st Century, Allen Press 2006

Reference material used by the AP student includes resources that ensure course standards and requirements.

Lázaro Carreter, Fernando y Evaristo Correa Calderón. *Cómo se comenta un Texto literario*. Madrid, Ediciones Cátedra, 1990

Two textbooks used by the AP student to assist in further development and refinement of literature.

Abriendo puertas: Antología de literatura en español (Tomos I y II),
McDougal Littell, 2012

Rodríguez, Rodney T. *Momentos Cumbres de las literaturas hispánicas:
Introducción al análisis literario*. Upper Saddle River, NJ: Pearson Ed, 2004