



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

Course Syllabus – Full Year (2025-2026)

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**Course Description:** The AP Spanish Literature and Culture course, which is conducted exclusively in Spanish, is an introductory course to the study of Peninsular Spanish, Latin American, and U.S. Hispanic literature written in Spanish from the 14<sup>th</sup> century to the present day. This class will enable students to successfully complete the AP Spanish Literature and Culture Exam. *Pre-requisite: Academy Advanced Spanish or equivalent.*

**Required Materials:** *Azulejo* hardcover student 2<sup>nd</sup> edition (2012) textbook with a one-year subscription to *Azulejo* Student Edition FlexText<sup>®</sup> and *Azulejo* Explorer.

**Course Overview and Methodology:** Not only do we study the literature, but also the fascinating history and cultures of the Hispanic world connected to the six AP Spanish literature themes, which are: 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*. All these themes overlap throughout the course, and there is an emphasis on establishing contextual connections among them and the literary works.

Students express themselves orally in the target language by describing ideas and points of view based on the readings and supporting their opinions, which accounts for their participation grade. All assignments and activities carried out in class are in Spanish. Throughout the course, students learn to connect each reading with historical, sociocultural, and political contexts; literary history of each movement; authors' style; and literary theory. Students also demonstrate their proficiency in the three modes of communication in Spanish (interpersonal, interpretive, and presentational) with attention to applying correct written and spoken language conventions.

Students learn literary terminology and literary analysis techniques and approaches for examining different genres (prose, essays, poetry, and drama), movements, and time periods, learning to contextualize literature in relationship to history, geography, and evolving cultural products, practices, and perspectives, often augmenting their literary analysis through the lens of art and film. Lessons are designed to enhance students' ability to acquire knowledge about and skills to identify and interpret figures of speech, tone, characters, themes, rhetorical devices, and literary symbols through the required course readings, while strengthening their analytical and interpretative skills.

**Student Practice:** Throughout each unit, **Topic Questions** will be provided in class to help students check their understanding. The Topic Questions are especially useful for confirming understanding of difficult or foundational topics before moving on to new content or skills that build upon prior topics. Students will get rationales for each **Topic Question** that will help them understand why an answer is correct or incorrect, and their results will reveal misunderstandings to help them target the content and skills needed for additional practice.

At the end of each unit or at key points within a unit, **Personal Progress Checks** will be provided in class or as homework assignments in AP Classroom. Students will get a personal report with feedback on every topic, skill, and question that they can use to chart their progress, and their results will come with rationales that explain every question's answer. One to two class periods are set aside to re-teach skills based on the results of the Personal Progress Checks.

## Student Responsibilities:

- Bring the textbook to class every day.
- Silence and put away all devices (cell phones, smart watches, laptops, etc.) during class in accordance with Indiana state law.
- Attend every class. See course policy regarding absences.
- Participate and engage actively in classroom activities, discussions, and presentations.
- Read and engage with assigned pages prior to arriving in class.
- Complete all assignments on time. Late work is not accepted.
- Always attempt communication in Spanish during class with instructor and classmates.

## COURSE COMPONENTS

Course Components	Point Values	Notes
Participation & Collaboration	200 pts	8 Units x 25 pts
Homework Assignments	200 pts	8 Units x 25 pts
Essays	200 pts	10 Essays x 20 pts
Unit Exams	400 pts	8 Exams x 50 pts
<b>Total Points</b>	<b>1000 pts</b>	

**PARTICIPATION AND COLLABORATION:** Students are expected to utilize the help provided to always attempt to speak Spanish during class. Many circumstances may lower a student's participation grade. Some examples: a) arriving late and/or leaving early; b) having excessive tiredness; c) demonstrating a poor attitude and/or lack of interest; d) not speaking in both larger and smaller group settings; e) packing up to leave before class finishes; e) speaking English, etc.

Participation grades for each unit will be graded using the following rubric:

**Excellent (25):** *Always interacts in a positive and productive way with others; demonstrates preparedness for every class; mentally engages in classroom activities and maintains physical attentiveness in body posture; Volunteers answers or questions without dominating participation; attempts to speak only in Spanish in all classroom contexts*

**Great (22.5-24.5):** *Regularly demonstrates the qualities for Excellent participation but only occasionally volunteers answers or questions*

**Appropriate (20-22):** *Interacts in a positive and productive way with others in general; demonstrates preparedness for most or all classes; usually mentally engages in classroom activities and maintains physical attentiveness in body posture; Occasionally volunteers answers or questions; attempts to speak only in Spanish in most classroom contexts but occasionally uses English words or phrases*

**Mediocre (17.5-19.5):** *Interacts mostly out of necessity to complete a task; may demonstrate regular lack of preparation for class; somewhat disengaged in classroom activities and may maintain a disengaged body posture or demonstrate excessive tiredness; Avoids volunteering in class; Utilizes Spanish to complete tasks but may use English frequently when tasks are complete*

**Improvement Needed (17 and below):** *Students receiving a grade in this category should consult the instructor for ways to improve*

**HOMEWORK ASSIGNMENTS:** This course incorporates a variety of homework assignments to help monitor student progress and encourage class engagement. Examples of homework assignments include, but are not limited to, the following: reading comprehension questions, content worksheets, literary analyses, and Personal Progress Checks (PPC). Please note that PPCs are only graded for credit/no credit as part of the unit's overall homework grade.

**ESSAYS:** There are eight formal in-class essays for this course that are designed to help students improve their writing skills for the AP exam. General essay topics are provided in the syllabus calendar, but specific topics will be revealed during the class period on the day when the composition will be written. Essays will be graded using the most currently available [AP Spanish Literature and Culture Scoring Guidelines](#).

**UNIT EXAMS:** At the end of each unit (with the exception of Unit 3, which will have two exams) students will take an exam to formally assess their understanding and retention of material presented during that unit. Students should review the "Exam Instructions Study Guide" for each unit posted in Canvas, which includes exact content coverage, format information, and point value allocations.

## **COURSE POLICIES**

**ATTENDANCE:** Attendance is mandatory. Students may receive excused absences at the professional discretion of the school nurse, the associate director of mental health services, the associate director of college counseling and student engagement, the director of academic affairs, and the executive director of the Indiana Academy. Unexcused absences occur when students miss class without prior approval from the aforementioned designated school officials. Continued absences (both excused and unexcused) from Academy classes increase the likelihood of unsuccessful completion.

Alongside steady attendance, students are expected to maintain consistent healthy habits of decorum, respect, and kindness towards their classmates, instructors, and teaching assistants. When students fail to meet these classroom behavioral standards and academic habits, it is the expectation faculty engage appropriately to bring quick and immediate resolution. When students consistently fail to meet these behavioral standards and academic habits in the classroom, an administrative consequence ladder will be adopted, and recorded, in attempt to administratively address, engage, and rectify ongoing challenges.

Students arriving 5-10 minutes late to class will be counted as “tardy”, and those arriving after 10 minutes will be counted “late”. Sleeping in class will be counted as an unexcused absence. Learning a language is a cumulative process that cannot be “crammed”. Regular attendance is crucial to your success in this course. Students may miss 2 instructional days (i.e. non-assessment days) without participation penalty per semester, but absences will still be recorded, as required.

**EXCUSED ABSENCES:** Some excused absences are **unanticipated**. Students should address unanticipated absences with the instructor as soon as is possible to determine the proper course of action. Some excused absences are **anticipated**. Students should always address *anticipated absences* with the instructor in advance and follow the protocol below.

**Protocol:** *Anticipated excused absences on instructional days:* Students are expected to proactively submit any assigned work prior to normal class time of the due date (in person or electronically). *Anticipated excused absences on assessment days* (e.g. exams, oral assessment, in-class compositions): Students must provide official documentation/verification of the reason for absence and are expected to proactively work with the instructor to determine the proper course of action to make up the missed assessment within five school days of the absence.

**UNEXCUSED ABSENCES:** Unexcused absences are, by nature, considered anticipated absences since the student has chosen not to attend class for a reason other than extenuating circumstances. Students who are absent for an unexcused reason are still expected to submit their homework on time as usual. Late work is not accepted for unexcused absences. **IMPORTANT:** Students who are absent for an unexcused reason on an assessment day (e.g. exams, essays, etc.) may not make up the assessment.

**¡ATENCIÓN! Course Failure Due to Excessive Absences:** This is not an online course. Communicative language experiences that occur in the immersive language classroom cannot be easily replicated outside the classroom when students are absent. As a result, students with 10 or more absences in one semester, whether excused or unexcused, will automatically fail the course. Students with excessive absences should consult with the instructor to determine a proper course of action prior to reaching 10 absences (including the allowed 2 absences without participation penalty).

**LATE WORK:** Homework and other assigned materials that are not submitted on time (prior to the start of class on the due date), are considered “late” and are assigned a grade of zero points. The instructor reserves the right to hold that late assignment until the end of the semester and give partial credit if that one late assignment would lower student’s final letter grade.

**MAKING UP ASSESSMENTS:** Missed assessments (e.g. exams, essays, etc.) associated with excused and/or anticipated absences should be addressed with the instructor as soon as possible to determine a proper course of action for making up the assessment. Please refer to “Excused Absences” policy for further information. Missed assessments associated with unexcused absences may not be made up.

**STUDENT ACADEMIC ETHICS POLICY:** Actions which include but are not limited to cheating, plagiarism, falsely claiming to have completed work, cooperating with another person in academic dishonesty, knowingly destroying or altering another student's work, or attempting to commit an act of academic dishonesty that violates the Student Academic Ethics Policy (<http://www.bsu.edu/associateprovost/academicethics>). The consequences of academic dishonesty are determined on a case-by-case basis by each instructor and may include but are not limited to one or more of the following academic sanctions: informal meeting, removal from dual credit course, dismissal from the university, or other appropriate consequence.

**ARTIFICIAL INTELLIGENCE (AI) POLICY:** The Humanities Division recognizes that artificial intelligence (AI) provides promising new tools for academic work. However, AI also poses significant dangers for academic integrity. Whether a source is print, internet content, or AI-generated, passing off any research, words, or ideas which you did not personally create is plagiarism. Students should consult their humanities instructors regarding AI use in their courses.

**INDIANA ACADEMY WIRELESS DEVICE POLICY:** Pursuant to Indiana Code 20-26-5-40.7, The Indiana Academy for Science, Mathematics and Humanities prohibits student use of wireless communication devices for non-instructional purposes in the classroom. As such, any and all portable wireless devices, that have the capability to provide voice, messaging, or other data communication between two or more parties, must only be used for academic purposes directly tied to the classroom activity or related educational task. Exceptions to this wireless device policy are eligible through academic accommodations, individualized education programs, or with instructor approval permitting the use of a wireless device for justification related to health, safety, and/or well-being. The improper use of a wireless device in an active classroom setting is subject to disciplinary action including but not limited to; a verbal warning, temporary seizure of said device by a school official, an unexcused absence for the class in question, written communication to parent/guardian, among other elevated consequences for repeated improper use.

**POLICY ON THE "AMERICANS WITH DISABILITIES ACT" (ADA):** If you need course adaptations or accommodations because of a disability, please contact the *Office of Disability Services*. The *Office of Disability Services* coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu)

**TITLE IX – SEXUAL MISCONDUCT:** Ball State University is committed to establishing and maintaining an effective, safe, and nondiscriminatory educational environment in which all individuals are treated with respect and dignity. For information about Ball State University's Interim Title IX Policy and Procedures, please visit our website. Please note that the University's policy and procedures have undergone significant revisions starting with the 2020-21 school year and ongoing.

Consistent with the University's Notice of Nondiscrimination and in accordance with the U.S. Department of Education's implementing regulations for Title IX of the Education Amendments of 1972 ("Title IX"), Ball State University prohibits sexual harassment that occurs within its education programs and activities. This prohibition extends to all applicants for admission or employment and to all students (any status) and all employees (any status). An individual who is found to have committed sexual harassment in violation of this policy is subject to the full range of University discipline, up to and including termination of employment or expulsion. The University will provide persons who have experienced sexual harassment with ongoing remedies as reasonably necessary to restore or preserve access to the University's education program and activities.

Inquiries concerning the specific application of Title IX at Ball State should be directed to Ms. Katie Slabaugh, Associate Dean of Students/Title IX Coordinator in the Frank A. Bracken Administration Building, room 238, 765-285-1545, [kslabaugh@bsu.edu](mailto:kslabaugh@bsu.edu). Persons can also contact the U.S. Department of Education Office for Civil Rights, Washington, D.C. 20202-1328, 1-800-421-3481, [ocr@ed.gov](mailto:ocr@ed.gov).

**BALL STATE UNIVERSITY BENEFICENCE PLEDGE:** Ball State University aspires to be a university that attracts and retains outstanding faculty, staff, and students. Ball State is committed to ensuring that all members of the campus community are welcome through our practice of valuing the varied experiences and worldviews of the people whom we serve. We promote a culture of respect and civil discourse as evident in our Beneficence Pledge. As a reflection of Ball State's commitment to respect, civil discourse, and the Beneficence Pledge, inclusiveness at the Indiana Academy emerges as one of the priorities of our living and learning community. We strive to exist together respectfully and compassionately, creating an environment where every member can thrive.

**THE WRITING CENTER:** All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center (in Robert Bell 295, Bracken Library, or online) to get additional feedback on your writing. To schedule a free appointment to discuss your writing, go to [www.bsu.edu/writingcenter](http://www.bsu.edu/writingcenter). Online and in-person appointments are available seven days a week; however, plan ahead because appointments book quickly!

**THE LEARNING CENTER:** The Learning Center offers free Tutoring and Academic Coaching for many courses at Ball State. Students can make appointments for online (Zoom) or in-person (NQ 350) appointments. Unvaccinated students are required to wear masks and practice physical distancing in the Learning Center. To make an appointment, visit [my.bsu.edu](http://my.bsu.edu) and click on "Navigate." You can also download the "Navigate Student" app for Apple or Android, or visit <https://bsu.navigate.eab.com>.

Testing accommodations for students with disabilities are available for students who have received the appropriate documentation from Disability Services. Tests may be administered in the Learning Center. Supplemental Instruction is available in select courses. If you have an SI leader for your course, that person will provide students with information the first week of school regarding weekly study sessions. For more information about all of our programming, visit [bsu.edu/learningcenter](http://bsu.edu/learningcenter) or call 765-285-1006.

**SYLLABUS MODIFICATIONS:** This syllabus is a guide to the course and may be subject to change with reasonable advanced notice as course needs arise.

## COURSE CALENDAR (FALL 2025)

NOTE: Syllabus and calendar are subject to change

UNIDAD 1	<b>La Edad Media</b> (los siglos XIV-XV)	<b>Themes:</b> <ul style="list-style-type: none"><li>• Las sociedades en contacto</li><li>• La construcción del género</li><li>• Las relaciones interpersonales</li></ul>	<b>Contexts:</b> <ul style="list-style-type: none"><li>• Spain of Three Cultures</li><li>• Religious influence on medieval literature</li><li>• Oral traditions that led to <i>romances</i></li></ul>
	<b>Essential Questions:</b> <ul style="list-style-type: none"><li>♦ How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian Peninsula? ♦ How does medieval Spanish literature represent the relationship between Christians, Jews, and Muslims?</li><li>♦ What relevance do the relationships and conflicts between genders and religious groups have for readers today?</li></ul>		

SEMANA 1	<b>AGOSTO</b>	<b>COURSE INTRODUCTION</b>
	12 MARTES	<i>For today's class:</i> Download syllabus to your phone and read carefully. <i>In class:</i> Spanish conversation (greeting one another, introductions, etc.); Syllabus & policy review
	14 JUEVES	<i>For today's class:</i> 1) Read <i>Contexto histórico</i> and <i>Escenario cultural</i> (p. 1-3)  <i>In-class activities:</i> Watch <sup>3</sup> the documentary “Cristianos, judíos y musulmanes en la Edad Media” while filling out the provided worksheet. Discuss <sup>1</sup> in pairs the main ideas, focusing on the strengths of each culture and the challenges of coexistence in medieval Spain <sup>2</sup> . Listen <sup>3</sup> to a mini-lesson on medieval Spanish history <sup>3</sup> and take notes. View photo examples of coexistence in medieval Spain through fine art <sup>2</sup> and discuss <sup>1</sup> in pairs how they represent today's material.

SEMANA 2	19 MARTES	<i>For today's class:</i> Complete <b>HW1</b> while reading <i>El Conde Lucanor</i> , Ejemplo XXXV by Don Juan Manuel (p. 4-8)  <i>In-class activities:</i> Review <sup>1</sup> in pairs the answers to the worksheet and then later discuss <sup>1</sup> them as a class. Discuss <sup>1</sup> in pairs the cultural perspectives that are presented in the literary work and how they compare to the students' own cultural perspectives on male-female relationships and societal expectations of men and women <sup>2</sup> . Discuss <sup>1</sup> in pairs what they consider to be the most important aspects of marriage as well as the ways in which marriage ceremonies and events vary across generational, national, religious, and cultural boundaries <sup>2</sup> . Listen <sup>3</sup> to a mini-lesson regarding the structure of <i>ejemplos</i> and the literary concept of <i>la caja china</i> or <i>narración enmarcada</i> . Discuss <sup>1</sup> as a group how this style is represented by <i>El Conde Lucanor</i> . Create in pairs a list five different contexts for other frame narratives <sup>2</sup> .
	21 VIERNES	<i>For today's class:</i> 1) Watch <sup>3</sup> “1.1 Analysis Video 3” in AP Classroom 2) Complete <b>HW2</b> while reading “Romance de la pérdida de Alhama” by Anónimo (p. 9-11)  <i>In-class activities:</i> Discuss <sup>1</sup> in pairs the answers to the HW's literary element questions. Listen <sup>3</sup> to “Paseábase El Rey Moro” (0:00-5:45, 8:00-end) and “La gran pérdida de Alhama – Carmela y Paco Ibañez” and discuss <sup>1</sup> in pairs the differences in musical styles, interpretation and significance for the audience of this oral story-telling <sup>2</sup> . View images of the people, places, and things mentioned in “Romance de la pérdida del Alhama” and collaborate in pairs to identify what each image represents <sup>2</sup> . Watch <sup>3</sup> “Poesía medieval en castellano (IV). Los romances” and take notes on the origins, structure, and characteristics of <i>los romances</i> . Discuss <sup>1</sup> findings in pairs <sup>2</sup> . Read other <i>romances</i> in pairs (e.g. <i>Romance de Abenámar</i> , <i>Romance del Conde Arnaldos</i> , <i>Romance de Álora la bien cercada</i> ) and compare them <sup>4</sup> .

SEMANA 3	26 MARTES	<i>For today's class:</i> 1) Watch <sup>3</sup> “1.2 Cultural Context and Connections Videos 1 & 2” in AP Classroom 2) Research one of the following aspects of medieval culture in Spain: <i>la Batalla de Covadonga</i> , <i>la Escuela de Traductores de Toledo</i> , <i>la Mezquita-Catedral de Córdoba</i> , <i>la Alhambra</i> , <i>la conquista de Granada</i> , <i>el Edicto de Granada</i> , <i>el judeoespañol</i> .  <i>In-class activities:</i> Present <sup>8</sup> research findings to the class. Then, discuss <sup>1</sup> in pairs how the information presented by classmates reflects the culture and history of medieval Spain and how these aspects of Spanish culture might be incorporated into a <i>romance</i> . Review unit material as needed.
	28 JUEVES	<div style="display: flex; align-items: center;"> <div> <b>ESSAY 1:</b> In class, write a formal essay about cultural perspectives in medieval Spain, citing texts studied in Unit 1. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.         </div> </div> <div style="background-color: yellow; padding: 5px; margin-top: 5px;"> <b>Before today's class, complete Unit 1 Progress Check MCQ in AP Classroom</b> </div> <div style="background-color: #0056b3; color: white; padding: 5px; margin-top: 5px;"> <b>EXAM 1: UNIDAD 1</b> </div>

<sup>1</sup> Interpersonal Speaking, <sup>2</sup> Cultures/Connections/Comparisons, <sup>3</sup> Interpretive Listening, <sup>4</sup> Interpretive Reading, <sup>5</sup> Interpretive Writing, <sup>6</sup> Presentational Writing, <sup>7</sup> Language Use for Literary Analysis, <sup>8</sup> Presentational Speaking



UNIDAD 2	<b>El Siglo de Oro (1): El Renacimiento (El siglo XVI)</b>	<b>Themes:</b> <ul style="list-style-type: none"> <li>Las sociedades en contacto</li> <li>Las relaciones interpersonales</li> <li>El tiempo y el espacio</li> <li>La dualidad del ser</li> <li>La creación literaria</li> </ul>	<b>Contexts:</b> <ul style="list-style-type: none"> <li>Revitalization of earlier philosophical ideas</li> <li>Intersection of art and literature</li> <li>Renaissance, humanism</li> <li>Reformation and Counter-Reformation</li> </ul>
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>How do cultural perspectives influence the representation and interpretation of historical events as well as the encounters between Indigenous Americans and Europeans?</li> <li>How does the literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups, like religious and ethnic groups?</li> <li>How do literary characters evolve in response to their surroundings and relationships with other characters?</li> <li>How does the representation of gender change across medieval and Golden Age Spanish literature?</li> </ul>		

SEMANA 4	<b>SEPTIEMBRE 02 MARTES</b>	LABOR DAY EXTENDED WEEKEND - NO CLASS
	<b>04 JUEVES</b>	<p><i>For today's class:</i> 1) Read <i>Contexto histórico</i> and <i>Escenario cultural</i> (p. 17-20)</p> <p><i>In-class activities:</i> Watch<sup>3</sup> the documentary “El Siglo de Oro español. Autores y características” while completing the provided timeline worksheet to identify characteristics of the era, important authors, and their literary works<sup>2</sup>. Discuss<sup>1</sup> in pairs the main ideas, focusing on the connections between historical economic and societal events during the Golden Age in Spain<sup>2</sup>. In pairs, compare the 15th-century painting <i>La Piedad del canónigo Desplá</i> (Bartolomé Bermejo, 1490) with the 16th-century painting <i>El entierro del Conde Orgaz</i> (El Greco, 1586-1588) and discuss<sup>1</sup> how they reflect their eras<sup>2</sup>.</p>

SEMANA 5	<b>09 MARTES</b>	<p><i>For today's class:</i> 1) Read “Segunda carta de relación” (líns. 1-115) de Hernán Cortés (p. 42-45)</p> <p>2) Visit the website <i>A portrait of Tenochtitlán: A 3D Reconstruction of the Aztec Empire</i>, answering the following <b>HW3</b> questions in Spanish on a separate sheet: What are your initial reactions to the information and images on the website? How does Tenochtitlán compare to how you envisioned it? Why? According to the website, how was Tenochtitlán structured as a city? What are your reactions to the past and present photos on the website?</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet and review the answers to the questions. Review the rest of the letter (líns. 116-212) as a class, highlighting the various houses of Montezuma and the key points. Watch<sup>3</sup> <i>Los Aztecas: Capítulo IV "La Conquista de México" (Documental Completo)</i> while completing the worksheet. Discuss in pairs the answers and clarify any confusion. View artwork from 1600s (<i>Conquista de México por Cortés</i>) and 1550 (Lienzo de Tlaxcala) and modern mural by Diego Rivera (<i>History of Mexico 1929-1935</i>) and discuss depictions of the conquest.</p>
	<b>11 JUEVES</b>	<p><i>For today's class:</i> 1) Watch<sup>3</sup> “2.1 Analysis Video 2” in AP Classroom</p> <p>2) Read <i>Visión de los vencidos</i> de Miguel León-Portilla (p. 52-57)</p> <p>3) Complete the worksheet <b>HW4</b> regarding the omens and bring it to class for discussion<sup>4</sup></p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet and review the answers to the questions. Watch<sup>3</sup> <i>Visión de los vencidos – 2 El diálogo con la naturaleza, los presagios y los pedimentos</i>. Listen<sup>3</sup> to a mini-lesson on the timeline and major events of the Spanish Conquest.</p> <p><b>ESSAY 2:</b> In class, write a formal essay about Spanish and indigenous perspectives on the Spanish Conquest citing texts studied in Unit 2. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>

SEMANA 6	<b>16 MARTES</b>	<p><i>For today's class:</i> 1) Watch<sup>3</sup> “2.1 Analysis Video 5” in AP Classroom</p> <p>2) Read <i>Soneto XXIII</i> by Garcilaso de la Vega (p. 22)</p> <p>3) Rewrite <i>Soneto XXIII</i> in prose form in Spanish for <b>HW5</b> and bring it to class for discussion<sup>4</sup></p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the rewritten sonnet and review them later as a class. Work in pairs to complete activity that reviews relevant poetic terminology<sup>4,7</sup>. Discuss<sup>1</sup> as a class how this sonnet reflects the Renaissance movement, themes, and poetry. View fine art<sup>2</sup> from El Siglo de Oro and discuss<sup>1</sup> how they represent the material.</p>
	<b>18 JUEVES</b>	<p><i>For today's class:</i> 1) Watch “2.2 Cultural Context and Connections Video 2” in AP Classroom</p> <p>2) Read introduction to <i>La vida de Lazarillo de Tormes</i> (p 63-64)</p> <p><i>In-class activities:</i> Listen<sup>3</sup> to a mini-lesson regarding historical context, literary genre, social stratification, social critique, Inquisition, etc. Collaborate in pairs to rewrite<sup>1,4</sup> in your own words designated sentences from the <i>Prólogo</i> (p 64-65). Work in pairs to preview with a matching activity and conversation regarding social critiques within the work.<sup>1</sup></p>

<sup>1</sup> Interpersonal Speaking, <sup>2</sup> Cultures/Connections/Comparisons, <sup>3</sup> Interpretive Listening, <sup>4</sup> Interpretive Reading,

<sup>5</sup> Interpretive Writing, <sup>6</sup> Presentational Writing, <sup>7</sup> Language Use for Literary Analysis, <sup>8</sup> Presentational Speaking

SEMANA 7	23 MARTES	<p><i>For today's class:</i> Read: <i>La vida de Lazarillo de Tormes – Tratado primero</i> (p 65-69, líns. 32-160) while filling out the events timeline <b>HW6</b> worksheet.</p> <p><i>In class activities:</i> Discuss<sup>1</sup> in pairs the worksheet and review the answers to the questions. Collaborate in pairs to finish <i>Tratado primero</i> (p 69-75, líns. 161-375) by completing a worksheet of artistic representations of the chapter events and putting them in order. Then, each pair will be assigned a different context (physical mistreatment of Lázaro, mischievous acts by Lázaro, religious hyperbole), explore in the text and find examples to present to the class.<sup>1, 4</sup></p>
	25 JUEVES	<p><i>For today's class:</i> Read: <i>La vida de Lazarillo de Tormes – Tratado segundo</i> (p 75-78, líns. 376-472), taking notes on lines that are associated with lack of food and those that have religious references.</p> <p><i>In class activities:</i> Discuss<sup>1</sup> as a class the lines from the story associated with lack of food and religious references. In pairs to finish <i>Tratado segundo</i> (p 78-83, líns. 473-658) using a timeline with artistic representations of chapter events, associating them with passages taken from the chapter, and writing down potential societal critiques<sup>1,4</sup>. Listen<sup>3</sup> to a mini-lesson regarding historical context and La Santa Inquisición<sup>2</sup>.</p>

SEMANA 8	30 MARTES	<p><i>For today's class:</i> Read: <i>La vida de Lazarillo de Tormes – Tratado tercero</i> (p 83-87, líns. 659-823) while filling out the <b>HW7</b> worksheet focused on the various food-related circumstances that form part of <i>Tratado tercero</i>.</p> <p><i>In class activities:</i> Discuss<sup>1</sup> in pairs the worksheet and review the answers to the questions. Collaborate in pairs to finish <i>Tratado tercero</i> and <i>Tratado séptimo</i> (p 87-97, líns. 824-1173), using the discussion guide with passages taken from the chapters to compare <i>Tratado tercero</i> with <i>Tratado primero</i> and <i>Tratado segundo</i>, and to share reactions to <i>Tratado séptimo</i>.</p> <p><b>ESSAY 3:</b> In class, write a formal essay about Lazarillo de Tormes, citing texts studied in Unit 2. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>
	OCTUBRE 02 JUEVES	<p><b>Before today's class, complete Unit 2 Progress Check MCQ in AP Classroom</b></p> <p><b>EXAM 2: UNIDAD 2</b></p>



UNIDAD 3	<b>El Siglo de Oro (2): El Barroco (El siglo XVII)</b>		<b>Themes:</b> <ul style="list-style-type: none"> <li>Las sociedades en contacto</li> <li>La construcción del género</li> <li>Las relaciones interpersonales</li> <li>El tiempo y el espacio</li> <li>La dualidad del ser</li> </ul>	<b>Contexts:</b> <ul style="list-style-type: none"> <li>Intersection of art and literature</li> <li>Baroque Period</li> <li>Comedy and tragedy, Golden Age comedy</li> </ul>
	<b>Essential Questions:</b> <p>♦ How does the literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups, like religious and ethnic groups? ♦ How do literary characters evolve in response to their surroundings and relationships with other characters? ♦ How does the representation of gender change across medieval and Golden Age Spanish literature?</p>			

SEMANA 9	07 MARTES	FALL BREAK - NO CLASS		
	09 JUEVES	<p><i>For today's class:</i> 1) Watch "3.1 Analysis Videos 1 &amp; 2" in AP Classroom 2) Read <i>Soneto CLXVI</i> by Luis de Góngora (p. 24-25) 3) Watch "3.1 Analysis Video 3" in AP Classroom 4) Read <i>Salmo XVII</i> by Francisco de Quevedo (p. 26-28)</p> <p><i>In-class activities:</i> Complete worksheet matching poetic devices with different portions of the poems<sup>7</sup>. Listen<sup>3</sup> to a mini-lesson reviewing common poetic devices of the Baroque period. Work in pairs to compare<sup>1</sup> this sonnet with that of Garcilaso de la Vega<sup>4</sup> and present findings to class<sup>7</sup>. Listen<sup>3</sup> to "Quevedo vs Góngora: el arte de insultar fino" while completing the provided worksheet comparing the two rival authors<sup>2</sup>. Review answers as a class, discussing how the styles of the two poets reflect the Baroque period<sup>2</sup> in Spain. View fine art<sup>2</sup> examples from the Baroque era and discuss<sup>1</sup> in pairs how they relate to material.</p>		

<sup>1</sup> Interpersonal Speaking, <sup>2</sup> Cultures/Connections/Comparisons, <sup>3</sup> Interpretive Listening, <sup>4</sup> Interpretive Reading,

<sup>5</sup> Interpretive Writing, <sup>6</sup> Presentational Writing, <sup>7</sup> Language Use for Literary Analysis, <sup>8</sup> Presentational Speaking



SEMANA 10	14 MARTES	<p><i>For today's class:</i> 1) Watch "3.2 Cultural Context and Connections Video 2"</p> <p>2) Read introduction to the author Miguel de Cervantes (p 100-104)</p> <p><i>In-class activities:</i> Listen<sup>3</sup> to a lesson regarding the background, historical importance, and overarching themes of the work. Work in pairs to match<sup>7</sup> literary terms and definitions common in <i>Don Quijote</i> with passages from the work itself.</p>
	16 JUEVES	<p><i>For today's class:</i> 1) Read <i>El ingenioso hidalgo don Quijote de la Mancha – Primera parte: Capítulo I</i> (p 104-108)</p> <p>2) Complete <a href="#">HW 8</a> comprehension questions</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Assigned pairs read and analyze<sup>1,4</sup> specific portions of <i>Capítulo II</i> (p 110-114) and present their findings to the class<sup>8</sup>. Watch <i>Don Quijote: Chapter 1   RTVE Archivo</i> (beginning → 0:23:27)<sup>7</sup></p>
SEMANA 11	21 MARTES	<p><i>For today's class:</i> 1) Read <i>El ingenioso hidalgo don Quijote de la Mancha – Primera parte: Capítulo III</i> (p 116-120), making a list of each character that appears in this chapter and what each person's role is in Don Quijote's adventure.</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Assigned pairs read and analyze<sup>1,4</sup> a specific portion of <i>Capítulo IV</i> (p 122-126) and present their findings to the class<sup>8</sup>. Watch <i>Don Quijote: Chapter 1   RTVE Archivo</i> (0:23:27 → 0:37:09)<sup>7</sup></p>
	23 JUEVES	<p><i>For today's class:</i> 1) Read <i>El ingenioso hidalgo don Quijote de la Mancha – Primera parte: Capítulo V</i> (p 128-131)</p> <p>2) Complete <a href="#">HW 9</a> comprehension questions</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Collaborate in pairs on <i>Capítulo VIII</i> (p 133-138) by completing a worksheet of artistic representations of the chapter events and putting them in order<sup>1,4</sup>. Watch <i>Don Quijote: Chapter 1   RTVE Archivo</i> (0:37:09 → 1:12:13)</p>
SEMANA 12	28 MARTES	<p><i>For today's class:</i> 1) Read <i>El ingenioso hidalgo don Quijote de la Mancha – Primera parte: Capítulo IX</i> (p 140-143)</p> <p>2) Complete <a href="#">HW 10</a> comprehension questions</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Pairs read and analyze<sup>1,4</sup> specific portions of the first part of the novel and analyze potential elements of metafiction. Watch <i>Don Quijote: Chapter 1   RTVE Archivo</i> (1:12:13 → end).</p> <p> <b>ESSAY 4:</b> In class, write a formal essay about the adventures of Don Quijote, citing passages from the text. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>
	30 JUEVES	<p><i>For today's class:</i> 1) Read <i>El ingenioso hidalgo don Quijote de la Mancha – Segunda parte: Capítulo LXXIV</i> (p 145-150)</p> <p>2) Complete <a href="#">HW 11</a> comprehension questions</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Listen<sup>3</sup> to a mini-lesson review of the novel's over-arching themes and concepts. Discuss<sup>1</sup> in pairs the following questions: a) Some readers dislike the fact that Don Quixote recovers his sanity before dying, instead of taking on another adventure. What are your reactions to Don Quixote regaining his sanity and what do you think it means? b) Literary critic Giovanni Papini argued that readers of Don Quixote are actually the ones who are deceived into thinking that Don Quixote was deceived by books, people, and the historical context in which he lived when in reality Don Quixote was a vain, proud materialistic man who only pretended to be deceived. What are your reactions to this? c) Some critics argue that Don Quixote actually promotes chivalric romances rather than repudiating chivalry. What are your reactions to this argument?</p>
SEMANA 13	NOVIEMBRE 04 MARTES	<b>EXAM 3A: UNIDAD 3A</b>
	06 JUEVES	<p><i>For today's class:</i> 1) Watch "3.2 Cultural Context and Connections Video 6"</p> <p><i>In-class activities:</i> Listen<sup>3</sup> to an overview of <i>El burlador de Sevilla y el convidado de piedra</i>, its characters, settings, historical context, and main themes. Watch<sup>3</sup> the movie <i>Estudio 1 TVE - El Burlador De Sevilla (Tirso de Molina)</i> (beginning-0:42:00) and follow the text of <i>El burlador de Sevilla y el convidado de piedra, JORNADA PRIMERA</i> (p 159-175)</p>
SEMANA 14	11 MARTES	<p><i>For today's class:</i> 1) Complete <a href="#">HW 12</a> character and timeline worksheet associated with <i>El burlador de Sevilla</i></p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Watch<sup>3</sup> the movie <i>Estudio 1 TVE - El Burlador de Sevilla (Tirso de Molina)</i> (0:42:00-1:17:00) and follow the text of <i>El burlador de Sevilla y el convidado de piedra, JORNADA SEGUNDA</i> (p 176-190)</p>
	13 JUEVES	<p><i>In-class activities:</i> Watch<sup>3</sup> the movie <i>Estudio 1 TVE - El Burlador De Sevilla (Tirso de Molina)</i> (1:17:00-end) and follow the text of <i>El burlador de Sevilla y el convidado de piedra, JORNADA TERCERA</i> (p 191-209). Listen<sup>3</sup> to a mini-lesson regarding the end of the play and the resolution of the various character plots.</p> <p> <b>ESSAY 5:</b> In class, write a formal essay about the female characters in <i>El Burlador de Sevilla</i>, citing texts studied in Unit 3. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>

SEMANA 15	18 MARTES	<p><i>For today's class:</i> 1) Watch "3.2 Cultural Context and Connections Video 1" in AP Classroom 2) Read <i>Sátira filosófica: Hombres necios que acusáis</i> by Sor Juana (p. 30-33) 3) Complete <a href="#">HW 13</a> comprehension questions</p> <p><i>In-class activities:</i> Listen<sup>3</sup> to "Hombres necios" while completing the provided worksheet matching poetic devices to different parts of the poem. Discuss<sup>1</sup> in pairs the answers to the worksheet and later review the worksheet and poem as a class<sup>7</sup>. Watch<sup>3</sup> the documentary "La peor monja de la historia" while completing the provided worksheet about Sor Juana's life<sup>2</sup>. Discuss<sup>1</sup> in pairs the answers to the worksheet and later review the worksheet and documentary as a class.</p>
	20 JUEVES	<p><b>Before today's class, complete Unit 3 Progress Check MCQ in AP Classroom</b></p> <p><b>EXAM 3B: UNIDAD 3B</b></p>

#### SEMANA 16 – LA PAUSA PARA ACCIÓN DE GRACIAS (NO HAY CLASES)

UNIDAD 4	<p><b>El Romanticismo, el Realismo y el Naturalismo (el siglo XIX)</b></p>	<p><b>Themes:</b></p> <ul style="list-style-type: none"> <li>Las sociedades en contacto</li> <li>La construcción del género</li> <li>Las relaciones interpersonales</li> <li>El tiempo y el espacio</li> </ul>	<p><b>Contexts:</b></p> <ul style="list-style-type: none"> <li>Transition: neoclassicism to romanticism</li> <li>Wars for independence in Latin America</li> <li>Collapse of Spanish colonial empire</li> <li>Paternalistic society of rural Spain</li> <li>Power of the <i>bourgeoisie</i></li> <li>French literary influence</li> <li>Industrialization, proletarian movements</li> <li>Positivism, empiricism, scientific method</li> <li>Influence of Edgar Allan Poe</li> </ul>
	<p><b>Essential Questions:</b></p> <p>♦ What aspects of Romanticism are observed in Spanish poetry? ♦ How do the authors use time and space to construct states of being and sentiments? ♦ How does nature reflect as well as influence human sentiments and behavior? ♦ How do societal expectations shape behavior and gender roles? ♦ To what extent are characters limited by their physical surroundings, socioeconomic situation, and class structure? ♦ How does nature reflect as well as influence human sentiments and behavior?</p>		

SEMANA 17	DICIEMBRE 02 MARTES	<p><i>For today's class:</i> 1) Read <i>Contexto histórico</i> and <i>Escenario cultural</i> (p 217-218)</p> <p><i>In-class activities:</i> Collaborate in pairs to complete the review sheet of the Romanticismo, Realismo, and Naturalismo movements and how they compare to the Renaissance and Baroque periods and present their findings to the class<sup>1,2,8</sup>. Listen<sup>3</sup> to a lesson regarding the movements and the connections to the authors in this unit.</p>
	04 JUEVES	<p><i>For today's class:</i> 1) Watch "4.2 Cultural Context and Connections Video 1" and "4.1 Analysis Video 2" in AP Classroom 2) Read <i>En una tempestad</i> by José María Heredia (p 220) 3) <i>Rima LIII</i> by Gustavo Adolfo Bécquer (p 225) 4) Complete <a href="#">HW 14</a> comprehension questions</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Assigned pairs work to compare a different poem from a previous unit to the poems for today's class, analyzing structure, themes, historical context, literary devices, etc.<sup>1,2,4,7,8</sup></p> <p><b>ESSAY 6:</b> In class, write a formal essay about <i>En una tempestad</i> and <i>silva</i> poetic style, citing texts studied in Unit 4. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>

SEMANA 18	09 MARTES	<p><i>For today's class:</i> 1) Watch "4.2 Cultural Context and Connections Videos 2 &amp; 3" in AP Classroom 2) Read <i>Las medias rojas</i> by Emilia Pardo Bazán (p 231-233) 3) Complete <a href="#">HW 15</a> to review the descriptions of the characters and setting in the story</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Collaborate in pairs to compare the life and work of Emilia Pardo Bazán with that of Sor Juana Inés de la Cruz, using the biographical information provided in the textbook (p 30-32, 230-231) to create a Venn diagram. Present the diagrams to the class<sup>1,2,4,8</sup>. Review as needed.</p>
	11 JUEVES	<p><b>Before today's class, complete Unit 4 Progress Check MCQ in AP Classroom</b></p> <p><b>EXAM 4: UNIDAD 4</b></p>

<sup>1</sup> Interpersonal Speaking, <sup>2</sup> Cultures/Connections/Comparisons, <sup>3</sup> Interpretive Listening, <sup>4</sup> Interpretive Reading,

<sup>5</sup> Interpretive Writing, <sup>6</sup> Presentational Writing, <sup>7</sup> Language Use for Literary Analysis, <sup>8</sup> Presentational Speaking

## COURSE CALENDAR (SPRING 2026)

NOTE: Syllabus and calendar are subject to change

UNIDAD 5	<b>La Generación del 98 y el Modernismo (el siglo XX)</b>	<b>Themes:</b>	<b>Contexts:</b>
		<ul style="list-style-type: none"> <li>• Las sociedades en contacto</li> <li>• Las relaciones interpersonales</li> <li>• El tiempo y el espacio</li> <li>• La dualidad del ser</li> <li>• La creación literaria</li> </ul>	<ul style="list-style-type: none"> <li>• Crisis of reason, philosophical speculation</li> <li>• Instability in Latin America</li> <li>• U.S.-Latin American Relations</li> <li>• French symbolist influence in Latin America</li> </ul>

**Essential Questions:**

♦ To what extent are people limited by their socioeconomic situation and class structure? ♦ How do the historical contexts of industrialization and American imperialism influence expression of identity? ♦ What are the views of the authors and their characters surrounding life and death?

SEMANA 1	ENERO 06 MARTES	<i>In-class activities:</i> Intro to the semester, unit, etc. Assigned pairs create a review presentation for their designated literary era (La Edad Media, el Renacimiento, el Barroco o el Romanticismo, el Realismo y el Naturalismo del siglo XIX) and present it to the class <sup>1,7,8</sup> .
	08 JUEVES	<p><i>For today's class:</i> 1) Watch "5.2 Cultural Context and Connections Video 1" in AP Classroom 2) Read introduction the author José Martí (p 246-247)</p> <p><i>In-class activities:</i> Collaborate in pairs to complete a worksheet covering <i>Nuestra America</i> by José Martí (p 248-255) and review the worksheet as a class. Watch<sup>3</sup> the documentary "La Independencia de Cuba" while completing the provided worksheet<sup>2</sup>. Discuss<sup>1</sup> in pairs the answers and later review the materials as a class. Collaborate in pairs to complete a worksheet covering the historical context around the Spanish-speaking world in the 20<sup>th</sup> and 21<sup>st</sup> centuries (p 267-269).</p>

SEMANA 2	13 MARTES	<p><i>For today's class:</i> 1) Watch "5.2 Cultural Context and Connections Video 3" and "5.1 Analysis Video 3" in AP Classroom 2) Read <i>A Roosevelt</i> by Rubén Darío (p 257-259) 3) Complete <b>HW16</b> to associate phrases from the poem with Latin America or the United States 4) Read <i>He andado muchos caminos</i> by Antonio Machado (p 302-303)</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Collaborate in pairs to complete a worksheet comparing Darío's view of the United States (America) and Latin American (la America nuestra)<sup>1,4</sup>. Review answers as a class and converse about students' reactions to Darío's view of the United States<sup>1,2</sup>. View photos and artwork that reflect the historical context in which the poem was written such as the Prado exhibit <i>Art and Social Change in Spain (1885-1910)</i><sup>2</sup>.</p>
	15 VIERNES	<p><i>For today's class:</i> 1) Watch "5.2 Cultural Context and Connections Video 2" 2) Read <i>El hijo</i> by Horacio Quiroga (p 236-241) 3) Complete <b>HW 17</b> to place passages in respective categories: hallucination, memory, present reality</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Assigned pairs find textual evidence for their designated elements of the story (the dual nature of the jungle, the hallucinations of the father, foreshadowing of tragedy) and later present their findings to the class<sup>1,4,7,8</sup>.</p> <p><b>ESSAY 7:</b> In class, write a formal essay about <i>El hijo</i> and <i>Las medias rojas</i>, citing texts studied in this course. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>

SEMANA 3	20 MARTES	<p><i>For today's class:</i> 1) Watch "5.1 Analysis Video 1" in AP Classroom 2) Read <i>San Manuel Bueno, mártir</i> by Miguel de Unamuno (p 275-278; líns. 1-144), taking notes on descriptive words or phrases associated with don Manuel</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Assigned pairs find textual evidence for their designated elements (p 275-283) of the story through line 305 (mention of the lake and/or mountain, examples of good deeds, Biblical allusion) and present their findings to the class<sup>1,2,4,7,8</sup>. Collaborate<sup>1,2,4,8</sup> in pairs to discuss how different characters represent different types of faith viewpoints and how these viewpoints are connected to the overarching messages and themes in the story, presenting findings to the class.</p>
	22 JUEVES	<p><i>For today's class:</i> 1) Read <i>San Manuel Bueno, mártir</i> (p 283-287; líns. 306-487) 2) Complete <b>HW 18</b> regarding the progression of Lázaro's beliefs in this section of the text</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Pairs examine provided passages from this section of the text (líns. 306-487, 488-570, p 287-290) and converse about don Manuel's beliefs, his role as a priest, and their opinions of his philosophy.</p>

<sup>1</sup> Interpersonal Speaking, <sup>2</sup> Cultures/Connections/Comparisons, <sup>3</sup> Interpretive Listening, <sup>4</sup> Interpretive Reading,

<sup>5</sup> Interpretive Writing, <sup>6</sup> Presentational Writing, <sup>7</sup> Language Use for Literary Analysis, <sup>8</sup> Presentational Speaking

SEMANA 4	27 MARTES	<p><i>For today's class:</i> 1) Read <i>San Manuel Bueno, mártir</i> (p 290-293; líns. 571-724) 2) Complete <a href="#">HW 19</a> exploring literary and religious allusions in the text.</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Pairs examine provided passages from this section of the text (líns. 571-724, 725-877, p 290-297) and converse about the symbolism, the probable sainthood of don Manuel, and the allusions and intertextuality presented at the end.</p>
	29 JUEVES	<p><b>Before today's class, complete Unit 5 Progress Check MCQ in AP Classroom</b></p> <p><b>EXAM 5: UNIDAD 5</b></p>

UNIDAD 6	<b>Teatro y poesía del siglo XX</b>		<b>Themes:</b> <ul style="list-style-type: none"> <li>Las sociedades en contacto</li> <li>La construcción del género</li> <li>Las relaciones interpersonales</li> <li>El tiempo y el espacio</li> <li>La dualidad del ser</li> </ul>	<b>Contexts:</b> <ul style="list-style-type: none"> <li>Socialism, communism, anarchy, fascism</li> <li>World War I and industrialization</li> <li>Polarized Spanish society, Spanish Civil War</li> <li>Generation of 27, surrealism, vanguardism</li> </ul>
	<b>Essential Questions:</b> <p>♦ How do sociocultural and geopolitical contexts influence the development of interpersonal relationships? ♦ How does the city's environment, with its unique sense of time and space, influence the human condition and state of being as represented in literature? ♦ How do sociocultural factors facilitate or repress changes in the representation of gender? ♦ How do early 20th-century literary works represent relationships between social classes and different ethnic groups?</p>			

SEMANA 5	FEBRERO 03 MARTES	<p><i>For today's class:</i> 1) Read <i>Peso ancestral</i> by Alfonsina Storni (p 407)</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Pairs collaborate to create a Venn diagram comparing <i>Peso ancestral</i> by Alfonsina Storni and <i>Hombres necios</i> by Sor Juana and present to the class<sup>1,2,4,8</sup>. Watch <i>Alfonsina Storni y el mar – Biografías grandes mujeres</i> and complete the accompanying worksheet<sup>3</sup>. Converse in pairs about the following questions associated with <i>Peso ancestral</i>: a) What is the ancestral burden referred to in the poem? b) How might the poem's title have two meanings with regard to ancestral burden? c) Who are the "yo poético" and the "tú" in the poem and what is the relationship between them?</p>
	05 JUEVES	<p><i>For today's class:</i> 1) Watch "6.2 Cultural Context and Connections Video 1" and "6.4 Comparing Texts and Arts Video 1" 2) Read <i>Balada de los dos abuelos</i> by Nicolás Guillén (p 305-307) 3) Read <i>Walking Around</i> by Pablo Neruda (p 309- 311) 4) Complete <a href="#">HW 20</a>, matching poetic devices with lines from the poem</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over what was read at home and review the answers to the questions. Listen<sup>3</sup> to Nicolás Guillén reciting <i>Balada de los dos abuelos</i>. Pairs collaborate to create a Venn diagram of the two grandfathers to be compared with those diagrams of other groups<sup>1,2,4</sup>. Watch the video interpretation of <i>Walking Around (Neruda)</i> and discuss tone and imagery<sup>3,7</sup>. Listen<sup>3</sup> to a mini-lesson regarding the Vanguardism movement. Discuss<sup>1</sup> in pairs the elements of <i>vanguardismo</i> that are present in these two works and share with the class.</p>

SEMANA 6	10 MARTES	<p><i>For today's class:</i> 1) Watch "6.1 Analysis Video 2" in AP Classroom 2) Read <i>Prendimiento de Antoñito del Camborio</i> by Federico García Lorca (p 312-315) and complete <a href="#">HW 21</a> 4) Watch <i>The Spanish Civil War (Part 1)</i> and <i>The Spanish Civil War (Part 2)</i></p> <p><i>In-class activities:</i> Watch <i>Lorca, muerte de un poeta: Capítulo 6 – La muerte (1936)</i></p>
	12 JUEVES	<p><i>For today's class:</i> 1) Watch "6.1 Analysis Video 3" in AP Classroom</p> <p><i>In-class activities:</i> Briefly review the movie and <i>Prendimiento de Antoñito del Camborio</i> from the previous class before moving on to the day's material. Listen<sup>3</sup> to a mini-lesson regarding the setting, characters, themes, etc. of <i>La casa de Bernarda Alba</i>. Watch<sup>3</sup> <i>La casa de Bernarda Alba, Acto primero</i> (0:00:00 – 00:37:09) and follow the script (p 421-436).</p>

SEMANA 7	17 MARTES	<p><i>For today's class:</i> 1) Complete summary <a href="#">HW 22</a> worksheet of <i>La casa de Bernarda Alba, Acto primero</i></p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet. Watch<sup>3</sup> <i>La casa de Bernarda Alba, Acto segundo</i> (0:37:09 – 01:11:55) and follow the script (p 436-451). Pairs examine provided passages from this section of the text (<i>Acto segundo</i>, p 436-451) and converse about their symbolism. Collaborate in pairs to compare the situation of Ildara in <i>Las medias rojas</i> by Emilia Pardo Bazán with that of the daughters in <i>La casa de Bernarda Alba</i>, and later present the findings to the class<sup>1,2,4,8</sup>.</p>
	19 JUEVES	<p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Watch<sup>3</sup> <i>La casa de Bernarda Alba, Acto tercero</i> (1:16:19 – end) and follow the script (<i>Acto tercero</i>, p 451-463).</p> <p><b>ESSAY 8:</b> In class, write a formal essay about <i>La casa de Bernarda Alba</i>, citing texts studied in this unit. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>

SEMANA 8	25 MARTES	<p><i>For today's class:</i> 1) Watch "6.2 Cultural Contexts and Connections Video 3" and "6.3 Comparing Literary Texts 1"</p> <p>2) Read <i>A Julia de Burgos</i> by Julia de Burgos (p 409-411)</p> <p>3) Complete <a href="#">HW 23</a>, categorizing words in the poem under "el yo privado" and "la figura pública"</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Listen to <i>Bernstein: Songfest: No. 3 A Julia de Burgos</i> and follow the verses of the poem in the textbook (p 410-411)<sup>3,4</sup>. Discuss<sup>1</sup> the musical interpretation of the poem as well as the poetic devices and structural elements<sup>7</sup>. Pairs collaborate to create lists of the two "Julias" from the poem, comparing the aspects that are celebrated with those that are condemned. Compare lists to those of other groups<sup>1,2,4</sup>. Collaborate in pairs to compare <i>Peso ancestral</i> and <i>A Julia de Burgos</i>, and present to class<sup>1,2,4,7,8</sup>.</p>
	27 JUEVES	<p><i>For today's class:</i> 1) Read intro to the author and <i>Historia del hombre que se convirtió en perro</i> by Osvaldo Dragún (p 389-396)</p> <p>2) Watch<sup>3</sup> this representation of <i>El hombre que se convirtió en perro</i>.</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions and the following aspects of the play: personal reactions to the play and the video representation of the play compared to personal expectations after having read the play first, potential social critiques, symbolism, elements of theatre of the absurd, etc.<sup>1,2,7</sup>. Watch<sup>3</sup> <i>Ver la historia: 1943-1955</i> (28:06-58:31) and <i>Ver la historia: 1955-1966</i> (0:00-23:35). Discuss<sup>1</sup> in pairs the social and historical events in Argentina from the videos that influenced Dragún's play, produced in 1957.</p>

### SEMANA 9 – SPRING BREAK (NO CLASS)

SEMANA 10	MARZO 10 MARTES	<p><i>For today's class:</i> 1) Watch "6.2 Cultural Contexts and Connections Video 2" and "6.3 Comparing Literary Texts Video 2"</p> <p>2) Read <i>Mujer negra</i> by Nancy Morejón (p 413-416)</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Listen<sup>3</sup> to Nancy Morejón's recital of <i>Mujer negra</i>, following along with the text<sup>4</sup>. Collaborate in pairs to complete the three categories, using information from the poem: Africa, life as a slave in Cuba, hope after the communist revolution. Assigned pairs create a mini-presentation on their specific topic (roles of gender and race in the development of identity in <i>Mujer negra</i> and <i>Balada de los dos abuelos</i> by Nicolás Guillén, the concept of "peso ancestral" in <i>Mujer negra</i> and <i>Peso ancestral</i> by Alfonsina Storni, or dual identity in <i>Mujer negra</i> and <i>A Julia de Burgos</i> by Julia de Burgos)<sup>1,2,4,8</sup>.</p>
	12 JUEVES	<p><b>Before today's class, complete Unit 6 Progress Check MCQ in AP Classroom</b></p> <p><b>EXAM 6: UNIDAD 6</b></p>

UNIDAD 7	<b>El Boom:</b> <b>El Realismo Mágico</b> <b>y lo fantástico</b> <b>(el siglo XX)</b>		<b>Themes:</b> <ul style="list-style-type: none"> <li>Las sociedades en contacto</li> <li>La construcción del género</li> <li>Las relaciones interpersonales</li> <li>El tiempo y el espacio</li> <li>La dualidad del ser</li> <li>La creación literaria</li> </ul>	<b>Contexts:</b> <ul style="list-style-type: none"> <li>Cuban Revolution and social fragmentation</li> <li>Literary production in a Pan-Hispanic world</li> <li>Urbanization and growth of middle class</li> <li>European and American literary influence</li> </ul>
	<b>Essential Questions:</b> ♦ What questions does literature pose in relationship to reality and fantasy? ♦ How do socioeconomic, cultural, and geopolitical contexts impact expression of identity and interpersonal relations?			

SEMANA 11	17 MARTES	<p><i>For today's class:</i> 1) Read <i>No oyes ladrar los perros</i> by Juan Rulfo (p 321-325)</p> <p>2) Complete <a href="#">HW 24</a> to explore how dialogue, atmosphere, and physical surroundings affect tone.</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Listen<sup>3</sup> to a reading of <i>No oyes ladrar los perros</i>, following along with the text<sup>4</sup>. Collaborate in pairs to find textual evidence to respond to the following questions: What elements of the story help to situate it within the realism genre? What symbolism is present in the story? What elements of the story reflect the socioeconomic despair and inequalities prevalent in rural Mexico in the 1950s?<sup>1,4,7</sup> Collaborate in pairs to compare <i>El hijo</i> by Horacio Quiroga (p 238-241) with <i>No oyes ladrar los perros</i>, using a Venn diagram. Consider plot, characters and their relationships, environment, and story conclusion<sup>1,2,4</sup>.</p>
	19 JUEVES	<p><i>For today's class:</i> 1) Watch "7.1 Analysis Video 2" in AP Classroom</p> <p>2) Read <i>El Sur</i> by Jorge Luis Borges (p 327-333)</p> <p>3) Complete <a href="#">HW 25</a> to interpret symbolism of provided passages from the text</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Collaborate in pairs to create two different timelines for the story in response to a quote by Borges: "<i>Of 'The South', which is perhaps my best story, let it suffice for me to suggest that it can be read as a direct narrative of novelistic events, and also in another way.</i>" Present timelines to the class<sup>1,4,5,8</sup>. Collaborate in pairs complete a worksheet covering the following themes from the story: el Norte y el Sur, el nacionalismo y el regionalismo, la fantasía y la realidad, Juan Dahlmann y su alter ego<sup>2,4,7</sup>. Listen<sup>3</sup> to <i>Borges y yo</i>, read by the author and follow along in the text (p 335). Collaborate in pairs to lists of the qualities of "Borges" and the qualities of "yo"<sup>1,2,4</sup>. Compare as a class <i>Borges y yo</i> and <i>A Julia de Burgos</i> (p 410).</p>



SEMANA 12	24 MARTES	<p><i>For today's class:</i> 1) Watch "7.1 Analysis Video 4" in AP Classroom 2) Read <i>Chac Mool</i> by Carlos Fuentes (p 363-371)</p> <p><i>In-class activities:</i> Collaborate in pairs to associate passages from the text with their corresponding images and place them in the order in which they take place in real time (not necessarily the order in which they are presented in the story)<sup>1,4</sup>. Discuss in pairs the possible symbolism of the following aspects of the story: a) Chac Mool will never forgive Le Plongeon for uprooting him from his hiding place; b) Filiberto places the statue of Chac Mool in the basement, even though he states that these figures need intense, direct sunlight; c) Chac Mool's life depends water brought by Filiberto during the dry season even though Chac Mool had been associated with the Mayan god of rain, Chaac, because of Le Plongeon's naming of the statue; d) Pepe criticizes Mexican religious beliefs by saying that the indigenous people easily adopted Christian beliefs (Christ crucified as a sacrifice) brought by the Conquistadors because of their propensity for human sacrifices to Huitzilopochtli; e) Filiberto is transformed into something non-living to be placed in the basement, and Chac Mool is transformed into something living that now occupies the main living space.</p>
	26 JUEVES	<p><i>For today's class:</i> 1) Watch "7.3 Comparing Literary Texts Video 1" in AP Classroom 2) Read <i>La noche boca arriba</i> by Julio Cortázar (p 337-344) 3) Complete <b>HW 26</b> to place passages from the text into two categories: city and jungle</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Watch<sup>3</sup> <i>La noche boca arriba</i>. Discuss<sup>1</sup> in pairs the similarities and differences between <i>Chac Mool</i> and <i>La noche boca arriba</i>, later sharing findings with the class<sup>1,2,4,8</sup>.</p> <p><b>ESSAY 9:</b> In class, write a formal essay about <i>Chac Mool</i> and <i>La noche boca arriba</i>, citing texts studied in Unit 7. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.</p>
SEMANA 13	31 MARTES	<p><i>For today's class:</i> 1) Watch "7.2 Cultural Contexts and Connections Video 1" and "7.3 Comparing Literary Texts Video 2" 2) Read <i>El ahogado más hermoso del mundo</i> by Gabriel García Márquez (p 347-354)</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Collaborate in pairs to create two lists concerning the village and its people: "Before the Arrival of Esteban" and "After the Arrival of Esteban"<sup>1,2,4</sup>. Discuss<sup>1</sup> in pairs the following questions: How do children, women, and men each respond to the presence of the giant? How does this story fall within the genre of magical realism? What role does the omission of a specific time period play in this story? What role do the details about life in the village play in this story? How does the presence of the giant transform the village? How might the story be seen as a metaphor for Latin America<sup>2,4</sup> Collaborate in pairs to create a Venn diagram comparing <i>El ahogado más hermoso del mundo</i> with <i>Chac Mool</i>, presenting the diagrams to the class<sup>1,2,4,7,8</sup>.</p>
	02 JUEVES	<p><i>For today's class:</i> 1) Watch "7.2 Cultural Contexts and Connections Video 2" in AP Classroom 2) Read <i>La siesta del martes</i> by Márquez (p 356-361) 3) Complete <b>HW 27</b> to explore the characters as described in their spaces (train, streets, church, etc.)</p> <p><i>In-class activities:</i> Discuss<sup>1</sup> in pairs the worksheet over and review the answers to the questions. Examine images associated with the people and places within the story and discuss in pairs what their characteristics are and what they represent<sup>1,2,4</sup>. Assigned pairs create a mini-presentation on their specific topic (societal critiques, roles of time and space, dignity of the poor), using textual evidence from the story as well as comparisons to other works of literature studied<sup>1,2,4,8</sup>.</p>
SEMANA 14	07 MARTES	<p><i>For today's class:</i> 1) Watch "7.2 Cultural Context and Connections Video 3" and "7.3 Comparing Literary Texts Video 3" 2) Read <i>Dos palabras</i> by Isabel Allende (p 373-380)</p> <p><i>In-class activities:</i> Collaborate in pairs to complete the character transformation worksheet timelines for Belisa Crepusculario and the Coronel, using the text<sup>1,4</sup>. Watch<sup>3</sup> <i>Isabel Allende, prestigiosa escritora chilena, reflexionó sobre el rol de la mujer</i>. Discuss in pairs the following questions: What aspects of women and their roles in society did Allende mention in the interview and what are your reactions? How to women characters play primary roles in Allende's works? How are Allende's views on women and feminism demonstrated in the short story <i>Dos palabras</i>? How do words play a transformational role in the story? What do you think are the two words spoken by Belisa to the Coronel? Why? What are the main messages of the short story? What aspects of magical realism and the Latin American Boom are manifested in this work?<sup>1,2,4,7</sup> Review as needed.</p>
	09 JUEVES	<p><b>Before today's class, complete Unit 7 Progress Check MCQ in AP Classroom</b> <b>EXAM 7: UNIDAD 7</b></p>

<sup>1</sup> Interpersonal Speaking, <sup>2</sup> Cultures/Connections/Comparisons, <sup>3</sup> Interpretive Listening, <sup>4</sup> Interpretive Reading,

<sup>5</sup> Interpretive Writing, <sup>6</sup> Presentational Writing, <sup>7</sup> Language Use for Literary Analysis, <sup>8</sup> Presentational Speaking



UNIDAD 8	<b>Escritores contemporáneos de Estados Unidos y España</b>	<b>Themes:</b> <ul style="list-style-type: none"> <li>Las sociedades en contacto</li> <li>La construcción del género</li> <li>Las relaciones interpersonales</li> <li>El tiempo y el espacio</li> <li>La creación literaria</li> </ul>	<b>Contexts:</b> <ul style="list-style-type: none"> <li>Women in the workplace and in politics</li> <li>Radical feminist movements of the 1970s</li> <li>Franco's death and transition to democracy</li> <li>Postmodernism and the Post-Boom</li> <li>Additional Hispanic authors in the U.S.</li> </ul>
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>How do sociocultural and socioeconomic contexts influence the development of interpersonal relationships?</li> <li>How has the representation of the male and female voice and gender changed throughout literary history?</li> <li>How do members of a minority cultural or ethnic group resist or assimilate to the customs and perspectives of the dominant majority?</li> <li>How do 20th-century literary works represent relationships between social classes and different ethnic groups?</li> </ul>		

SEMANA 15	14 MARTES	For today's class: 1) Watch "8.1 Analysis Video 1" and "8.3 Comparing Literary Texts Video 1" 2) Read <i>Mi caballo mágico</i> by Sabine Ulibarri (p 470-475) 3) Complete <b>HW 28</b> to interpret deeper meaning of selected excerpts from the story  <i>In-class activities:</i> Discuss <sup>1</sup> in pairs the worksheet over and review the answers to the questions. Discuss in pairs the following questions: What details of the natural surroundings and rural life in New Mexico are present in the story? What values of manhood are conveyed in the story? What details in the story are associated more with boyhood and what details are associated more with manhood? What does the white horse represent? What aspects of magical realism are manifested in this work? <sup>1,2,4,7</sup> Watch <sup>3</sup> <i>Writings of Sabine Ulibarri   New Mexico PBS</i> , taking notes on the aspects of Sabine Ulibarri's life that are reflected in <i>Mi caballo mágico</i> . Present findings to the class <sup>3,8</sup> .
	16 JUEVES	For today's class: 1) Watch "8.2 Cultural Context and Connections Videos 2 & 3" 2) Read <i>...y no se lo tragó la tierra</i> and <i>La noche buena</i> by Tomás Rivera (p 477-481, 483-486) 3) Complete <b>HW 29</b> to explore the theme of societies in contact within these two works  <i>In-class activities:</i> Discuss <sup>1</sup> in pairs the worksheet over and review the answers to the questions. Discuss in pairs the following questions: What details of the life of poor Texan chicanos are present in these stories? What values are conveyed in the stories? What hardships are portrayed? <sup>1,2,4</sup> Watch <sup>3</sup> <i>Tomás Rivera: Social Mobility Through Education</i> .  <b>ESSAY 10:</b> In class, write a formal essay about socioeconomic marginalization explored by various texts, citing texts studied throughout this course. Specific topic and writing prompt will be provided in class before writing begins. Essays will be graded using AP essay rubric.

SEMANA 16	21 MARTES	For today's class: 1) Watch "8.1 Analysis Videos 2 & 3" 2) Read the introduction to the author and <i>Como la vida misma</i> by Rosa Montero (p 398-401)  <i>In-class activities:</i> Discuss in pairs the following questions: How does the structure of this work and the use of literary devices convey realism of daily life in the city? What are some examples of humor and irony that convey the author's view of modern city life? What are the main messages of this short story? How does this short story compare to other literary works from this course addressing city and rural life? <sup>1,2,4,7</sup> Assigned pairs will use provided worksheet to prepare a review of their specific literary time period to present to the class <sup>1,2,4,7,8</sup> . Review as needed.
	23 JUEVES	<b>Before today's class, complete Unit 8 Progress Check MCQ in AP Classroom</b> <b>REVIEW</b>

SEMANA 17	28 MARTES	<b>PRACTICE EXAM: SECTION I</b> <ul style="list-style-type: none"> <li>Part A (20 min) – Interpretive Listening (15 multiple choice questions, 10% of total exam score)</li> <li>Part B (60 min) – Reading Analysis (50 multiple choice questions, 40% of total exam score)</li> </ul>
	30 JUEVES	<b>PRACTICE EXAM: SECTION II</b> <ul style="list-style-type: none"> <li>Short Answer 1 (15 min) – Text Explanation (1 prompt, 7.5% of total exam score)</li> <li>Short Answer 2 (15 min) – Text and Art Comparison (1 prompt, 7.5% of total exam score)</li> <li>Essay (35 min) – Analysis of Single Text (1 prompt, 17.5% of total exam score)</li> <li>Essay (35 min) – Text Comparison (1 prompt, 17.5% of total exam score)</li> </ul>

**AP Spanish Literature and Culture Exam: Wednesday, May 13<sup>th</sup>, 2026 – 12:00 PM**

**SECTION I: Multiple Choice**

**Part A (20 min) – Interpretive Listening (15 multiple choice questions, 10% of total exam score)**

- This section includes 3 sets of questions based on authentic audio texts including:
  - An excerpt from an interview with an author
  - A recited poem that is not on the required reading list
  - A presentation on a literary topic related to course content
- Students will have time to skim the questions for each set before listening to the audio.
- The interview and presentation will be played once; the recited poem will be played twice.

**Part B (60 min) – Reading Analysis (50 multiple choice questions, 40% of total exam score)**

- This section includes 6 sets of 7–10 questions based on readings from a variety of genres, periods, and places in the Spanish-speaking world.
- 1 set will contain 2 passages that are related by theme—one of those passages is taken from the required reading list and the other is from a non-required text.
- Readings include:
  - Works from the required reading list
  - Works outside the required reading list
  - 1 passage of literary criticism regarding a work or author from the list

**SECTION II: Free Response**

**Short Answer 1 (15 min) – Text Explanation (1 prompt, 7.5% of total exam score)**

- Students read an excerpt from a text on the required reading list, identify the author and period of the text, and explain the development of a given theme found within the excerpt in relation to the whole work from which the excerpt is taken.

**Short Answer 2 (15 min) – Text and Art Comparison (1 prompt, 7.5% of total exam score)**

- Students read an excerpt from a text on the required reading list and study an image of a work of art (e.g., a painting, photograph, sculpture, or drawing) related by theme to the text. They are asked to compare how a particular theme is represented in both the text and the image, and then to connect that theme to the genre, period, or movement of the text.

**Essay (35 min) – Analysis of Single Text (1 prompt, 17.5% of total exam score)**

- Students read an excerpt from a text on the required reading list and then analyze how the text represents the characteristics of a particular genre as well as a particular historical, cultural, or social context.

**Essay (35 min) – Text Comparison (1 prompt, 17.5% of total exam score)**

- Students read 2 excerpts related by theme, one from a text on the required list, the other from a text not on the list and analyze the effect of literary devices that the authors use in the texts to develop a particular theme that is provided in the question prompt.

First semester students read medieval, Golden Age, and 19th-century authors, followed by the study of 20th- and 21st-century authors during the second semester. Although the primary focus is on the time period during which the works were written, students also establish and discuss thematic and other connections between the works currently being read and literary selections read previously from earlier time periods.

- 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*
  - ⇒ Ejemplo 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 selecciones: “Los presagios, según los informantes de Sahagún” y “Se ha perdido el pueblo mexica”
- 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 Ulibarri, “Mi caballo mago”
- Miguel de Unamuno, *San Manuel Bueno, mártir*