

SPRINGFIELD PUBLIC SCHOOLS

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

Springfield Public Schools
Springfield, New Jersey 07081

AP Spanish VI

Curriculum Manual

2026

This curriculum may be modified through varying materials, techniques, and strategies as per an individual student's IEP.

Springfield Board of Education
Approved on July 27, 2026

EXTRACT OF THE MINUTES OF A MEETING OF
THE BOARD OF EDUCATION OF
THE TOWNSHIP OF SPRINGFIELD
COUNTY OF UNION, NEW JERSEY
AS RECORDED IN THE OFFICIAL MINUTE BOOK

Resolution: 21
Introduced By: Mrs. Gamarekian
Seconded By: Vice President Rinaldi
Adopted: July 27, 2026

Curriculum Adoption

To approve the following new and revised curriculum and courses for the 2026-2027 school year:

1. High School Courses
- a. AP Cybersecurity (new course)
- b. AP Business with Personal Finance (new course)
- c. AP Biology
- d. AP Chemistry
- e. AP Physics 1
- f. PLTW Robotics and Automation
- g. PLTW Introduction to Engineering Design
- h. PLTW Principles of Engineering
- i. Biology
- j. Biology Honors
- k. Chemistry
- l. Chemistry Honors
- m. Conceptual Physics
- n. Physics
- o. Environmental Science
- p. Forensics
- q. Human Anatomy and Physiology
- r. Oceanography
- s. Science 8
- t. Molecular Biology Research Lab (new course)

2. Middle School Courses
- a. Science 6
- b. Science 7

3. Elementary School Courses
- a. Kindergarten Science
- b. Grade 1 Science
- c. Grade 2 Science

(continued)

I, Michelle Calas, School Business Administrator/ Board Secretary of the Springfield Board of Education, hereby certify that the extract from the minutes of a meeting of the Board of Education duly called and held on July 27, 2026 has been compared by me with the original minute book of said Board of Education, and is a true, complete and exact copy thereof, as far as the same relates to the subject matter to on said extract.

In WITNESS THEREOF, I have hereunto set my hand and seal of the Springfield Board of Education, this 28th day of July 2026.

SEAL

Michelle Calas
School Business Administrator/ Board Secretary



SPRINGFIELD PUBLIC SCHOOLS

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

Springfield Public Schools
Springfield, New Jersey

Rachel Goldberg
Superintendent of Schools

Curriculum Developed by:

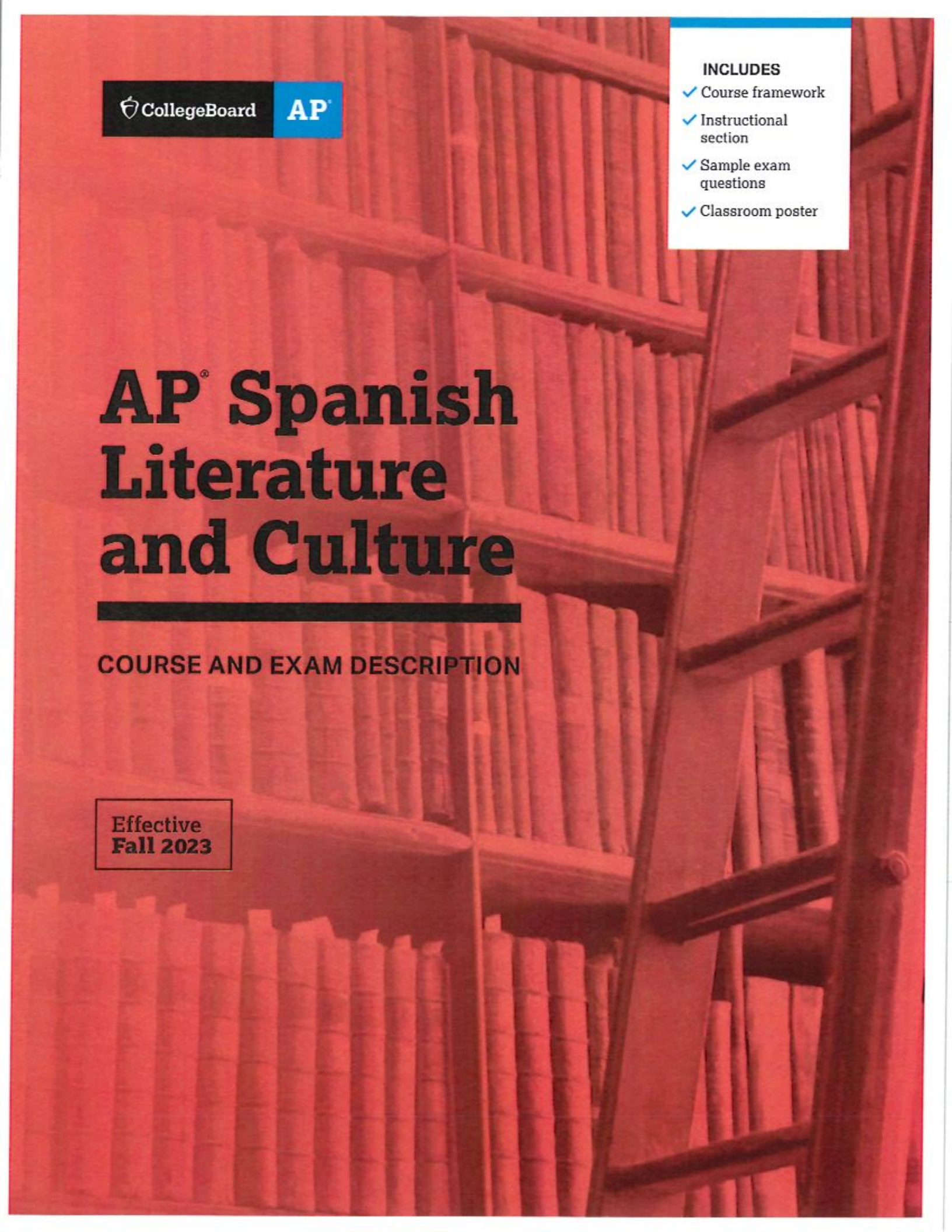
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Candice Schiano – Supervisor of Humanities

Sandra Diez - Teacher



CollegeBoard AP

INCLUDES

- ✓ Course framework
- ✓ Instructional section
- ✓ Sample exam questions
- ✓ Classroom poster

AP® Spanish Literature and Culture

COURSE AND EXAM DESCRIPTION

Effective **Fall 2023**

AP CollegeBoard

AP® Spanish Literature and Culture

COURSE AND EXAM DESCRIPTION

Effective
Fall 2023

AP COURSE AND EXAM DESCRIPTIONS ARE UPDATED PERIODICALLY
Please visit AP Central (apcentral.collegeboard.org) to determine whether a more recent course and exam description is available.

What AP® Stands For

Thousands of Advanced Placement teachers have contributed to the principles articulated here. These principles are not new; they are, rather, a reminder of how AP already works in classrooms nationwide. The following principles are designed to ensure that teachers' expertise is respected, required course content is understood, and that students are academically challenged and free to make up their own minds.

1. AP stands for clarity and transparency. Teachers and students deserve clear expectations. The Advanced Placement Program makes public its course frameworks and sample assessments. Confusion about what is permitted in the classroom disrupts teachers and students as they navigate demanding work.
2. AP is an unflinching encounter with evidence. AP courses enable students to develop as independent thinkers and to draw their own conclusions. Evidence and the scientific method are the starting place for conversations in AP courses.
3. AP opposes censorship. AP is animated by a deep respect for the intellectual freedom of teachers and students alike. If a school bans required topics from their AP courses, the AP Program removes the AP designation from that course and its inclusion in the AP Course Ledger provided to colleges and universities. For example, the concepts of evolution are at the heart of college biology, and a course that neglects such concepts does not pass muster as AP Biology.
4. AP opposes indoctrination. AP students are expected to analyze different perspectives from their own, and no points on an AP Exam are awarded for agreement with any specific viewpoint. AP students are not required to feel certain ways about themselves or the course content. AP courses instead develop students' abilities to assess the credibility of sources, draw conclusions, and make up their own minds.

   As the AP English Literature course description states: "AP students are not expected or asked to subscribe to any one specific set of cultural or political values, but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose, or effect of such content within the literary work as a whole."
5. AP courses foster an open-minded approach to the histories and cultures of different peoples. The study of different nationalities, cultures, religions, races, and ethnicities is essential within a variety of academic disciplines. AP courses ground such studies in primary sources so that students can evaluate experiences and evidence for themselves.
6. Every AP student who engages with evidence is listened to and respected. Students are encouraged to evaluate arguments but not one another. AP classrooms respect diversity in backgrounds, experiences, and viewpoints. The perspectives and contributions of the full range of AP students are sought and considered. Respectful debate of ideas is cultivated and protected; personal attacks have no place in AP.
7. AP is a choice for parents and students. Parents and students freely choose to enroll in AP courses. Course descriptions are available online for parents and students to inform their choice. Parents do not define which college-level topics are suitable within AP courses; AP course and exam materials are crafted by committees of professors and other expert educators in each field. AP courses and exams are then further validated by the American Council on Education and studies that confirm the use of AP scores for college credits by thousands of colleges and universities nationwide.

The AP Program encourages educators to review these principles with parents and students so they know what to expect in an AP course. Advanced Placement is always a choice, and it should be an informed one. AP teachers should be given the confidence and clarity that once parents have enrolled their child in an AP course, they have agreed to a classroom experience that embodies these principles.

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Acknowledgments

College Board would like to acknowledge Cameron Stephen, *Cy-Fair High School, Cypress, Texas,* for his assistance with and commitment to the development of this course.

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SPECIAL THANKS *John R. Williamson*

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About AP

College Board's Advanced Placement® Program (AP®) enables willing and academically prepared students to pursue college-level studies—with the opportunity to earn college credit, advanced placement, or both—while still in high school. Through AP courses in 38 subjects, each culminating in a challenging exam, students learn to think critically, construct solid arguments, and see many sides of an issue—skills that prepare them for college and beyond. Taking AP courses demonstrates to college admission officers that students have sought the most challenging curriculum available to them, and research indicates that students who score a 3 or higher on an AP Exam typically experience greater academic success in college and are more likely to earn a college degree than non-AP students. Each AP teacher's syllabus is evaluated and approved by faculty from some of the nation's leading colleges and universities, and AP Exams are developed and scored by college faculty and experienced AP teachers. Most four-year colleges and universities in the United States grant credit, advanced placement, or both on the basis of successful AP Exam scores; more than 3,300 institutions worldwide annually receive AP scores.

AP Course Development

In an ongoing effort to maintain alignment with best practices in college-level learning, AP courses and exams emphasize challenging, research-based curricula aligned with higher education expectations.

Individual teachers are responsible for designing their own curriculum for AP courses, selecting appropriate college-level readings, assignments, and resources. This course and exam description presents the content and skills that are the focus of the corresponding college course and that appear on the AP Exam. It also organizes the content and skills into a series of units that represent a sequence found in widely adopted college textbooks and that many AP teachers have told us they follow in order to focus their instruction. The intention of this publication is to respect teachers' time and expertise by providing a roadmap that they can modify and adapt to their local priorities and preferences. Moreover, by organizing the AP course content and skills into units, the AP Program is able to provide teachers and students with formative assessments—Personal Progress Checks—that teachers can assign throughout the year to measure student progress as they acquire content knowledge and develop skills.

Enrolling Students: Access, Opportunity, and Readiness

The AP Program welcomes all students willing to challenge themselves with college-level coursework and career preparation. We strongly encourage educators to invite students into AP classes, including students from ethnic, racial, socioeconomic, geographic, or other groups not broadly participating in a school's AP program. We believe that readiness for AP is attainable, and that educators can expand readiness by opening access to Pre-AP course work. We commit to support educators and communities in their efforts to make AP courses widely available, advancing students in their plans for college and careers.

Offering AP Courses: The AP Course Audit

The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content understandings and skills described in the course framework.

While the unit sequence represented in this publication is optional, the AP Program does have a short list of curricular and resource requirements that must be fulfilled before a school can label a course "Advanced Placement" or "AP." Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' course materials are reviewed by college faculty. The AP Course Audit was created to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' courses meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses.

The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. A syllabus or course outline, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

Please visit the **AP Course Audit** website for more information to support the preparation and submission of materials for the AP Course Audit.

How the AP Program Is Developed

The scope of content for an AP course and exam is derived from an analysis of hundreds of syllabi and course offerings of colleges and universities. Using this research and data, a committee of college faculty and expert AP teachers work within the scope of the corresponding college course to articulate what students should know and be able to do upon the completion of the AP course. The resulting course framework is the heart of this course and exam description and serves as a blueprint of the content and skills that can appear on an AP Exam.

The AP Test Development Committees are responsible for developing each AP Exam, ensuring the exam questions are aligned to the course framework. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are accurate, fair, and valid, and that there is an appropriate spread of difficulty across the questions.

Committee members are selected to represent a variety of perspectives and institutions (public and private, small and large schools and colleges), and a range of gender, racial/ethnic, and regional groups. A list of each subject's current AP Test Development Committee members is available on **AP Central®**.

Throughout AP course and exam development, College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement or college credit.

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions and through-course performance assessments, as applicable, are scored by thousands of college faculty and expert AP teachers. Most are scored at the annual AP Reading, while a small portion is scored online. All AP Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member serves as Chief Faculty Consultant and, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions and performance assessments are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP score on a 1–5 scale.

AP Exams are **not** norm-referenced or graded on a curve. Instead, they are criterion-referenced, which means that every student who meets the criteria for an AP score of 2, 3, 4, or 5 will receive that score, no matter how many students that is. The criteria for the number of points students must earn on the AP Exam to receive scores of 3, 4, or 5—the scores that research consistently validates for credit and placement purposes—include:

- The number of points successful college students earn when their professors administer AP Exam questions to them.
- The number of points researchers have found to be predictive that an AP student will succeed when placed into a subsequent, higher-level college course.
- Achievement-level descriptions formulated by college faculty who review each AP Exam question.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. Frequent and regular research studies establish the validity of AP scores as follows:

AP Score	Credit Recommendation	College Grade Equivalent
5	Extremely well qualified	A
4	Well qualified	A-, B+, B
3	Qualified	B-, C+, C
2	Possibly qualified	n/a
1	No recommendation	n/a

While colleges and universities are responsible for setting their own credit and placement policies, most private colleges and universities award credit and/or advanced placement for AP scores of 3 or higher. Additionally, most states in the U.S. have adopted statewide credit policies that ensure college credit for scores of 3 or higher at public colleges and universities. To confirm a specific college's AP credit/placement policy, use the search engine available on the AP Credit Policy Search page.

BECOMING AN AP READER

Each June, thousands of AP teachers and college faculty members from around the world gather for seven days in multiple locations to evaluate and score the free-response sections of the AP Exams. Ninety-eight percent of surveyed educators who took part in the AP Reading say it was a positive experience.

There are many reasons to consider becoming an AP Reader, including opportunities to:

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators—make improvements to the way they teach or score because of their experience at the AP Reading.
- **Gain in-depth understanding of AP Exam and AP scoring standards:** AP Readers gain exposure to the quality and depth of the responses from the entire pool of AP Exam takers, and thus are better able to assess their students' work in the classroom.
- **Receive compensation:** AP Readers are compensated for their work during the Reading. Expenses, lodging, and meals are covered for Readers who travel.
- **Score from home:** AP Readers have online distributed scoring opportunities for certain subjects. Check the AP Reader site for details.
- **Earn Continuing Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to PD requirements by states, districts, and schools.

How to Apply

Visit the Become an AP Reader site for eligibility requirements and to start the application process.

AP Resources and Supports

By completing a simple activation process at the start of the school year, teachers and students receive access to a robust set of classroom resources.

AP Classroom

AP Classroom is a dedicated online platform designed to support teachers and students throughout their AP experience. The platform provides a variety of powerful resources and tools to provide yearlong support to teachers and enable students to receive meaningful feedback on their progress.



UNIT GUIDES

Appearing in this publication and on AP Classroom, these planning guides outline all required course content and skills, organized into commonly taught units. Each unit guide suggests a sequence and pacing of content, scaffolds skill instruction across units, and provides tips on taking the AP Exam.



PERSONAL PROGRESS CHECKS

Formative AP questions for every unit provide feedback to students on the areas where they need to focus. Available online, Personal Progress Checks measure knowledge and skills through multiple-choice questions with rationales to explain correct and incorrect answers, and free-response questions with scoring information. Because the Personal Progress Checks are formative, the results of these assessments cannot be used to evaluate teacher effectiveness or assign letter grades to students, and any such misuses are grounds for losing school authorization to offer AP courses.[4]



PROGRESS DASHBOARD

This dashboard allows teachers to review class and individual student progress throughout the year. Teachers can view class trends and see where students struggle with content and skills that will be assessed on the AP Exam. Students can view their own progress over time to improve their performance before the AP Exam.



AP QUESTION BANK

This online library of real AP Exam questions provides teachers with secure questions to use in their classrooms. Teachers can find questions indexed by course topics and skills, create customized tests, and assign them online or on paper. These tests enable students to practice and get feedback on each question.

[4] To report misuses, please call, 877-274-6474 (International: +1-212-632-1781).

Digital Activation

In order to teach an AP class and make sure students are registered to take the AP Exam, teachers must first complete the digital activation process. Digital activation gives students and teachers access to resources and gathers students' exam registration information online, eliminating most of the answer sheet bubbling that has added to testing time and fatigue.

AP teachers and students begin by signing in to My AP and completing a simple activation process at the start of the school year, which provides access to all AP resources, including AP Classroom.

To complete digital activation:

- Teachers and students sign in to or create their College Board accounts.
- Teachers confirm that they have added the course they teach to their AP Course Audit account and have had it approved by their school's administrator.
- Teachers or AP Coordinators, depending on who the school has decided is responsible, set up class sections so students can access AP resources and have exams ordered on their behalf.
- Students join class sections with a join code provided by their teacher or AP Coordinator.
- Students will be asked for additional registration information upon joining their first class section, which eliminates the need for extensive answer sheet bubbling on exam day.

While the digital activation process takes a short time for teachers, students, and AP Coordinators to complete, overall it helps save time and provides the following additional benefits:

- **Access to AP resources and supports:** Teachers have access to resources specifically designed to support instruction and provide feedback to students throughout the school year as soon as activation is complete.
- **Streamlined exam ordering:** AP Coordinators can create exam orders from the same online class rosters that enable students to access resources. The coordinator reviews, updates, and submits this information as the school's exam order in the fall.
- **Student registration labels:** For each student included in an exam order, schools will receive a set of personalized AP ID registration labels, which replaces the AP student pack. The AP ID connects a student's exam materials with the registration information they provided during digital activation, eliminating the need for pre-administration sessions and reducing time spent bubbling on exam day.
- **Targeted Instructional Planning Reports:** AP teachers will get Instructional Planning Reports (IPRs) that include data on each of their class sections automatically rather than relying on special codes optionally bubbled in on exam day.

Instructional Model

Integrating AP resources throughout the course can help students develop skills and conceptual understandings. The instructional model outlined below shows possible ways to incorporate AP resources into the classroom.



Plan

Teachers may consider the following approaches as they plan their instruction before teaching each unit.

- Review the overview at the start of each **unit guide** to identify essential questions and conceptual understandings for each unit.
- Use the **Unit at a Glance** table to identify enduring understandings and skills for each unit.
- Identify useful strategies in the **Instructional Approaches** section to help teach the concepts and skills.



Teach

When teaching, supporting resources could be used to build students' conceptual understanding and their mastery of skills.

- Use the **unit guides** to identify the required readings.
- Integrate the content with skills, considering any appropriate scaffolding.
- Employ any of the instructional strategies previously identified.
- Use the comparative works to bring a variety of assets into the classroom.



Assess

Teachers can measure student understanding of the content and skills covered in the unit and provide actionable feedback to students.

- At the end of each unit, use **AP Classroom** to assign students the online **Personal Progress Checks**, as homework or an in-class task.
- Provide question-level feedback to students through answer rationales; provide unit- and skill-level feedback using the progress dashboard.
- Create additional practice opportunities using the **AP Question Bank** and assign them through **AP Classroom**.

About the AP Spanish Literature and Culture Course

The AP Spanish Literature and Culture course uses a thematic approach to introduce students to representative texts (short stories, novels, poetry, plays, and essays) from Peninsular Spanish, Latin American, and U. S. Hispanic literature. Students develop proficiencies across the three modes of communication (interpretive, interpersonal, and presentational) in the range of Intermediate High to Advanced Mid of the American Council on the Teaching of Foreign Languages' (ACTFL) *Proficiency Guidelines*. Through careful examination of the required readings and other texts, students work to hone their critical reading and analytical writing skills. Literature is explored within the contexts of its time and place, and students gain insights on the many voices, historical periods, and cultures represented in the required readings and other texts. The course also includes a strong focus on cultural, artistic, and linguistic connections and comparisons, which is supported by the exploration of various media (art, music, film, articles, and literary criticism).

College Course Equivalent

AP Spanish Literature and Culture is equivalent to an introductory college-level survey course of literature written in Spanish.

Prerequisites

While there are no prerequisites for this course, AP Spanish Literature and Culture is designed for students who have successfully completed at least three years of high school-level Spanish language study. While not a prerequisite, students may wish to complete the AP Spanish Language and Culture course before taking AP Spanish Literature and Culture, as the texts are presented in Spanish. In the case of native or heritage speakers, there may be a different pathway of study leading to this course.

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AP SPANISH LITERATURE AND CULTURE

Course Framework



Introduction

The AP Spanish Literature and Culture course is designed to provide students with a learning experience equivalent to that of a college/university survey course in literature written in Spanish. This thematically based course introduces students to the formal study of a representative body of texts from Peninsular Spanish, Latin American, and U.S. Hispanic literature, including short stories, novels, poetry, drama, and essays, ranging from the Medieval period to the present.

The course provides opportunities for students to demonstrate their proficiency in Spanish across the three modes of communication (interpretive, interpersonal, and presentational) at the Intermediate High to Advanced Mid range of performance of ACTFL's *Proficiency Guidelines*. It includes exploration of the five goal areas (communication, cultures, connections, comparisons, and communities) outlined in ACTFL's *World Readiness Standards for Learning Languages*. The overarching aims of the course are to provide students with ongoing and varied opportunities to further develop their proficiencies across a range of language and analytical skills—with special attention to critical reading and analytical writing—and to encourage them to reflect on the many voices and cultures included in a rich and diverse body of literature written in Spanish.

The inclusion of "and Culture" in the title of the course reflects a purposeful alignment of the course to a standards-based Spanish curriculum. In particular, the course reflects a meaningful integration of the cultures, connections, and comparisons goal areas of ACTFL's *World-Readiness Standards for Learning Languages*. Emphasis is placed on approaching the study of literature through global, historical, and contemporary cultural contexts. Teachers and students are encouraged to make interdisciplinary connections and explore linguistic and cultural comparisons. A key objective of the course is to encourage students not only to understand and retell the content of the texts they read, but also to relate that content to literary, historical, sociocultural, and geopolitical contexts in Spanish.

The course is founded on a required reading list of 38 titles from the 14th century to the contemporary period, including works that are linguistically and thematically challenging. The ultimate goal is for students to read critically, think deeply, and write analytically to demonstrate their understanding of the representative texts and to apply what they have learned from the required texts to others. The study of the required texts is enhanced by the inclusion of other thematically related literary texts, works of art, music, and films to encourage exploration from multiple perspectives, as well as to encourage students to make connections and comparisons. Students should engage in class and small group discussions. They should also participate in independent and group research projects and share their findings in written or oral presentations.

The course aims to help students progress beyond reading comprehension to read with critical, historical, and literary sensitivity. This is an ambitious goal, but it is the hope that when students apply the methods of literary analysis suggested in the course, and focus their attention on linguistic detail coupled with critical interpretation and analysis of texts, they will acquire skills that they will be able to apply to many other areas of learning and life.

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Course Framework Components

Overview

This course framework provides a clear and detailed description of the course requirements necessary for student success.

The course framework includes two essential components:

1 COURSE SKILLS

The course skills are central to the study and practice of Spanish literature and culture. Students should develop and apply the described skills on a regular basis over the span of the course.

2 COURSE CONTENT

The course content is organized into units of study that take a chronological approach to the study of the literary works. These units comprise the content that colleges and universities typically expect students to master to qualify for college credit and/or placement.

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AP SPANISH LITERATURE AND CULTURE

Course Skills

The AP Spanish Literature and Culture skills describe what a student should be able to do while exploring course concepts. The table that follows presents these skills, which students should develop through frequent repetition and practice during the AP Spanish Literature and Culture course. These skills form the basis of the tasks on the AP Exam.

The unit guides later in this publication spiral these skills throughout the course. Course content may be paired with a variety of skills on the AP Exam.

More detailed information about teaching the course skills can be found in the Instructional Approaches section of this publication.

AP Spanish Literature and Culture Skills

Skill Category 1	Skill Category 2	Skill Category 3	Skill Category 4	Skill Category 5	Skill Category 6	Skill Category 7
Analysis 1 Analyze and/or interpret literary texts and audio sources in the target language.	***Cultural Context and Connections*** 2 Make connections between a literary text and a non-literary text or an aspect of culture.	***Comparing Literary Texts*** 3 Compare literary texts.	***Comparing Texts and Art*** 4 Compare a text to artistic representations.	***Argumentation*** 5 Write a literary analysis.	***Language and Conventions*** 6 Use accurate language and apply appropriate conventions of written language.	***Literary Discussions and Presentations*** 7 Engage in discussions about literary texts in the target language.

SKILLS

1.A Read/listen to and comprehend literary texts.	2.A Identify cultural products, practices, or perspectives.	3.A Describe structural or stylistic similarities and differences in two texts.	4.A Relate texts to practices and perspectives found in a variety of media from the target cultures.	5.A Present information in a descriptive form.	6.A Use a variety of vocabulary appropriate to literary analysis.	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed)*.
1.B Identify the theme in a text.	2.B Explain the relationship between cultural products, practices, and perspectives of target cultures.	3.B Compare cultural products, practices, or perspectives portrayed in two texts.	4.B Situate texts within literary and artistic heritages of the target culture.	5.B Create a thesis that states the purpose.	6.B Use a variety of grammatical and syntactic structures.	7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed)*.
1.C Identify or describe literary elements, voices, and stylistic features.	2.C Relate target language texts to genres, periods, movements, and techniques.	3.C Identify thematic connections between texts.	4.C Describe how a theme is developed in a work of art.	5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.	6.C Present and organize information logically.	7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.
1.D Identify perspective, attitude, or tone.	2.D Situate textual language and registers within historical, social, and geopolitical contexts.	3.D Compare the development of a theme in two texts.		5.D Elaborate and support main points with textual evidence.	6.D Produce a comprehensible written work by observing writing conventions of the target language.	7.D Share literary texts through activities within and beyond the classroom setting *(not assessed)*.
1.E Explain the function and/or the significance of rhetorical, structural, and stylistic features.	2.E Relate texts to their contexts (literary, historical, sociocultural, geopolitical).	3.E Compare the representation of historical events in two texts.		5.E Use sources available in the target language to support the interpretation of texts and compare distinct viewpoints.	6.E Use a variety of literary and critical terminology in oral and written discussions of texts in the target language.	7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed)*.
1.F Explain implied meanings or inferences.	2.F Relate texts to contemporary global issues.	3.F Compare points of view in two texts.		5.F Incorporate information from secondary sources related to texts in oral and written presentations *(not assessed)*.		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed)*.
1.G Explain perspective, attitude, or tone.	2.G Explain how a text reflects or challenges perceptions of a majority/ minority culture.			5.G Use authorized reference materials in oral and written presentations *(not assessed)*.		7.G Self-monitor and adjust language production in oral and written communication *(not assessed)*.
1.H Explain the development of a theme in a text.				5.H Acknowledge sources and cite them appropriately *(not assessed)*.		
1.I Connect themes or ideas to characters.						

2

AP SPANISH LITERATURE AND CULTURE

Course Content

This course framework provides a clear and detailed description of the course requirements necessary for student success. The framework specifies what students must know, be able to do, and understand, with a focus on course skills, required texts, and themes that encompass core principles and theories of the discipline. The framework also encourages instruction that prepares students for advanced literature courses in Spanish and other college/university humanities courses by building skills in critical reading and literary analysis and contextualizing literary works within historical, geopolitical, sociocultural, and cultural contexts.

Required texts

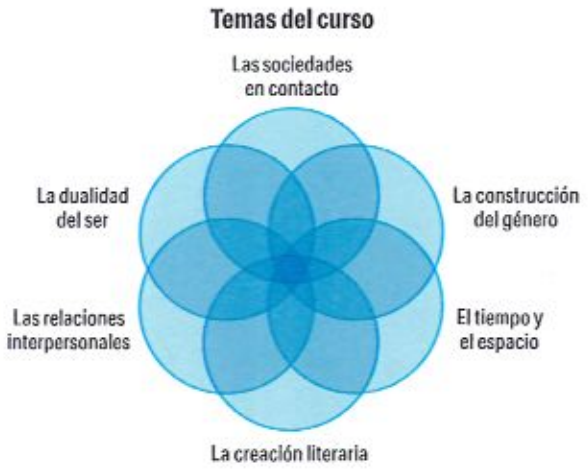
The content is grounded in the following 38 required texts. The required readings for this course and its exam sometimes present difficult human issues and situations that may be challenging for some students. Teachers should prepare, guide, and support their students as they engage with these texts.

- Isabel Allende, "Dos palabras"
- Anónimo, "Romance de la pérdida de Alhama"
- Anónimo, *Lazarillo de Tormes* (Prólogo; Tratados 1, 2, 3, 7)
- Gustavo Adolfo Bécquer, Rima LIII ("Volverán las oscuras golondrinas")
- Jorge Luis Borges, "Borges y yo"
- Jorge Luis Borges, "El Sur"
- Julia de Burgos, "A Julia de Burgos"
- Miguel de Cervantes, *Don Quijote* (Primera parte, capítulos 1–5, 8 y 9; Segunda parte, capítulo 74)
- Julio Cortázar, "La noche boca arriba"
- Hernán Cortés, "Segunda carta de relación" (selecciones)
- Sor Juana Inés de la Cruz, "Hombres necios que acusáis"
- Rubén Darío, "A Roosevelt"
- Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava")
- Osvaldo Dragún, *El hombre que se convirtió en perro*

- Carlos Fuentes, "Chac Mool"
- Federico García Lorca, *La casa de Bernarda Alba*
- Federico García Lorca, "Prendimiento de Antoñito el Camborio en el camino de Sevilla"
- Gabriel García Márquez, "El ahogado más hermoso del mundo"
- Gabriel García Márquez, "La siesta del martes"
- Garcilaso de la Vega, Soneto XXIII ("En tanto que de rosa y azucena")
- Luis de Góngora, Soneto CLXVI ("Mientras por competir con tu cabello")
- Nicolás Guillén, "Balada de los dos abuelos"
- José María Heredia, "En una tempestad"
- Miguel León-Portilla, *Visión de los vencidos* (dos secciones: "Los presagios, según los informantes de Sahagún" y "Se ha perdido el pueblo 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 Ulibarrí, "Mi caballo mago"
- Miguel de Unamuno, *San Manuel Bueno, mártir*

Themes

The six required course themes in AP Spanish Literature and Culture provide a meaningful basis for making contextual connections among works of different genres, periods, movements, and techniques. Instruction should overlap the themes within the units instead of creating units that are organized around just one theme.



Under each theme there are four to six recommended organizing concepts that are provided to suggest ways to explore the themes and make meaningful contextual connections among works.

One way to design instruction using the themes and their organizing concepts is to create essential questions that serve to motivate students and guide classroom investigations, learning activities, and assessments. Essential questions are designed to spark students' curiosity and encourage them to consider how course content relates to larger questions and issues in the study of literature and in the humanities in general. Essential questions allow students to investigate and express different views on issues, make connections to other disciplines and compare products, practices, and perspectives of target cultures to their own.

Listed on the following pages are the six required course themes with their suggested organizing concepts, some sample essential questions, and sample groupings of the required texts. Teachers may create their own way of designing thematic instruction and may invent their own essential questions.

THEME 1: LAS SOCIEDADES EN CONTACTO

Organizing Concepts:

- La asimilación y la marginación
- La diversidad
- Las divisiones socioeconómicas
- El imperialismo
- El nacionalismo y el regionalismo

Essential Questions:

- ¿De qué manera las perspectivas de una cultura afectan la representación de eventos históricos?
- ¿Cómo los miembros de una minoría cultural se resisten (o se asimilan) a las costumbres y las perspectivas de la mayoría dominante?
- ¿Cómo se representan en obras literarias de distintos períodos y diversas culturas las relaciones entre grupos socioculturales (clases sociales, grupos étnicos, etc.)?

Sample Groupings of Required Readings:

- Anónimo, *Lazarillo de Tormes*; Dragún, *El hombre que se convirtió en perro* (Las divisiones socioeconómicas)
- Cortés, "Segunda carta de relación"; León-Portilla, *Visión de los vencidos*; Martí, "Nuestra América"; Darío, "A Roosevelt" (El imperialismo)

THEME 2: LA CONSTRUCCIÓN DEL GÉNERO

Organizing Concepts:

- El machismo
- Las relaciones sociales
- El sistema patriarcal
- La sexualidad
- La tradición y la ruptura

Essential Questions:

- ¿Cómo revela la literatura los cambios en la percepción de los géneros masculino y femenino?
- ¿De qué manera han servido los factores socioculturales como instrumentos de cambios (o no) en la representación de los géneros?
- ¿Cómo ha cambiado la representación de lo femenino (voces femeninas, personajes femeninos) a lo largo de la historia de la literatura?

Sample Groupings of Required Readings:

- Pardo Bazán, "Las medias rojas"; Burgos, "A Julia de Burgos"; Morejón, "Mujer negra"; Allende, "Dos palabras" (La tradición y la ruptura)
- Sor Juana, "Hombres necios que acusáis"; Storni, "Peso ancestral" (El sistema patriarcal)

THEME 3: EL TIEMPO Y EL ESPACIO

Organizing Concepts:

- El *carpe diem* y el *memento mori*
- El individuo en su entorno
- La naturaleza y el ambiente
- La relación entre el tiempo y el espacio
- El tiempo lineal y el tiempo circular
- La trayectoria y la transformación

Essential Questions:

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

Sample Groupings of Required Readings:

- Quevedo, "Miré los muros de la patria mía"; Machado, "He andado muchos caminos"; Neruda, "Walking around" (El individuo en su entorno)
- Garcilaso, Soneto XXIII ("En tanto que de rosa y azucena"); Góngora, Soneto CLXVI ("Mientras por competir con tu cabello"); Bécquer, Rima LIII ("Volverán las oscuras golondrinas") (El *carpe diem* y el *memento mori*; La trayectoria y la transformación)

THEME 4: LAS RELACIONES INTERPERSONALES

Organizing Concepts:

- La amistad y la hostilidad
- El amor y el desprecio
- La comunicación o falta de comunicación
- El individuo y la comunidad
- Las relaciones de poder
- Las relaciones familiares

Essential Questions:

- ¿De qué manera se transforma el/la protagonista de una obra a consecuencia de sus relaciones con otros personajes?
- ¿De qué manera los individuos contribuyen o perjudican al bienestar de la familia o la comunidad?
- ¿Cómo influye el contexto sociocultural en el desarrollo de las relaciones interpersonales?

Sample Groupings of Required Readings:

- Quiroga, "El hijo"; Rulfo, "No oyes ladrar los perros" (Las relaciones familiares)
- García Lorca, *La casa de Bernarda Alba*; Rivera, . . . *y no se lo tragó la tierra* (Las relaciones de poder; La comunicación o la falta de comunicación)

THEME 5: LA DUALIDAD DEL SER

Organizing Concepts:

- La construcción de la realidad
- La espiritualidad y la religión
- La imagen pública y la imagen privada
- La introspección
- El ser y la creación literaria

Essential Questions:

- ¿Qué preguntas plantea la literatura acerca de la realidad y la fantasía?
- ¿Cómo influye el contexto sociocultural o histórico en la expresión de la identidad?
- ¿Cuál es el significado de la vida (para un personaje, para un autor) y cómo se relaciona esto con las creencias o ideas en cuanto a la muerte?

Sample Groupings of Required Readings:

- Borges, "Borges y yo"; Unamuno, *San Manuel Bueno, mártir* (La imagen pública y la imagen privada)
- Cervantes, *Don Quijote*; Cortázar, "La noche boca arriba"; García Márquez, "El ahogado más hermoso del mundo" (La construcción de la realidad)

THEME 6: LA CREACIÓN LITERARIA

Organizing Concepts:

- La intertextualidad
- La literatura autoconsciente
- El proceso creativo
- El texto y sus contextos

Essential Questions:

- ¿Qué factores motivan a los escritores a crear sus obras literarias?
- ¿De qué manera la intertextualidad contribuye al significado de una obra literaria?
- ¿Cómo influye en la experiencia de los lectores la presencia de la literatura misma como tema de una obra literaria?

Sample Groupings of Required Readings:

- Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava"); Anónimo, *Lazarillo de Tormes* (La literatura autoconsciente)
- Borges, "Borges y yo"; Cervantes, Don Quijote (El proceso creativo)

LITERARY TERMS

The literary terms used in AP Spanish Literature and Culture range from basic to advanced. The list of terms provided contains a representative selection of terms used in AP classes and in college and university courses including Introduction to Literary Analysis and survey courses of Peninsular and Latin American literatures. This list is neither prescriptive nor exhaustive; teachers may supplement the list as they wish for their instruction. The list of literary terms is intended to set a baseline expectation for the terms students should be able to identify, explain, and apply in their study of the texts on the required reading list.

The terms are grouped in a general progression in ability to interpret and analyze literary texts. Within each of the three groups, six categories are provided:

- General terms
- Terms that relate to narrative genres
- Terms that relate to poetic genres
- Terms that relate to dramatic genres
- Rhetorical figures
- Literary historical terms

When students are asked to engage in literary analysis, they should do so using the appropriate literary terms. Consistent practice in identifying, explaining, and applying literary terms with corrective feedback will develop students' abilities to use these terms effectively.

The **Glossary of Literary Terms for the AP Spanish Literature and Culture Course** provides additional details, definitions, and examples.

Progression of Literary Terms (from basic to advanced)

General: género: narrativa, poesía, drama, ensayo; ambiente, argumento, ficción, figura retórica, héroe, imagen, lector, personaje, protagonista, público, suspenso, tema

Narrativa: autor, narrador; cuento, novela; prosa

Poesía: poema, poeta, voz poética; verso, estrofa; ritmo, métrica; rima consonante, rima asonante

Drama: acto, escena, escenario; comedia, tragedia; diálogo, monólogo; teatro

Figuras retóricas: metáfora, símil; aliteración, hipérbole, onomatopeya, personificación

General: ambigüedad, analogía, antagonista, antihéroe, arquetipo, atmósfera, *carpe diem*, desenlace, fábula, *in medias res*, ironía, *memento mori*, símbolo, tono, trama

Narrativa: crónica, *flashback*, fluir de conciencia, narrador omnisciente, narrador limitado o narrativa en primera persona, prefiguración, punto de vista o perspectiva

Poesía: heptasílabo, octosílabo, endecasílabo, alejandrino; arte menor, arte mayor; encabalgamiento, estribillo, lírica, poema épico, redondilla, romance, sinalefa, soneto, verso agudo, verso esdrújulo, verso llano

Drama: acción dramática: exposición, nudo o clímax, desenlace; acotaciones, aparte, comedia del Siglo de Oro, dramaturgo, teatro del absurdo

Figuras retóricas: anáfora, antítesis, apóstrofe, circunlocución o perífrasis, elipsis, enumeración, eufemismo, gradación, hipérbaton

Historia literaria: Barroco, Boom latinoamericano, literatura Colonial, Edad Media (medieval), Generación del 98, libro de caballerías, Modernismo, Naturalismo, novela picaresca, pícaro, Realismo, realismo mágico, Renacimiento, Romanticismo, Siglo de Oro

General: alegoría, apología, caricatura, cromatismo o simbolismo cromático, desdoblamiento, leitmotivo, meta- (e.g., metaficción, metateatro), parodia, sátira

Narrativa: narrativa epistolar, narrador fidedigno, narrador no fidedigno, narrador testigo, narratario, parábola

Poesía: diéresis, hiato, sinéresis; verso blanco o suelto, verso libre; cesura, hemistiquio; polifonía, polimetría; silva

Drama: anagnórisis, catarsis, falla trágica, ironía dramática, pathos, tres unidades

Figuras retóricas: asíndeton, cacofonía, epíteto, metonimia, paradoja, polisíndeton, sinécdoque, sinestesia, retruécano

Historia literaria: conceptismo, culteranismo, costumbrismo, existencialismo, Neoclasicismo, Postmodernismo, surrealismo, vanguardia

COMPARATIVE WORKS

An essential skill that students need to develop during the course and demonstrate on the exam is the ability to transfer what they learn from the required readings to other comparable works. To build this skill, students need frequent exposure to numerous literary and artistic works from and beyond those required in the course.

To this aim, examples of possible comparative texts and/or art works are included in each unit for ease of instruction and assessment. Some of the texts included are required readings studied in other units that align with the works being studied in the unit and reinforce understanding across the list. Making connections among works on the list provides multiple exposures to each text on the required reading list. Other suggested texts are nonrequired comparative works that serve to build skills in applying what has been learned from required texts to nonrequired ones. Ultimately, the goal is to develop students' abilities in identifying and understanding intertextuality while providing them with a wide variety of rich literary texts and art works.

Students should be encouraged to make every possible connection between works they have read or seen and the comparative texts and works of art. They should identify similarities in theme, style, point of view, tone, language, characters, plot lines, and cultural perspectives. It is also important that students learn to identify similarities and differences between texts.

UNITS

The course content is organized into units. The units have been arranged in a logical chronological sequence, as this is the most common approach to organizing the course.

Pacing recommendations at the unit level and on the Course at a Glance provide suggestions for how to teach the required course content and administer the Personal Progress Checks. The suggested class periods are based on a schedule in which the class meets five days a week for 45 minutes each day. While these recommendations have been made to aid planning, teachers should of course adjust the pacing based on the needs of their students, alternate schedules (e.g., block scheduling), or their school's academic calendar.

Course at a Glance

Plan

The Course at a Glance provides a useful visual organization of the AP Spanish Literature and Culture curricular components, including:

- Sequence of units, along with suggested pacing. Please note, pacing is based on 45-minute class periods, meeting five days each week for a full academic year.
- Course skills across units.

Teach

SKILL CATEGORIES

1. Analysis
2. Cultural Context and Connections
3. Comparing Literary Texts
4. Comparing Texts and Art
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

The required 38 texts are organized chronologically across the course's eight units.

Assess

Assign the Personal Progress Checks—either as homework or in class—for each unit. Each Personal Progress Check contains formative multiple-choice and free-response questions. The feedback from the Personal Progress Checks shows students the areas where they need to focus.

UNIT 1 La época medieval

~7–8 Class Periods

1. Analysis
2. Cultural Context and Connections
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

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

"Romance de la pérdida de Alhama"
Anónimo

UNIT 2 El siglo XVI

~19–20 Class Periods

1. Analysis
2. Cultural Context and Connections
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

Lazarillo de Tormes
Anónimo

***Visión de los vencidos:* "Los presagios, según los informantes de Sahagún"**
Miguel León-Portilla

"Segunda carta de relación"
Hernán Cortés

***Visión de los vencidos:* "Se ha perdido el pueblo mexica"**
Miguel León-Portilla

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

Personal Progress Check 1
Multiple-choice: ~10 questions
Free-response: 2 questions
- Short-answer: Text Explanation
- Essay: Analysis of a Single Text

Personal Progress Check 2
Multiple-choice: ~20 questions
Free-response: 2 questions
- Short-answer: Text Explanation
- Essay: Analysis of a Single Text

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UNIT 3 El siglo XVII

~25–26 Class Periods

1. Analysis
2. Cultural Context and Connections
4. Comparing Texts and Art
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

- **Soneto CLXVI** ("Mientras por competir con tu cabello")
  Luis de Góngora
- **Salmo XVII** ("Miré los muros de la patria mía")
  Francisco de Quevedo
- **"Hombres necios que acusáis"**
  Sor Juana Inés de la Cruz
- ***Don Quijote***
  Miguel de Cervantes
- ***El burlador de Sevilla y convidado de piedra***
  Tirso de Molina

Personal Progress Check 3

Multiple-choice: ~20 questions
Free-response: 2 questions
- Short-answer: Text and Art Comparison
- Essay: Analysis of a Single Text

UNIT 4 La literatura romántica, realista y naturalista

~9–10 Class Periods

1. Analysis
2. Cultural Context and Connections
3. Comparing Literary Texts
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

- **"En una tempestad"**
  José María Heredia
- **Rima LIII** ("Volverán las oscuras golondrinas")
  Gustavo Adolfo Bécquer
- **"Las medias rojas"**
  Emilia Pardo Bazán

Personal Progress Check 4

Multiple-choice: ~20 questions
Free-response: 2 questions
- Short-answer: Text Explanation
- Essay: Text Comparison

UNIT 5 La generación del 98 y el Modernismo

~14–15 Class Periods

1. Analysis
2. Cultural Context and Connections
3. Comparing Literary Texts
4. Comparing Texts and Art
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

- ***San Manuel Bueno, mártir***
  Miguel de Unamuno
- **"He andado muchos caminos"**
  Antonio Machado
- **"Nuestra América"**
  José Martí
- **"A Roosevelt"**
  Rubén Darío
- **"El hijo"**
  Horacio Quiroga

Personal Progress Check 5

Multiple-choice: ~20 questions
Free-response: 2 questions
- Short-answer: Text and Art Comparison
- Essay: Analysis of a Single Text

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UNIT 6 Teatro y poesía del siglo XX

~18–19 Class Periods

1. Analysis
2. Cultural Context and Connections
3. Comparing Literary Texts
4. Comparing Texts and Art
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

- *La casa de Bernarda Alba* — Federico García Lorca
- *El hombre que se convirtió en perro* — Osvaldo Dragún
- "Prendimiento de Antoñito el Camborio en el camino de Sevilla" — Federico García Lorca
- "Walking around" — Pablo Neruda
- "Balada de los dos abuelos" — Nicolás Guillén
- "Mujer negra" — Nancy Morejón
- "A Julia de Burgos" — Julia de Burgos
- "Peso ancestral" — Alfonsina Storni

Personal Progress Check 6

Multiple-choice: ~20 questions
Free-response: 2 questions
- Short-answer: Text and Art Comparison
- Essay: Analysis of a Single Text

UNIT 7 El Boom latinoamericano

~16–17 Class Periods

1. Analysis
2. Cultural Context and Connections
3. Comparing Literary Texts
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

- "Borges y yo" — Jorge Luis Borges
- "El Sur" — Jorge Luis Borges
- "No oyes ladrar los perros" — Juan Rulfo
- "Chac Mool" — Carlos Fuentes
- "La noche boca arriba" — Julio Cortázar
- "La siesta del martes" — Gabriel García Márquez
- "El ahogado más hermoso del mundo" — Gabriel García Márquez
- "Dos palabras" — Isabel Allende

Personal Progress Check 7

Multiple-choice: ~20 questions
Free-response: 2 questions
- Short-answer: Text Explanation
- Essay: Text Comparison

UNIT 8 Escritores contemporáneos de Estados Unidos y España

~8–9 Class Periods

1. Analysis
2. Cultural Context and Connections
3. Comparing Literary Texts
4. Comparing Texts and Art
5. Argumentation
6. Language and Conventions
7. Literary Discussions and Presentations

- "Mi caballo mago" — Sabine Ulibarrí
- *. . . y no se lo tragó la tierra:* ". . . y no se lo tragó la tierra" — Tomás Rivera
- *. . . y no se lo tragó la tierra:* "La noche buena" — Tomás Rivera
- "Como la vida misma" — Rosa Montero

Personal Progress Check 8

Multiple-choice: ~20 questions
Free-response: 2 questions
- Short-answer: Text and Art Comparison
- Essay: Text Comparison

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AP SPANISH LITERATURE AND CULTURE

Unit Guides

Introduction

Designed with extensive input from the community of AP Spanish Literature educators, the unit guides offer teachers helpful guidance in building students' skills and knowledge. The suggested sequence was identified through a thorough analysis of the syllabi of highly effective AP teachers and the organization of typical college textbooks.

This unit structure respects new AP teachers' time by providing one possible sequence they can adopt or modify rather than having to build from scratch. An additional benefit is that these units enable the AP Program to provide interested teachers with formative assessments—the Personal Progress Checks—that they can assign their students at the end of each unit to gauge progress toward success on the AP Exam. However, experienced AP teachers who are satisfied with their current course organization and exam results should feel no pressure to adopt these units, which comprise an optional sequence for this course.

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Using the Unit Guides


UNIT 1

~7–8 CLASS PERIODS

La época medieval

Developing Understanding

ESSENTIAL QUESTIONS

Building Course Skills

Preparing for the AP Exam

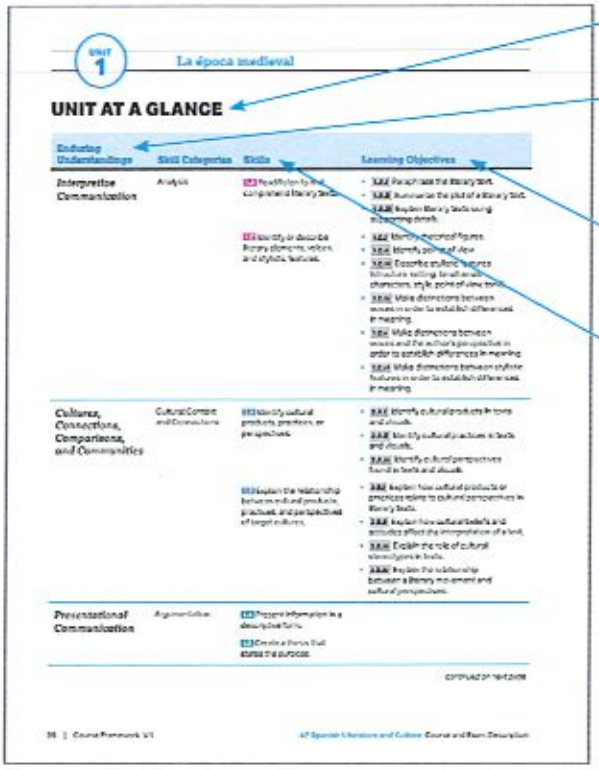
UNIT OPENERS

Developing Understanding provides an overview that contextualizes and situates the content of the unit within the scope of the course.

The **essential questions** are thought-provoking questions that motivate students and inspire inquiry.

Building Course Skills describes specific aspects of the skills that are appropriate to focus on in that unit.

Preparing for the AP Exam provides helpful tips and common student misunderstandings identified from prior exam data.


UNIT 1

La época medieval

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis		
Cultures, Connections, Comparisons, and Communities	Cultural Comparisons and Connections		
Presentational Communication	Argumentation		

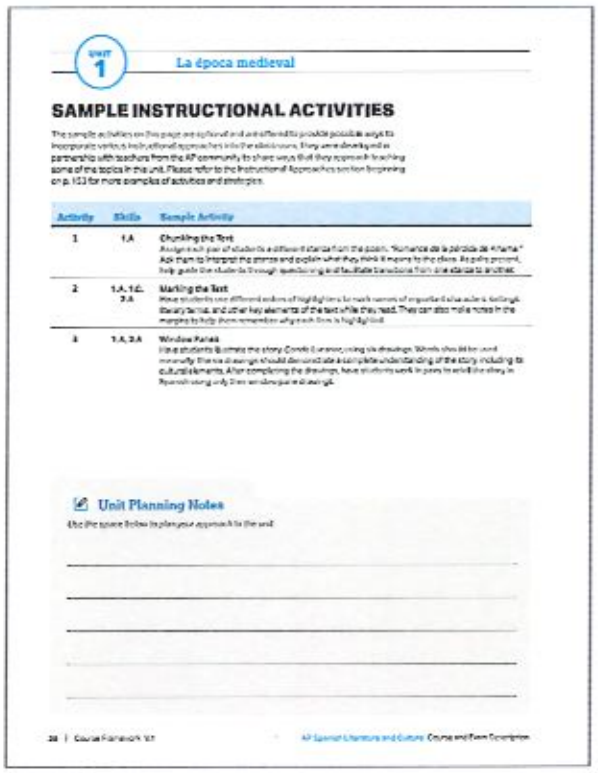
The **Unit at a Glance** table shows the course skills and enduring understandings for the unit.

Enduring Understandings are the long-term takeaways that leave a lasting impression on students. The enduring understandings for AP Spanish Literature and Culture relate to skills developed throughout the course.

If available for a particular skill, the **learning objectives** further define what a student needs to be able to do to progress toward the enduring understandings.

The **Skills** for each unit are central to the study and practice of Spanish literature and culture.

Using the Unit Guides

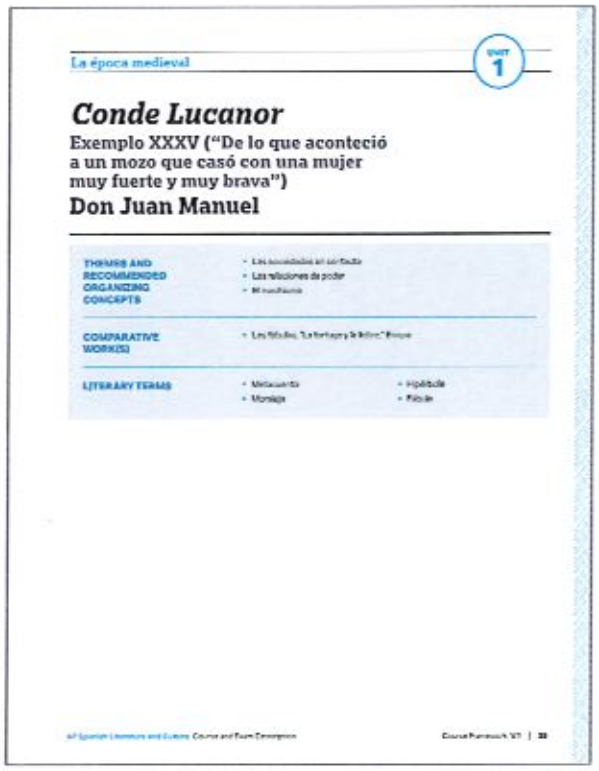

UNIT 1 La época medieval

SAMPLE INSTRUCTIONAL ACTIVITIES

Activity	Skills	Sample Activity
1	1.A	**Chunking the Text**
2	1.A, 1.C, 3.A	**Marking the Text**
3	1.A, 3.A	**Window Panes**

Unit Planning Notes

The **Sample Instructional Activities** page includes optional activities that can help tie together the content and skills of a particular topic. Additionally, this page offers space for teachers to make notes on their approach to the unit.


La época medieval UNIT 1

Conde Lucanor

Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava")

Don Juan Manuel

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	• Las relaciones de poder
COMPARATIVE WORK(S)	
LITERARY TERMS	• Monólogo

In addition to the **required readings,** these pages include relevant themes and organizing concepts, comparative works, and literary terms.

AP SPANISH LITERATURE AND CULTURE

UNIT 1

La época medieval



~7–8
CLASS PERIODS



Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 1

Multiple-choice: ~10 questions
Free-response: 2 questions

- Short-answer: Text Explanation
- Essay: Analysis of a Single Text

UNIT 1 ~7–8 CLASS PERIODS

La época medieval

ESSENTIAL QUESTIONS

- ¿Cómo se representan las diversas culturas y religiones de la época en las obras literarias?
- ¿De qué manera la perspectiva o el punto de vista afecta la representación de eventos históricos?
- ¿Qué aspectos de la literatura medieval todavía se reflejan en la literatura y la vida de hoy en día?

Developing Understanding

Medieval Spanish literature reflects the reality of the period. Linguistically, medieval Spanish is very different from contemporary Spanish, so it will be necessary for teachers to assist students with the language patterns for ease of comprehension. It is also important to note that oral tradition flourished during this period because few could read. Troubadours and *juglares* traveled from town to town sharing news and epic stories through song and poetry. Written texts were often accompanied by artwork to facilitate understanding for readers.

Building Course Skills

By the end of the AP Spanish Literature course, students should be able to perform the following five tasks for each required work: 1) explain the work's themes and compare them to others; 2) identify literary terms and analyze their effect in the work; 3) define the characteristics of the work's genre; 4) examine how the work reflects its literary period or movement; and 5) discuss the contexts that influenced the creation of the work. In this first unit students should be able to comprehend the texts that they read. To that end, teachers can provide opportunities for students to practice summarizing and paraphrasing the works, demonstrating that they understand the basic features (characters, setting, plot, etc.).

Students should be able to identify themes in the texts and explain how each theme is developed using examples from the text. They should also identify the structural, stylistic, and rhetorical devices being employed. It is also important to identify the characteristics of the texts that define each genre along with the aspects of the texts that represent the period.

Preparing for the AP Exam

To prepare students for the listening section of the AP Exam, teachers can use audio clips that discuss the events and political climate of the medieval period in Spain. Or, teachers can use audio selections that highlight the unique characteristics of the *romance viejo* tradition. For the multiple-choice and free-response sections, students will need to focus on the development of themes and the characteristics of each genre, in addition to defining the sociohistorical contexts of the works from this unit. Teachers can assess student progress by asking them to identify the themes in each of the works and select well-chosen examples. Teachers can also ask students to analyze the characteristics of the genres and define the contexts of the works.

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.A Read/listen to and comprehend literary texts.	• 1.A.i Paraphrase the literary text. • 1.A.ii Summarize the plot of a literary text. • 1.A.iii Explain literary texts using supporting details.
		1.C Identify or describe literary elements, voices, and stylistic features.	• 1.C.i Identify rhetorical figures. • 1.C.ii Identify points of view. • 1.C.iii Describe stylistic features (structure, setting, timeframes, characters, style, point of view, tone). • 1.C.iv Make distinctions between voices in order to establish differences in meaning. • 1.C.v Make distinctions between voices and the author's perspective in order to establish differences in meaning. • 1.C.vi Make distinctions between stylistic features in order to establish differences in meaning.
Cultures, Connections, Comparisons, and Communities	Cultural Context and Connections	2.A Identify cultural products, practices, or perspectives.	• 2.A.i Identify cultural products in texts and visuals. • 2.A.ii Identify cultural practices in texts and visuals. • 2.A.iii Identify cultural perspectives found in texts and visuals.
		2.B Explain the relationship between cultural products, practices, and perspectives of target cultures.	• 2.B.i Explain how cultural products or practices relate to cultural perspectives in literary texts. • 2.B.ii Explain how cultural beliefs and attitudes affect the interpretation of a text. • 2.B.iii Explain the role of cultural stereotypes in texts. • 2.B.iv Explain the relationship between a literary movement and cultural perspectives.
Presentational Communication	Argumentation	5.A Present information in a descriptive form.	
		5.B Create a thesis that states the purpose.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Language Usage	Language and Conventions	6.A Use a variety of vocabulary appropriate to literary analysis.	
Presentational Communication		6.C Present and organize information logically.	
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed)*.	
		7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed)*.	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.	
Cultures, Connections, Comparisons, and Communities		7.D Share literary texts through activities within and beyond the classroom setting *(not assessed)*.	
		7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed)*.	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed)*.	
		7.G Self-monitor and adjust language production in oral and written communication *(not assessed)*.	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 1.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	1.A	**Chunking the Text** Assign each pair of students a different stanza from the poem, "Romance de la pérdida de Alhama." Ask them to interpret the stanza and explain what they think it means to the class. As pairs present, help guide the students through questioning and facilitate transitions from one stanza to another.
2	1.A, 1.C, 2.A	**Marking the Text** Have students use different colors of highlighters to mark names of important characters, settings, literary terms, and other key elements of the text while they read. They can also make notes in the margins to help them remember why each item is highlighted.
3	1.A, 2.A	**Window Panes** Have students illustrate the story, *Conde Lucanor*, using six drawings. Words should be used minimally. The six drawings should demonstrate a complete understanding of the story, including its cultural elements. After completing the drawings, have students work in pairs to retell the story in Spanish using only their window pane drawings.

Unit Planning Notes

Use the space below to plan your approach to the unit.

Conde Lucanor

Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava")

Don Juan Manuel

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ Las relaciones de poder ▪ El machismo
COMPARATIVE WORK(S)	▪ Las fábulas, "La tortuga y la liebre," Esopo
LITERARY TERMS	▪ Metacuento ▪ Moraleja ▪ Hipérbole ▪ Fábula

"Romance de la pérdida de Alhama"
Anónimo

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- Las sociedades en contacto
- Las relaciones de poder
- El imperialismo

COMPARATIVE WORK(S)

- "La rendición de Granada," Francisco Pradilla y Ortiz
- "Abenámar y el rey don Juan," Anónimo
- "Prendimiento de Antoñito el Camborio en el camino de Sevilla," Federico García Lorca

LITERARY TERMS

- *In medias res*
- Verso octosílabo
- Estribillo
- Rima asonante en los versos pares
- Voz poética
- Verso blanco
- La tradición oral
- Polifonía

AP SPANISH LITERATURE AND CULTURE

UNIT 2

El siglo XVI



~19–20
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 2

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short-answer: Text Explanation
- Essay: Analysis of a Single Text

UNIT 2 ~19–20 CLASS PERIODS

El siglo XVI

ESSENTIAL QUESTIONS

- ¿De qué manera afecta el contexto histórico, sociocultural o geopolítico la creación literaria del siglo XVI?
- ¿Cómo afecta la cultura de los escritores en la representación de eventos o de la historia en un texto?
- ¿Cómo es posible saber si un narrador es fidedigno?

Developing Understanding

Literary works from the Spanish Renaissance—opening a period also known as the Golden Age—are the focus of Unit 2. The 16th century is also the era when the colonial period began in the Americas. Students will read works written on both sides of the Atlantic. This is an important moment in literature because the language develops from its medieval rudimentary forms into an art form. Students will become familiar with the characteristics of several different genres and be able to make comparisons to works introduced in the previous unit.

Building Course Skills

In this unit, students should continue building their comprehension skills by summarizing and paraphrasing the texts that they read. Students should be able to identify and describe the works' characters, plot, main ideas, and important events. They should move toward analysis by connecting themes to characters in and across texts. Students should also compare the themes and structural, stylistic, or rhetorical features of this unit's texts to texts they studied in Unit 1 and to artwork from the same period. Students will continue to expand their knowledge of the circumstances in which these texts were written through the study of historical, geopolitical, sociocultural, and other relevant contexts of each era. In their encounters with texts with more abstract meaning, students will move from comprehension to interpretation, discussion, and eventually, analysis.

Preparing for the AP Exam

In this unit, classroom activities can emphasize the thematic complexity of the texts, and students should practice expanding their academic vocabulary to discuss structural, stylistic, and rhetorical elements. Students should compare the features of one text to others on a regular basis. Teachers can introduce new short texts or text fragments similar to those on the reading list to help students continue practicing comparison. Attention should be focused on summarizing key passages of text, identifying literary terms, and comparing themes between required texts.

Students should be able to explain themes from the text and provide examples of thematic development. They should also be able to define and explore the characteristics of the genre, period, or movement and the literary techniques employed. Students often struggle to construct well-organized and effective essays. Teachers can help build their skills in essay writing by providing opportunities to work on an introduction with a strong thesis statement, development of their ideas with relevant examples, and a conclusion.

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.A Read/listen to and comprehend literary texts.	• 1.A.i Paraphrase the literary text. • 1.A.ii Summarize the plot of a literary text. • 1.A.iii Explain literary texts using supporting details.
		1.B Identify the theme in a text.	
		1.C Identify or describe literary elements, voices, and stylistic features.	• 1.C.i Identify rhetorical figures. • 1.C.ii Identify points of view. • 1.C.iii Describe stylistic features (structure, setting, timeframes, characters, style, point of view, tone). • 1.C.iv Make distinctions between voices in order to establish differences in meaning. • 1.C.v Make distinctions between voices and the author's perspective in order to establish differences in meaning. • 1.C.vi Make distinctions between stylistic features in order to establish differences in meaning.
Interpretive Communication	Cultural Context and Connections	2.C Relate target language texts to genres, periods, movements, and techniques.	• 2.C.i Identify features of a literary genre. • 2.C.ii Identify features of literary periods, movements, historical and sociocultural contexts. • 2.C.iii Identify structural or rhetorical features in a text of the same period, genre, or literary movement. • 2.C.iv Explain how the content and stylistic features of a text relate to a genre, period, or literary movement. • 2.C.v Explain how features of a text are characteristic of a genre, period, or literary movement. • 2.C.vi Identify the literary movement to which a text belongs. • 2.C.vii Explain how literary movements reflect their cultural and historical context.

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Cultural Context and Connections *(continued)*	2.D Situate textual language and registers within historical, social, and geopolitical contexts.	▪ 2.D.i Identify examples of formal and informal language. ▪ 2.D.ii Identify use of language registers to reflect social relationships in texts. ▪ 2.D.iii Identify linguistic features representative of the time and place in which a text was written. ▪ 2.D.iv Explain the relationship between linguistic changes and historical/ geopolitical contexts. ▪ 2.D.v Compare textual language and registers in texts produced in different historical, social, and geopolitical contexts.
Cultures, Connections, Comparisons, and Communities		2.E Relate texts to their contexts (literary, historical, sociocultural, geopolitical).	▪ 2.E.i Identify information from other disciplines related to course content. ▪ 2.E.ii Explain how a text's content relates to sociocultural, geopolitical, or historical contexts. ▪ 2.E.iii Explain the relationship between a literary text and its sociocultural, geopolitical, and historical contexts. ▪ 2.E.iv Explain how behaviors and attitudes present in texts reflect sociocultural, geopolitical, and historical contexts.
Interpretive Communication		2.G Explain how a text reflects or challenges perceptions of a majority/ minority culture.	▪ 2.G.i Distinguish arguments from opinions. ▪ 2.G.ii Explain how personal beliefs and opinions affect textual interpretation. ▪ 2.G.iii Make connections between primary and secondary texts.
Presentational Communication	Argumentation	5.A Present information in a descriptive form. 5.B Create a thesis that states the purpose.	
Language Usage	Language and Conventions	6.A Use a variety of vocabulary appropriate to literary analysis. 6.B Use a variety of grammatical and syntactic structures.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed)*.	
		7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed)*.	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.	
Cultures, Connections, Comparisons, and Communities		7.D Share literary texts through activities within and beyond the classroom setting *(not assessed)*.	
		7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed)*.	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed)*.	
		7.G Self-monitor and adjust language production in oral and written communication *(not assessed)*.	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 2.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	1.A	**Summarizing/Paraphrasing** After reading a work or a fragment of a text, have students create a summary of it in their own words in Spanish for someone who has never read the work or fragment.
2	1.B, 1.C, 2.C	**Categorizing** Have students read Soneto XXIII and find textual examples to show how the poem is representative of an Italian-style sonnet.
3	1.C, 2.D	**SOAPStone** After students read *Lazarillo de Tormes*, have students use a graphic organizer to capture each of the following elements: speaker (narrative voice), occasion (the reason for writing), audience (to whom is the text intended), purpose (why is the writer writing), subject (what is the writer writing about), and tone (with what kind of emotion is the message being communicated).
4	1.A	**Debate** After students read *Lazarillo de Tormes*, have students debate whether or not the main character was justified in stealing food.

Unit Planning Notes

Use the space below to plan your approach to the unit.

UNIT 2

El siglo XVI

Lazarillo de Tormes
Anónimo

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ Las divisiones socioeconómicas ▪ Las relaciones sociales ▪ Las relaciones familiares ▪ El individuo en su entorno	▪ Las relaciones interpersonales ▪ La espiritualidad y la religión ▪ El individuo y la comunidad ▪ La construcción de la realidad ▪ La literatura autoconsciente
COMPARATIVE WORK(S)	▪ *El hombre que se convirtió en perro*, Osvaldo Dragún ▪ *El periquillo sarniento*, José Joaquín Fernández de Lizardi	▪ "El garrotillo," Francisco de Goya ▪ *Historia de la vida del Buscón*, Francisco de Quevedo
LITERARY TERMS	▪ Protagonista ▪ Antihéroe ▪ Narratorio ▪ Narrador fidedigno o no fidedigno ▪ Narrador en primera persona o limitado	▪ Hipérbole ▪ Punto de vista ▪ *Flashback* ▪ Alusión ▪ Alegoría

Visión de los vencidos: "Los presagios, según los informantes de Sahagún"

Miguel León-Portilla

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ La espiritualidad y la religión ▪ La construcción de la realidad	
COMPARATIVE WORK(S)	▪ *El codice Mendoza*, "Folio 2 recto," Anónimo	
LITERARY TERMS	▪ Simbolismo ▪ Imagen ▪ Paralelismo	▪ Metáfora ▪ Ambigüedad ▪ Polisíndeton

"Segunda carta de relación"
Hernán Cortés

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ La construcción de la realidad	▪ La naturaleza y el ambiente ▪ La creación literaria
COMPARATIVE WORK(S)	▪ *Historia verdadera de la conquista de la Nueva España,* Bernal Díaz del Castillo ▪ *Malinche,* Laura Esquivel	▪ "Tenochtitlán," Diego Rivera ▪ "La conquista de México," Juan González
LITERARY TERMS	▪ Narrador testigo ▪ Narratorio ▪ Enumeración	▪ Polisíndeton ▪ Asíndeton

Visión de los vencidos: "Se ha perdido el pueblo mexica"

Miguel León-Portilla

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- Las sociedades en contacto
- El imperialismo
- La trayectoria y la transformación

COMPARATIVE WORK(S)

- The Conquest of Tenochtitlán, from the 'Conquest of Mexico' series (oil on panel) Spanish School, (17th century) / Private Collection / The Bridgeman Art Library (FRQ 2, 2015)
- "Romance de la pérdida de Alhama," Anónimo

LITERARY TERMS

- Elegía
- Imagen
- Cesura
- Tono
- Apóstrofe

Soneto XXIII

("En tanto que de rosa y azucena")

Garcilaso de la Vega

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ El *carpe diem* y el *memento mori*	▪ El amor y el desprecio ▪ La trayectoria y la transformación
COMPARATIVE WORK(S)	▪ Soneto CLXVI, Luis de Góngora ▪ Salmo XVII, Francisco de Quevedo ▪ "En perseguirme, mundo, ¿qué interesas?," Sor Juana Inés de la Cruz	▪ "The Birth of Venus," Sandro Botticelli ▪ "Idealized Portrait of a Lady (Portrait of Simonetta Vespucci as Nymph)," Sandro Botticelli
LITERARY TERMS	▪ Apóstrofe ▪ Anáfora ▪ Rima consonante ▪ Cuarteto ▪ Terceto	▪ Endecasílabo ▪ Cromatismo ▪ Metáfora ▪ Símbolo ▪ Hipérbaton

AP SPANISH LITERATURE AND CULTURE

UNIT 3

El siglo XVII

~25–26
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 3

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short-answer: Text and Art Comparison
- Essay: Analysis of a Single Text

UNIT 3 ~25–26 CLASS PERIODS

El siglo XVII

ESSENTIAL QUESTIONS

- ¿De qué manera la intertextualidad contribuye al significado de una obra literaria?
- ¿Cómo se transforma un personaje a consecuencia de sus relaciones con otros personajes?
- ¿Cómo revela la literatura las perspectivas y las prácticas culturales en las relaciones entre los hombres y las mujeres del siglo XVII?

Developing Understanding

For Peninsular Spanish literature, the 17th century was the pinnacle of artistic production and comprised the second half of the Golden Age. However, it also marked the beginning of the decline of the Spanish empire. In this unit, students will encounter complex metaphors, syntax, and advanced vocabulary. Writers of this period employed these complexities as a way to criticize their social reality in a form of *desengaño*, or disillusionment. This provided the opportunity to question commonly held traditions and perspectives.

Building Course Skills

Due to the complexity of the texts in this unit, students should focus on understanding implied meanings and ambiguities, relying on the comprehension skills they practiced in the first two units. Students should be able to explain what and how the texts communicate to the reader. Texts in this unit share a rich, robust thematic complexity. Students should practice comparing themes from these works to those in nonrequired texts, texts from previous units, and artwork from the same period. They should be able to identify intermediate-level literary terms and explain how and/or why they are being used in the texts.

Students will encounter many of the same genres from Unit 2. Teachers can give them opportunities to compare how the genres have evolved. They should begin to comprehend both how the period is represented in the texts and how the period influenced the creation of the texts. Students should also identify cultural perspectives, practices, and products in the texts and make comparisons to those studied in previous units.

Preparing for the AP Exam

By Unit 3, students are ready to begin listening to author interviews in preparation for that portion of the AP Exam. Teachers can use interviews with contemporary authors where they discuss literature or their creative processes. Teachers can also incorporate audio recordings of 17th century poetry, clips that highlight important historical events or examine works of the period, and author biographies.

Students should be able to write essays comparing the uses and effects of literary figures and rhetorical devices, as well as comparing a theme that the works have in common. They should practice writing short-answers comparing artwork from the period to texts that share a common theme. Due to the variety of genres in this unit, students should practice writing essays in which they analyze the characteristics of the genre of one of the works by commenting on the work's structural and stylistic features. In the essay, they should also analyze cultural aspects from the period that appear in the work. Teachers can also provide opportunities for students to review prompts from past AP Exams and evaluate each other's samples to model effective written literary analysis.

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.A Read/listen to and comprehend literary texts.	• 1.A.i Paraphrase the literary text. • 1.A.ii Summarize the plot of a literary text. • 1.A.iii Explain literary texts using supporting details.
		1.C Identify or describe literary elements, voices, and stylistic features.	• 1.C.i Identify rhetorical figures. • 1.C.ii Identify points of view. • 1.C.iii Describe stylistic features (structure, setting, timeframes, characters, style, point of view, tone). • 1.C.iv Make distinctions between voices in order to establish differences in meaning. • 1.C.v Make distinctions between voices and the author's perspective in order to establish differences in meaning. • 1.C.vi Make distinctions between stylistic features in order to establish differences in meaning.
		1.E Explain the function and/or the significance of rhetorical, structural, and stylistic features.	• 1.E.i Explain the significance of points of view. • 1.E.ii Explain the relationship between the structure of a text and its content.
		1.F Explain implied meanings or inferences.	
Cultures, Connections, Comparisons, and Communities	Cultural Context and Connections	2.B Explain the relationship between cultural products, practices, and perspectives of target cultures.	• 2.B.i Explain how cultural products or practices relate to cultural perspectives in literary texts. • 2.B.ii Explain how cultural beliefs and attitudes affect the interpretation of a text. • 2.B.iii Explain the role of cultural stereotypes in texts. • 2.B.iv Explain the relationship between a literary movement and cultural perspectives.

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Cultural Context and Connections *(continued)*	2.C Relate target language texts to genres, periods, movements, and techniques.	▪ 2.C.i Identify features of a literary genre. ▪ 2.C.ii Identify features of literary periods, movements, historical and sociocultural contexts. ▪ 2.C.iii Identify structural or rhetorical features in a text of the same period, genre, or literary movement. ▪ 2.C.iv Explain how the content and stylistic features of a text relate to a genre, period, or literary movement. ▪ 2.C.v Explain how features of a text are characteristic of a genre, period or literary movement. ▪ 2.C.vi Identify the literary movement to which a text belongs. ▪ 2.C.vii Explain how literary movements reflect their cultural and historical context.
		2.D Situate textual language and registers within historical, social, and geopolitical contexts.	▪ 2.D.i Identify examples of formal and informal language. ▪ 2.D.ii Identify use of language registers to reflect social relationships in texts. ▪ 2.D.iii Identify linguistic features representative of the time and place in which a text was written. ▪ 2.D.iv Explain the relationship between linguistic changes and historical/ geopolitical contexts. ▪ 2.D.v Compare textual language and registers in texts produced in different historical, social, and geopolitical contexts.
Cultures, Connections, Comparisons, and Communities		2.E Relate texts to their contexts (literary, historical sociocultural, geopolitical).	▪ 2.E.i Identify information from other disciplines related to course content. ▪ 2.E.ii Explain how a text's content relates to sociocultural, geopolitical, or historical contexts. ▪ 2.E.iii Explain the relationship between a literary text and its sociocultural, geopolitical, and historical contexts. ▪ 2.E.iv Explain how behaviors and attitudes present in texts reflect sociocultural, geopolitical, and historical contexts.

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Comparing Texts and Art	4.A Relate texts to practices and perspectives found in a variety of media from the target cultures	▪ 4.A.i Identify themes and features of artistic representations. ▪ 4.A.ii Describe similar themes and features between an artistic representation and a literary text.
Presentational Communication	Argumentation	5.A Present information in a descriptive form. 5.B Create a thesis that states the purpose. 5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.	
Language Usage	Language and Conventions	6.A Use a variety of vocabulary appropriate to literary analysis. 6.B Use a variety of grammatical and syntactic structures.	
Presentational Communication		6.C Present and organize information logically.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed).*	
		7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed).*	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed).*	
Cultures, Connections, Comparisons, and Communities		7.D Share literary texts through activities within and beyond the classroom setting *(not assessed).*	
		7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed).*	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed).*	
		7.G Self-monitor and adjust language production in oral and written communication *(not assessed).*	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 3.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	1.A, 1.C	**Read Alouds** Select a text or fragment of text (e.g., the first two paragraphs of *Don Quijote*). Read it aloud to the class and pause to process it, taking time to unravel syntax and identify how literary figures and rhetorical devices are used. If possible, project the fragment of text and make notes while working through it to model how to annotate a text.
2	1.A, 4.A	**Change of Perspective** Have students recreate a scene from a studied text, but have them change a key element. For example, they could recreate a scene from *El Burlador de Sevilla* but change the setting to the present somewhere in the United States, or they could switch the genders of the characters.
3	2.B	**Intertextualizing** Great authors are often great readers who incorporate key elements from their favorite texts into their own works with their own personal touch. Have students compare Soneto XXIII by Garcilaso de la Vega and Soneto CLXVI by Luis de Góngora and identify evidence of these types of elements.
4	1.A, 7.A, 7.C, 7.D, 7.F, 7.G	**Role Play** To demonstrate comprehension, have students break into groups and act out a scene from a text in front of the class (e.g., the scene in which Don Quijote attacks the windmills, or when Don Juan Tenorio meets Tisbea for the first time).

Unit Planning Notes

Use the space below to plan your approach to the unit.

Soneto CLXVI

("Mientras por competir con tu cabello")

Luis de Góngora

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ *El carpe diem* y el *memento mori*	▪ El amor y el desprecio ▪ La trayectoria y la transformación
COMPARATIVE WORK(S)	▪ Soneto XXIII, Garcilaso de la Vega ▪ Salmo XVII, Francisco de Quevedo ▪ "En perseguirme, mundo, ¿qué interesas?," Sor Juana Inés de la Cruz	▪ "The Birth of Venus," Sandro Botticelli ▪ "Idealized Portrait of a Lady (Portrait of Simonetta Vespucci as Nymph)," Sandro Botticelli
LITERARY TERMS	▪ Apóstrofe ▪ Anáfora ▪ Rima consonante ▪ Cuarteto ▪ Terceto ▪ Endecasílabo ▪ Cromatismo	▪ Metáfora ▪ Símbolo ▪ Gradación ▪ Enumeración ▪ Asíndeton ▪ Hipérbaton

Salmo XVII

("Miré los muros de la patria mía")

Francisco de Quevedo

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ El *carpe diem* y el *memento mori*	▪ La trayectoria y la transformación ▪ La introspección
COMPARATIVE WORK(S)	▪ Soneto XXIII por Garcilaso de la Vega or Soneto CLXVI, Luis de Góngora	▪ "Sonetos de la muerte" and "Este largo cansancio se hará mayor un día," Gabriela Mistral ▪ "Dos patrias," José Martí
LITERARY TERMS	▪ Rima consonante ▪ Cuarteto ▪ Terceto ▪ Endecasílabo	▪ Metáfora ▪ Enumeración ▪ Símbolo ▪ Hipérbaton

"Hombres necios que acusáis"

Sor Juana Inés de la Cruz

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- La construcción del género
- El machismo
- El sistema patriarcal

COMPARATIVE WORK(S)

- *El burlador de Sevilla y convidado de piedra*, Tirso de Molina
- "A Julia de Burgos," Julia de Burgos
- "Tú me quieres blanca," Alfonsina Storni

LITERARY TERMS

- Cuarteto
- Octosílabo
- Retruécano
- Paradoja
- Antítesis
- Imagen
- Tono
- Aliteración

Don Quijote

(Primera parte, capítulos 1-5, 8 y 9; Segunda parte, capítulo 74)

Miguel de Cervantes

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- La dualidad del ser
- La construcción de la realidad
- La imagen pública y la imagen privada
- El ser y la creación literaria
- La creación literaria
- Las sociedades en contacto
- Las divisiones socioeconómicas
- El individuo en su entorno
- La intertextualidad
- El proceso creativo

COMPARATIVE WORK(S)

- Quijote art by Gustave Doré
- "Visions of Don Quixote," Octavio Ocampo
- *Amadís de Gaula*, Garci Rodríguez de Montalvo
- *Niebla*, Miguel de Unamuno
- "La noche boca arriba," Julio Cortázar

LITERARY TERMS

- Parodia
- Sátira
- Intertextualidad
- Hipérbaton
- Metaficción
- Hipérbole
- Héroe
- Antihéroe
- Narrador fidedigno o no fidedigno

El burlador de Sevilla y convidado de piedra
Tirso de Molina

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- La construcción del género
- El machismo
- La sexualidad
- Las relaciones sociales
- El amor y el desprecio
- El individuo y la comunidad
- El *carpe diem* y el *memento mori*
- La espiritualidad y la religión
- Las relaciones de poder

COMPARATIVE WORK(S)

- *Don Juan Tenorio*, José Zorrilla
- "Hombres necios que acusáis," Sor Juana Inés de la Cruz
- Soneto CLXVI, Luis de Góngora
- *Don Quijote*, Miguel de Cervantes

LITERARY TERMS

- Escenario
- *In medias res*
- Estribillo
- Polimetría
- Falla trágica
- Diálogo
- Monólogo
- Acotación
- Aparte
- Romance
- Redondilla
- Humor
- Ironía

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AP SPANISH LITERATURE AND CULTURE

UNIT 4

La literatura romántica, realista y naturalista



~9–10
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 4

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short-answer: Text Explanation
- Essay: Text Comparison

UNIT 4

~9–10 CLASS PERIODS

La literatura romántica, realista y naturalista

ESSENTIAL QUESTIONS

- ¿De qué manera los autores utilizan el tiempo y el espacio para construir un estado de ánimo o un sentimiento?
- ¿Cómo se representan las características de un movimiento o período literario en la literatura?
- ¿De qué manera se transforma el/la protagonista a consecuencia de su relación con otros personajes y/o con su ambiente?

Developing Understanding

In this unit, the first two works represent romanticism, which was a reaction to neoclassicism. Neoclassicism prioritized order, symmetry, and objectivity; unity was valued over creativity. Works reflecting romanticism value individual rights, creativity, the breaking away from norms, and idealism. The later two works in the unit reflect characteristics of the two concurrent Spanish literary movements that were reactions to romanticism during later part of the 19th century: realism and naturalism. These works provide acute descriptions of reality that employ regional references and dialects. They often portray characters from the lower and middle classes dealing with common social problems from the period. Naturalist works include a pessimistic tone, however, contrasting with romanticism's idealism.

Building Course Skills

The textual layers of the works in this unit continue to help create a distinction between a simple understanding of a text and analysis. As in previous units, students should initially approach the texts for comprehension. With careful attention to the literary features of each text, students should then interpret the author's implied message, also taking into account the text's cultural perspectives, products, and practices. Utilizing this skill, students should be able to interpret any ambiguities and nuances. As themes become evident, teachers can provide opportunities for explanation and comparison to other texts and the visual arts.

Students should be able to accurately employ a variety of basic and intermediate literary terms while providing textual examples in support of their arguments. They should clearly connect the texts to the corresponding period or movement and elaborate on how the contexts contributed to the creation of each text.

Preparing for the AP Exam

Teachers can continue to provide opportunities to practice for the interpretive listening section of the exam by listening to author interviews, poetry, and clips that accentuate the characteristics of the major literary movements of the 19th century: *el Romanticismo* and *el Realismo y el Naturalismo*. Students should practice identifying literary terms and determining how or why they are being used in the text. Students often struggle with identifying and comparing the use of structural, stylistic, or rhetorical devices. These skills are critical for success in the multiple-choice section as well as in free-response question 4, the text comparison essay. Additionally, students tend to write short-answers instead of essays in the text comparison essay. To combat this, teachers can provide models of essays that demonstrate a clear thesis statement, structured body paragraphs, and a defined conclusion.

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.A Read/listen to and comprehend literary texts.	• 1.A.i Paraphrase the literary text. • 1.A.ii Summarize the plot of a literary text. • 1.A.iii Explain literary texts using supporting details.
		1.B Identify the theme in a text.	
		1.C Identify or describe literary elements, voices, and stylistic features.	• 1.C.i Identify rhetorical figures. • 1.C.ii Identify points of view. • 1.C.iii Describe stylistic features (structure, setting, timeframes, characters, style, point of view, tone). • 1.C.iv Make distinctions between voices in order to establish differences in meaning. • 1.C.v Make distinctions between voices and the author's perspective in order to establish differences in meaning. • 1.C.vi Make distinctions between stylistic features in order to establish differences in meaning.
Interpretive Communication	Cultural Context and Connections	2.C Relate target language texts to genres, periods, movements, and techniques.	• 2.C.i Identify features of a literary genre. • 2.C.ii Identify features of literary periods, movements, historical and sociocultural contexts. • 2.C.iii Identify structural or rhetorical features in a text of the same period, genre, or literary movement. • 2.C.iv Explain how the content and stylistic features of a text relate to a genre, period, or literary movement. • 2.C.v Explain how features of a text are characteristic of a genre, period or literary movement. • 2.C.vi Identify the literary movement to which a text belongs. • 2.C.vii Explain how literary movements reflect their cultural and historical context.

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Cultural Context and Connections *(continued)*	2.D Situate textual language and registers within historical, social, and geopolitical contexts.	▪ 2.D.i Identify examples of formal and informal language. ▪ 2.D.ii Identify use of language registers to reflect social relationships in texts. ▪ 2.D.iii Identify linguistic features representative of the time and place in which a text was written. ▪ 2.D.iv Explain the relationship between linguistic changes and historical/ geopolitical contexts. ▪ 2.D.v Compare textual language and registers in texts produced in different historical, social, and geopolitical contexts.
Cultures, Connections, Comparisons, and Communities		2.E Relate texts to their contexts (literary, historical sociocultural, geopolitical).	▪ 2.E.i Identify information from other disciplines related to course content. ▪ 2.E.ii Explain how a text's content relates to sociocultural, geopolitical, or historical contexts. ▪ 2.E.iii Explain the relationship between a literary text and its sociocultural, geopolitical, and historical contexts. ▪ 2.E.iv Explain how behaviors and attitudes present in texts reflect sociocultural, geopolitical, and historical contexts.
Cultures, Connections, Comparisons, and Communities	Comparing Literary Texts	3.A Describe structural or stylistic similarities and differences in two texts.	▪ 3.A.i Explain similarities and differences in rhetorical figures. ▪ 3.A.ii Explain similarities and differences in points of view. ▪ 3.A.iii Explain similarities and differences in stylistic features. ▪ 3.A.iv Explain the function of structural features in texts related by period, genre, or theme. ▪ 3.A.v Explain the effect of rhetorical features in texts related by period, genre, or theme.

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Presentational Communication	Argumentation	5.A Present information in a descriptive form. 5.B Create a thesis that states the purpose. 5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.	
Language Usage	Language and Conventions	6.A Use a variety of vocabulary appropriate to literary analysis. 6.D Produce a comprehensible written work by observing writing conventions of the target language.	
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed)*. 7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed)*.	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Cultures, Connections, Comparisons, and Communities	Literary Discussions and Presentations *(continued)*	7.D Share literary texts through activities within and beyond the classroom setting *(not assessed).* 7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed).*	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed).* 7.G Self-monitor and adjust language production in oral and written communication *(not assessed).*	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 4.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	1.A, 1.C, 2.D, 2.E	**Think Aloud** Project a text or a fragment of text for students to see. While reading it aloud, demonstrate how to work through challenging passages of the text to achieve comprehension. Demonstrate how to take notes, discuss reactions to the text, and most importantly, model how to jot down questions or concerns while reading.
2	1.A, 1.C, 2.C, 2.D, 2.E	**Close Reading** Using a short fragment of text, model how to identify and describe the use of literary figures and rhetorical devices, select effective textual examples for support in an essay, and/or analyze a text. Have students practice in a class discussion format, calling on them to identify aspects of the fragment or interpret its meaning.

Unit Planning Notes

Use the space below to plan your approach to the unit.

"En una tempestad"
José María Heredia

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ La naturaleza y el ambiente	▪ El individuo en su entorno ▪ La trayectoria y la transformación
COMPARATIVE WORK(S)	▪ "El caminante sobre el mar de nubes," Caspar David Friedrich ▪ "Hurricane at Tarpon Bend," Carl Brandien ▪ "Canción del pirata," José de Espronceda	▪ Salmo XVII, Fransisco de Quevedo ▪ *San Manuel Bueno, mártir,* Miguel de Unamuno
LITERARY TERMS	▪ Heptasílabo ▪ Endecasílabo ▪ Poema no estrófico ▪ Metonimia	▪ Apóstrofe ▪ Aliteración ▪ Prosopopeya

Rima LIII

("Volverán las oscuras golondrinas")

Gustavo Adolfo Bécquer

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ La naturaleza y el ambiente	▪ Las relaciones interpersonales ▪ El amor y el desprecio
COMPARATIVE WORK(S)	▪ "Arrufos," Belmiro de Almeida ▪ Rima XI, Gustavo Adolfo Bécquer	▪ "En una tempestad," José María Heredia
LITERARY TERMS	▪ Paralelismo ▪ Anáfora ▪ Encabalgamiento	▪ Pie quebrado ▪ Hipérbaton ▪ Exclamaciones

"Las medias rojas"
Emilia Pardo Bazán

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- La construcción del género
- Las divisiones socioeconómicas
- La construcción de la realidad

COMPARATIVE WORK(S)

- "Paseo a orillas del mar," Joaquín Sorolla
- "¡Adiós, Cordera!," Leopoldo Alas "Clarín"
- "El hijo," Horacio Quiroga
- "Tamalada," Carmen Lomas Garza

LITERARY TERMS

- Descripción
- Ambiente
- Atmósfera
- Diálogo
- Narrador omnisciente
- Prosopopeya
- Regionalismos
- Sinestesia

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AP SPANISH LITERATURE AND CULTURE

UNIT 5

La Generación del 98 y el Modernismo



~14–15
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 5

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short-answer: Text and Art Comparison
- Essay: Analysis of a Single Text

UNIT 5 ~14–15 CLASS PERIODS

La Generación del 98 y el Modernismo

ESSENTIAL QUESTIONS

- ¿De qué manera los individuos contribuyen o perjudican al bienestar de la comunidad?
- ¿Cómo influye el contexto sociocultural o histórico en la expresión de la identidad?
- ¿Qué efecto tiene el uso de una mezcla de imágenes históricas y mitológicas en una obra literaria?

Developing Understanding

The Spanish-American War of 1898 is the historical event that forms the backbone of the works in this unit. The war marked the culmination of the period of decline for the Spanish empire, as the remaining Spanish colonies gained independence and Spain was left to search for a new identity. This is exemplified in the works of the Generation of 98, a group of authors writing around 1898 who philosophically explored social problems facing society at the time. *El Modernismo*, in contrast, marked the birth of a new American literary movement. The first stage of *Modernismo* embraced free verse poetry, creativity, beauty, elegance, and the abstract, while the second stage shifted to political commentary.

Building Course Skills

The texts in this unit are dynamic, profound, and abstract. This provides another opportunity for students to transition from comprehension and explanation to interpretation and literary analysis. Teachers can connect the texts with current events or to students' personal experiences to facilitate class discussions. Making these connections and observations can help spark student analysis. Teachers can also provide frequent opportunities to discuss how or why a text presents a key literary aspect (theme, literary term, genre, period/movement, or context). In the discussions, students should support their observations with relevant, well-chosen textual examples to illustrate their points. Students should listen to audio clips that discuss relevant aspects of the studied texts. Students should also compare common themes shared between studied texts and artwork in relation to period, movement, genre, and/or technique.

Preparing for the AP Exam

At this stage, students have read so many works that remembering each one will be challenging. Teachers can review and reuse previously studied works by comparing their key characteristics with the new works from this unit. For the AP Exam, students must recall characters, important events, characteristics of genres, key literary terms, themes, and contexts. Teachers may want to utilize a graphic organizer or template to fill out for each work so that students can jot down pertinent information. They can then use it to review for the exam.

Reviewing previous works will help prepare students for the two free-response questions they often struggle with: Text and Art Comparison and Single Text Analysis. For both, students need to identify and explain the characteristics of a literary period, movement, genre, or technique. Students score higher on the AP Exam when they are familiar with and able to define these important elements of literary texts.

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.B Identify the theme in a text. 1.D Identify perspective, attitude, or tone. 1.F Explain implied meanings or inferences	
Cultures, Connections, Comparisons, and Communities	Cultural Context and Connections	2.E Relate texts to their contexts (literary, historical, sociocultural, geopolitical).	• 2.E.i Identify information from other disciplines related to course content. • 2.E.ii Explain how a text's content relates to sociocultural, geopolitical, or historical contexts. • 2.E.iii Explain the relationship between a literary text and its sociocultural, geopolitical, and historical contexts. • 2.E.iv Explain how behaviors and attitudes present in texts reflect sociocultural, geopolitical, and historical contexts.
		2.F Relate texts to contemporary global issues.	• 2.F.i Identify themes in a literary text that are relevant to contemporary society. • 2.F.ii Explain the relationship between themes found in literary texts and contemporary or global issues.
Interpretive Communication		2.G Explain how a text reflects or challenges perceptions of a majority/ minority culture.	• 2.G.i Distinguish arguments from opinions. • 2.G.ii Explain how personal beliefs and opinions affect textual interpretation. • 2.G.iii Make connections between primary and secondary texts.
Cultures, Connections, Comparisons, and Communities	Comparing Literary Texts	3.C Identify thematic connections between texts. 3.E Compare the representation of historical events in two texts.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Comparing Texts and Art	4.A Relate texts to practices and perspectives found in a variety of media from the target cultures.	• 4.A.i Identify themes and features of artistic representations. • 4.A.ii Describe similar themes and features between an artistic representation and a literary text.
Cultures, Connections, Comparisons, and Communities		4.B Situate texts within literary and artistic heritages of the target culture.	• 4.B.i Explain the significance of similar themes and features found between an artistic representation and a literary text.
Presentational Communication	Argumentation	5.B Create a thesis that states the purpose. 5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.	
Cultures, Connections, Comparisons, and Communities		5.D Elaborate and support main points with textual evidence.	
Presentational Communication	Language and Conventions	6.C Present and organize information logically.	
Language Usage		6.D Produce a comprehensible written work by observing writing conventions of the target language.	
Interpersonal Communication		6.E Use a variety of literary and critical terminology in oral and written discussions of texts in the target language.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed).* 7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed).*	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed).*	
Cultures, Connections, Comparisons, and Communities		7.D Share literary texts through activities within and beyond the classroom setting *(not assessed).* 7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed).*	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed).* 7.G Self-monitor and adjust language production in oral and written communication *(not assessed).*	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 5.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	1.A, 1.E	**Questioning the Text** After reading a text, have students generate at least three different questions about it. Two should elicit a response that demonstrates comprehension of the text, and one should require the person who responds to present some analysis.
2	5.D, 6.C, 6.D	**Guided Writing** Have pairs of students collaborate to create a well-written paragraph for a short-answer or an essay. Their paragraph should include a strong topic sentence, well-chosen textual examples to support the topic sentence, commentary that explains how or why the examples support the topic sentence, and a transition to conclude the paragraph and prepare the reader for what would be the next paragraph.

Unit Planning Notes

Use the space below to plan your approach to the unit.

San Manuel Bueno, mártir
Miguel de Unamuno

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ La dualidad del ser ▪ La espiritualidad y la religión ▪ La imagen pública y la imagen privada ▪ La introspección	▪ El tiempo lineal y el tiempo circular ▪ La naturaleza y el ambiente ▪ La asimilación y la marginación
COMPARATIVE WORK(S)	▪ *Niebla*, Miguel de Unamuno ▪ "Borges y yo," Jorge Luis Borges	
LITERARY TERMS	▪ *Flashback* ▪ Ambigüedad ▪ Personaje ▪ Narrador fidedigno o no fidedigno ▪ Símil ▪ Metáfora	▪ Símbolo ▪ Punto de vista ▪ Trama ▪ Desdoblamiento ▪ Metaficción ▪ Yuxtaposición

"He andado muchos caminos"
Antonio Machado

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las relaciones interpersonales ▪ El individuo y la comunidad ▪ La amistad y la hostilidad	
COMPARATIVE WORK(S)	▪ "Caminante, son tus huellas," Antonio Machado ▪ "Canción del pirata," José de Espronceda	▪ "Walking around," Pablo Neruda ▪ "La muralla," Nicolás Guillén ▪ "Las razones del viajero," Luis García Montero
LITERARY TERMS	▪ Hipérbole ▪ Alusión ▪ Imagen	▪ Símbolo ▪ Hipérbole ▪ Metáfora

"Nuestra América"

José Martí

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- Las sociedades en contacto
- El imperialismo
- El nacionalismo y el regionalismo

COMPARATIVE WORK(S)

- *Visión de los vencidos:* "Los presagios, según los informantes de Sahagún," Miguel León-Portilla
- "Segunda carta de relación," Hernán Cortés
- *El descontento y la promesa,* "Las fórmulas del americanismo," Pedro Henríquez Ureña

LITERARY TERMS

- Metáfora
- Símil
- Símbolo
- Metonimia
- Hipérbole
- Tono
- Antítesis
- Paradoja

"A Roosevelt"
Rubén Darío

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- Las sociedades en contacto
- El imperialismo
- El nacionalismo y el regionalismo

COMPARATIVE WORK(S)

- *Time* magazine covers from March 3, 1958 and July 3, 2006
- "La United Fruit Company," Pablo Neruda
- *Visión de los vencidos:* "Se ha perdido el pueblo mexica," Miguel León-Portilla
- "Segunda carta de relación," Hernán Cortés
- Roosevelt As the Rising Sun of Yankee Imperialism

LITERARY TERMS

- Imagen
- Paradoja
- Antítesis
- Metonimia
- Verso libre
- Símbolo
- Apóstrofe
- Prosopopeya

"El hijo"
Horacio Quiroga

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- Las relaciones interpersonales
- Las relaciones familiares
- La construcción de la realidad

COMPARATIVE WORK(S)

- "The Hunter's Return," Thomas Cole
- "No oyes ladrar los perros," Juan Rulfo

LITERARY TERMS

- Metaficción
- Desdoblamiento
- Ambiente
- Prosopopeya
- Ambigüedad
- Fluir de conciencia
- Narrador fidedigno o no fidedigno

AP SPANISH LITERATURE AND CULTURE

UNIT 6

Teatro y poesía del siglo XX



~18–19
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 6

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short-answer: Text and Art Comparison
- Essay: Analysis of a Single Text

UNIT 6 ~18–19 CLASS PERIODS

Teatro y poesía del siglo XX

ESSENTIAL QUESTIONS

- ¿Con qué intención presenta un autor o una autora problemas sociales en la literatura?
- ¿De qué manera la sociedad afecta la identidad personal de un individuo?
- ¿Cómo se presenta el nacionalismo (o la identidad nacional) en la literatura?

Developing Understanding

The first third of the 20th century was marked by World War I and the Spanish Civil War, forcing an artistic departure from *el Modernismo*. Works from this period are characterized by their questioning of daily life, their insistence upon defining identity, and experimentation with new literary forms and ideas. The period can be subdivided according to artistic production. Vanguard authors attempted to break with all previous movements, experimenting with creativity and ingenuity while establishing free verse poetry as a principal form of expression and renewing the uses of metaphors and imagery. Afro-Caribbean poetry from the period includes auditory elements and neologisms and explores *mestizaje*. Surrealist works from the period juxtapose the unconscious with the conscious, making everyday situations illogical and unexplainable. The Theater of the Absurd uses absurd, impossible, and hyperbolic representations to highlight society's problems.

Building Course Skills

For each text studied in this unit, students should be able to identify the themes and compare them to other works with ease. Students should now begin to use advanced literary terms in their discussions of literary texts and in defining characteristics of literary genres. Students should also analyze the cultural perspectives, products, and practices in each text.

To practice literary analysis, teachers can select different elements of texts for close reading. Students can discuss with partners or in small groups, as a class, or through writing. Frequent writing practice, peer editing, and teacher feedback can improve how students analyze a text and support their ideas with textual examples. Students should also listen to academic presentations of literary criticism as models of literary analysis.

Preparing for the AP Exam

This unit provides unique opportunities for listening to poems read by their authors. Listening to authors read their own poems helps facilitate nuanced understanding of the works. As in previous units, students should listen to presentations that detail important events from the period that contributed to the creation of the works. They can also listen to presentations about particular aspects of the works or clips that review information from previous units.

Students should also continue to listen to author interviews. Because students often summarize texts, they should practice utilizing textual examples in their writing. This is critical for success in all the free-response questions. Students should practice making a point or argument, supporting it with a brief and carefully selected textual example, then following it with a comment that connects the example to their point or argument. Doing so will help students develop literary analysis in their writing.

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.E Explain the function and/or the significance of rhetorical, structural, and stylistic features. 1.G Explain perspective, attitude, or tone. 1.H Explain the development of a theme in a text.	▪ 1.E.i Explain the significance of points of view. ▪ 1.E.ii Explain the relationship between the structure of a text and its content.
Interpretive Communication	Cultural Context and Connections	2.D Situate textual language and registers within historical, social, and geopolitical contexts.	▪ 2.D.i Identify examples of formal and informal language. ▪ 2.D.ii Identify use of language registers to reflect social relationships in texts. ▪ 2.D.iii Identify linguistic features representative of the time and place in which a text was written. ▪ 2.D.iv Explain the relationship between linguistic changes and historical/ geopolitical contexts. ▪ 2.D.v Compare textual language and registers in texts produced in different historical, social, and geopolitical contexts.
Cultures, Connections, Comparisons, and Communities		2.E Relate texts to their contexts (literary, historical, sociocultural, geopolitical).	▪ 2.E.i Identify information from other disciplines related to course content. ▪ 2.E.ii Explain how a text's content relates to sociocultural, geopolitical, or historical contexts. ▪ 2.E.iii Explain the relationship between a literary text and its sociocultural, geopolitical, and historical contexts. ▪ 2.E.iv Explain how behaviors and attitudes present in texts reflect sociocultural, geopolitical, and historical contexts.
Cultures, Connections, Comparisons, and Communities	Comparing Literary Texts	3.C Identify thematic connections between texts. 3.D Compare the development of a theme in two texts.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Comparing Texts and Art	4.A Relate texts to practices and perspectives found in a variety of media from the target cultures.	• 4.A.i Identify themes and features of artistic representations. • 4.A.ii Describe similar themes and features between an artistic representation and a literary text.
Cultures, Connections, Comparisons, and Communities		4.B Situate texts within literary and artistic heritages of the target culture.	• 4.B.i Explain the significance of similar themes and features found between an artistic representation and a literary text.
Interpretive Communication		4.C Describe how a theme is developed in a work of art.	
Presentational Communication	Argumentation	5.B Create a thesis that states the purpose. 5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.	
Cultures, Connections, Comparisons, and Communities		5.D Elaborate and support main points with textual evidence.	
Presentational Communication	Language and Conventions	6.C Present and organize information logically.	
Language Usage		6.D Produce a comprehensible written work by observing writing conventions of the target language.	
Interpersonal Communication		6.E Use a variety of literary and critical terminology in oral and written discussions of texts in the target language.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed)*.	
		7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed)*.	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.	
Cultures, Connections, Comparisons, and Communities		7.D Share literary texts through activities within and beyond the classroom setting *(not assessed)*.	
		7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed)*.	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed)*.	
		7.G Self-monitor and adjust language production in oral and written communication *(not assessed)*.	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 6.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	2.D, 2.E	**Guided Reading** Have students begin by skimming a fragment of text for the tone and theme as a pre-reading activity. Follow up by discussing reactions to the text. Then have students read the passage for comprehension, identifying the main ideas and supporting details. Ask students to predict what the rest of the text will be about. After students have read the remaining text, have them reflect on their predictions.
2	1.E, 1.G, 1.H, 2.D, 2.E, 6.C, 6.E	**Double-Entry Journal** Have students show their work as they read through a text for comprehension, similarly to how they would do a proof in a geometry class. In one column, students should include the text or fragment. In another column, students should write down their notes and questions, identify literary terms or themes, and make comments.
3	7.G	**Self-Editing/Peer-Editing** Project a sample essay in the classroom. Point out the essay's strengths and where improvements are needed. Most importantly, indicate how it could be modified or changed to make improvements. Then have students exchange their own essays with a partner and ask them to give each other feedback similar to the feedback that was modeled for them.

Unit Planning Notes

Use the space below to plan your approach to the unit.

UNIT 6

Teatro y poesía del siglo XX

La casa de Bernarda Alba
Federico García Lorca

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- La dualidad del ser
- La construcción del género
- El sistema patriarcal
- Las divisiones socioeconómicas
- La asimilación y la marginación
- La diversidad
- El machismo
- La tradición y la ruptura
- La trayectoria y la transformación
- El amor y el desprecio
- La comunicación o falta de comunicación
- La imagen pública y la imagen privada

COMPARATIVE WORK(S)

- *. . . y no se lo tragó la tierra,* "La noche buena," Tomás Rivera

LITERARY TERMS

- Personaje
- Ambiente
- Acotación
- Público
- Acto
- Tres unidades
- Tragedia
- Diálogo
- Símbolo
- Metáfora
- Símil
- Falla trágica
- Ironía
- Prefiguración
- Hipérbole

El hombre que se convirtió en perro
Osvaldo Dragún

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- Las sociedades en contacto
- Las divisiones socioeconómicas
- Las relaciones familiares
- Las relaciones de poder

COMPARATIVE WORK(S)

- *El delantal blanco,* Sergio Vodanovic
- *Lazarillo de Tormes,* Anónimo
- "Las medias rojas," Emilia Pardo Bazán

LITERARY TERMS

- Personaje
- Ambiente
- Acotación
- Público
- Diálogo
- Ironía
- Sátira
- Hipérbole

"Prendimiento de Antoñito el Camborio en el camino de Sevilla"

Federico García Lorca

THEMES AND RECOMMENDED ORGANIZING CONCEPTS

- Las sociedades en contacto
- Las relaciones de poder
- Las divisiones socioeconómicas
- El individuo en su entorno

COMPARATIVE WORK(S)

- "Romance de la luna, luna," Federico García Lorca
- "Romance de la pérdida de Alhama," Anónimo

LITERARY TERMS

- *In medias res*
- Verso octosílabo
- Rima asonante en los veros pares
- Voz poética
- Verso blanco
- Símbolo
- Imagen
- Alusión
- Ambigüedad
- Verosimilitud

"Walking around"
Pablo Neruda

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ La dualidad del ser ▪ La construcción de la realidad	▪ El individuo en su entorno ▪ La introspección
COMPARATIVE WORK(S)	▪ "Grito hacia Roma," Federico García Lorca ▪ "Prendimiento de Antoñito el Camborio en el camino de Sevilla," Federico García Lorca ▪ "Lonely Metropolis," Janice Jong	
LITERARY TERMS	▪ Verso libre ▪ Enumeración ▪ Símbolo ▪ Imagen ▪ Alusión ▪ Asíndeton	▪ Polisíndeton ▪ Verosimilitud ▪ Antítesis ▪ Paradoja ▪ Yuxtaposición ▪ Sinestesia

UNIT 6

Teatro y poesía del siglo XX

"Balada de los dos abuelos"

Nicolás Guillén

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ Las relaciones interpersonales ▪ El tiempo y el espacio
COMPARATIVE WORK(S)	▪ "Mujer negra," Nancy Morejón ▪ "Sensemayá," Nicolás Guillén
LITERARY TERMS	▪ Verso libre ▪ Estribillo ▪ Aliteración ▪ Elementos auditivos ▪ Gradación ▪ Apartes

"Mujer negra"
Nancy Morejón

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ Las relaciones interpersonales ▪ El tiempo y el espacio	
COMPARATIVE WORK(S)	▪ "Balada de los abuelos," Nicolás Guillén ▪ "Hombres necios que acusáis," Sor Juana Inés de la Cruz	▪ "Nuestra América," José Martí ▪ "Chac Mool," Carlos Fuentes
LITERARY TERMS	▪ Verso libre ▪ Aliteración	▪ Elementos auditivos ▪ Gradación

"A Julia de Burgos"

Julia de Burgos

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ La dualidad del ser ▪ La construcción del género	▪ El sistema patriarcal ▪ La introspección
COMPARATIVE WORK(S)	▪ "Girl at Mirror," Norman Rockwell ▪ "Hombres necios que acusáis," Sor Juana Inés de la Cruz	
LITERARY TERMS	▪ Desdoblamiento ▪ Voz poética ▪ Ambigüedad ▪ Metáfora ▪ Símbolo ▪ Alusión	▪ Imagen ▪ Verso libre ▪ Yuxtaposición ▪ Aliteración ▪ Asíndeton ▪ Enumeración

"Peso ancestral"
Alfonsina Storni

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ La dualidad del ser ▪ La construcción del género	▪ El sistema patriarcal ▪ La introspección
COMPARATIVE WORK(S)	▪ "Mujer negra," Nancy Morejón ▪ "Hombres necios que acusáis," Sor Juana Inés de la Cruz	
LITERARY TERMS	▪ Apóstrofe ▪ Endecasílabo ▪ Pie quebrado ▪ Símbolo	▪ Imagen ▪ Alusión ▪ Perspectiva

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AP SPANISH LITERATURE AND CULTURE

UNIT 7

El Boom latinoamericano



~16–17
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 7

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short-answer: Text Explanation
- Essay: Text Comparison

UNIT 7 ~16–17 CLASS PERIODS

El Boom latinoamericano

ESSENTIAL QUESTIONS

- ¿Qué efecto tiene la mezcla del realismo con lo fantástico en la literatura?
- ¿Cómo se presenta la crítica social en la literatura?
- ¿Cómo afecta el uso del tiempo linear y/o el tiempo circular en una narración?

Developing Understanding

In the 1960s and 1970s, literature by Latin American authors became widely popular and read around the world. The works from this period are well-known for employing the literary technique of magic realism, where the fantastical coexists with everyday realities. Many of them also express social criticisms. One of the distinguishing characteristics of the works are their vivid depictions of settings that allow readers to experience the sights, sounds, customs, and traditions of Latin America.

Building Course Skills

Practicing literary analysis should continue to be a focus in this unit. Students should be able to clearly explain and compare themes in texts. Literary discussions, both written and oral, should employ a variety of literary terms to discuss stylistic, structural, and rhetorical features of the texts. Students should define and compare literary genres, periods, and movements. They should also elaborate on the roles that various contexts have in the creation and interpretation of the texts.

As with previous units, students should continue to analyze cultural perspectives, products, and practices and compare them to other studied texts. Students should listen to audio selections that present literary analysis, poetry, or contextual information that will assist in their study of each text. Students should then compare what they hear and read to what they have learned in other units. When writing or giving oral presentations, students should organize their thoughts so that their ideas are fully expressed, developed, and presented in a logical and clear order.

Preparing for the AP Exam

The authors studied in this unit gave numerous interviews during their careers. Many of the interviews included discussions of their work, their careers as writers, and other literary topics. Listening to fragments of these interviews can help students better understand the works that they study and prepare them for the AP Exam. Students should also listen to clips that emphasize the characteristics of the *Boom latinoamericano*.

Students should continue practicing free-response question 1, Text Explanation, where they provide examples to show how a theme is developed in one of the works. Students should also continue to practice writing essays, in particular, the text comparison essay in free-response question 4. Students can compare one of the works from this unit to a nonrequired text that shares a common theme and write an analysis of how literary devices are utilized in each text.

UNIT 7

El Boom latinoamericano

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.E Explain the function and/or the significance of rhetorical, structural, and stylistic features. 1.F Explain implied meanings or inferences. 1.I Connect themes or ideas to characters.	▪ 1.E.i Explain the significance of points of view. ▪ 1.E.ii Explain the relationship between the structure of a text and its content.
Cultures, Connections, Comparisons, and Communities	Cultural Context and Connections	2.B Explain the relationship between cultural products, practices, and perspectives of target cultures.	▪ 2.B.i Explain how cultural products or practices relate to cultural perspectives in literary texts. ▪ 2.B.ii Explain how cultural beliefs and attitudes affect the interpretation of a text. ▪ 2.B.iii Explain the role of cultural stereotypes in texts. ▪ 2.B.iv Explain the relationship between a literary movement and cultural perspectives.
Interpretive Communication		2.D Situate textual language and registers within historical, social, and geopolitical contexts.	▪ 2.D.i Identify examples of formal and informal language. ▪ 2.D.ii Identify use of language registers to reflect social relationships in texts. ▪ 2.D.iii Identify linguistic features representative of the time and place in which a text was written. ▪ 2.D.iv Explain the relationship between linguistic changes and historical/geopolitical contexts. ▪ 2.D.v Compare textual language and registers in texts produced in different historical, social, and geopolitical contexts.

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Cultures, Connections, Comparisons, and Communities	Comparing Literary Texts	3.A Describe structural or stylistic similarities and differences in two texts.	• 3.A.i Explain similarities and differences in rhetorical figures. • 3.A.ii Explain similarities and differences in points of view. • 3.A.iii Explain similarities and differences in stylistic features. • 3.A.iv Explain the function of structural features in texts related by period, genre, or theme. • 3.A.v Explain the effect of rhetorical features in texts related by period, genre, or theme.
		3.B Compare cultural products, practices, or perspectives portrayed in two texts.	• 3.B.i Explain how distinct points of view from two literary texts and cultures compare to points of view from their own culture. • 3.B.ii Explain how representations of cultural products, practices, or perspectives compare to their own literary culture.
Presentational Communication	Argumentation	5.B Create a thesis that states the purpose. 5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.	
Cultures, Connections, Comparisons, and Communities		5.D Elaborate and support main points with textual evidence. 5.E Use sources available in the target language to support the interpretation of texts and compare distinct viewpoints.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Presentational Communication	Language and Conventions	6.C Present and organize information logically.	
Interpersonal Communication		6.E Use a variety of literary and critical terminology in oral and written discussions of texts in the target language.	
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed)*. 7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed)*.	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.	
Cultures, Connections, Comparisons, and Communities		7.D Share literary texts through activities within and beyond the classroom setting *(not assessed)*. 7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed)*.	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed)*. 7.G Self-monitor and adjust language production in oral and written communication *(not assessed)*.	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 7.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	7.A	**Skimming/Scanning** Have students skim a text and quickly identify key words or phrases, identify the theme, and name the genre or time period to which the text belongs.
2	5.B, 5.C, 5.D, 5.E, 6.C, 6.E, 7.A, 7.G	**Gradual Release Writing or Speaking** Project an essay prompt. Then have students break into small groups to discuss possible responses, how to organize the essay, a possible thesis statement, and textual examples to support their arguments. Then have them prepare an outline and assign an essay paragraph to each member of the group. After writing, the group compiles all of the paragraphs into one complete essay.
3	1.E, 1.F, 2.B, 7.A	**Fishbowl** Split the class in half forming an inner and outer circle. Have the inner circle discuss and analyze one of the texts. Then have the outer circle summarize the discussion. The inner circle should comment on the themes, genre, use of literary figures and devices, and the relevant contexts found in the text. These same elements should be included in the outer circle's summaries.

Unit Planning Notes

Use the space below to plan your approach to the unit.

"Borges y yo"
Jorge Luis Borges

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ La dualidad del ser ▪ La imagen pública y la imagen privada ▪ La introspección	▪ El ser y la creación literaria ▪ La creación literaria ▪ La literatura autoconsciente ▪ El proceso creativo
COMPARATIVE WORK(S)	▪ "Las dos Fridas," Frida Kahlo ▪ "A Julia de Burgos," Julia de Burgos	
LITERARY TERMS	▪ Narrador en primera persona ▪ Ambigüedad	▪ Perspectiva ▪ Paradoja

"El Sur"
Jorge Luis Borges

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ El nacionalismo y el regionalismo	▪ El machismo ▪ La relación entre el tiempo y el espacio
COMPARATIVE WORK(S)	▪ "La siesta del martes," Gabriel García Márquez ▪ *La casa de Bernarda Alba,* Federico García Lorca	▪ "El hijo," Horacio Quiroga ▪ "No oyes ladrar los perros," Juan Rulfo ▪ *Don Quijote,* Miguel de Cervantes
LITERARY TERMS	▪ Narrador omnisciente ▪ Ambigüedad ▪ Imagen	▪ Prefiguración ▪ Trama ▪ Desdoblamiento

"No oyes ladrar los perros"

Juan Rulfo

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las relaciones interpersonales ▪ El amor y el desprecio	▪ La comunicación o falta de comunicación ▪ Las relaciones familiares
COMPARATIVE WORK(S)	▪ "El sur," Jorge Luis Borges ▪ "Las medias rojas," Emilia Pardo Bazán	▪ "Cruzando el Río Bravo," Luis Jiménez
LITERARY TERMS	▪ Narrador omnisciente ▪ Diálogo ▪ Tono	▪ Prefiguración ▪ Ambiente ▪ Atmósfera

"Chac Mool"
Carlos Fuentes

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ El tiempo lineal y el tiempo circular	▪ La trayectoria y la transformación ▪ Las relaciones de poder
COMPARATIVE WORK(S)	▪ "Mujer negra," Nancy Morejón ▪ "El sur," Jorge Luis Borges	▪ "La noche boca arriba," Julio Cortázar
LITERARY TERMS	▪ Realismo mágico ▪ Ambigüedad ▪ Desdoblamiento ▪ *Flashback* ▪ Personificación	▪ Atmósfera ▪ Prefiguración ▪ Símbolo ▪ Suspenso

"La noche boca arriba"
Julio Cortázar

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ El tiempo lineal y el tiempo circular	▪ La relación entre el tiempo y el espacio ▪ La construcción de la realidad
COMPARATIVE WORK(S)	▪ "Continuidad de los parques," Julio Cortázar ▪ "Chac Mool," Carlos Fuentes	
LITERARY TERMS	▪ Ambigüedad ▪ Desdoblamiento ▪ *Flashback* ▪ Ambiente	▪ Atmósfera ▪ Sinestesia ▪ Suspenso

"La siesta del martes"
Gabriel García Márquez

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ Las divisiones socioeconómicas	▪ Las relaciones familiares ▪ El sistema patriarcal
COMPARATIVE WORK(S)	▪ "El sur," Jorge Luis Borges ▪ *Lazarillo de Tormes*, Anónimo	▪ "Las medias rojas," Emilia Pardo Bazán
LITERARY TERMS	▪ Descripción ▪ Ambiente ▪ *Flashback* ▪ Diálogo	▪ Narrador observador ▪ Realismo ▪ Versosimilitud

UNIT 7

El Boom latinoamericano

"El ahogado más hermoso del mundo"

Gabriel García Márquez

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las relaciones interpersonales ▪ El individuo y la comunidad	▪ La trayectoria y la transformación
COMPARATIVE WORK(S)	▪ "Como la vida misma," Rosa Montero ▪ *Don Quijote,* Miguel de Cervantes	▪ "Un señor muy viejo con unas alas enormes," Gabriel García Márquez
LITERARY TERMS	▪ Descripción ▪ Ambiente ▪ Diálogo	▪ Narrador observador ▪ Hipérbole ▪ Desdoblamiento

"Dos palabras"
Isabel Allende

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ La construcción del género ▪ La sexualidad ▪ El individuo en su entorno ▪ La trayectoria y la transformación	▪ Las relaciones de poder ▪ La comunicación o falta de comunicación ▪ El proceso creativo
COMPARATIVE WORK(S)	▪ "Continuidad de los parques," Julio Cortázar ▪ "Mi caballo mago," Sabine Ulibarrí	▪ *Lazarillo de Tormes,* Anónimo
LITERARY TERMS	▪ Ambiente ▪ Atmósfera ▪ Diálogo ▪ Narrador omnisciente ▪ Hipérbole	▪ Crónica ▪ Gradación ▪ Trama ▪ Desenlace

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AP SPANISH LITERATURE AND CULTURE

UNIT 8

Escritores contemporáneos de Estados Unidos y España



~8–9
CLASS PERIODS

Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 8

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short-answer: Text and Art Comparison
- Essay: Text Comparison

UNIT 8

~8–9 CLASS PERIODS

Escritores contemporáneos de Estados Unidos y España

ESSENTIAL QUESTIONS

- ¿Cómo se representan la asimilación y la marginación en la literatura?
- ¿Cómo se relaciona el/la protagonista con los espacios interiores y exteriores?
- ¿Cómo son diferentes el cuento corto y la viñeta?

Developing Understanding

Unit 8 focuses on recent works that present the realities of life in the 1970s and 1980s in the United States and Spain. Themes in these works may be familiar to today's students. The works from the United States represent two different perspectives of Spanish speakers: that of a native who has lived their whole life in the United States and that of a migrant who negotiates assimilation or marginalization. The work from Spain explores how an individual interacts with the community. All of the works in the unit provide unique opportunities to explore contemporary cultural perspectives, products, and practices.

Building Course Skills

In this final unit, all the skills of the course come together. Students should be able to explain and compare themes in the texts to other texts and artwork. They should be able to use a variety of vocabulary to discuss and analyze stylistic, structural, rhetorical and literary features of texts. They should be able to analyze, define, and compare aspects of literary genres, movements, and periods. Students should also be able to analyze the contexts that contributed to the creation of the texts and the texts' cultural perspectives, products, and practices. They should continue listening to interviews and presentations that discuss aspects of the texts in the unit, and they should write well-organized analytical essays and short responses.

Preparing for the AP Exam

In this final unit, teachers can prepare students for the AP Exam by familiarizing them with the exam's instructions and tasks.

For the multiple-choice section of the exam, the listening portion includes an author interview, a poem, and an academic presentation. Part B includes selections from the required reading list followed by nonrequired selections. For the text comparison portion, students must compare a required text to a nonrequired text. The final portion of Part B is a critical commentary that discusses a particular aspect of a required reading.

For the free-response section, students often struggle with including all of the requested tasks from the prompts. Using prompts from previous AP Exams as practice, students can underline and/or number each task requested in the prompts. This will help them remember what they must do as they formulate their written responses. Students should review the scoring guidelines as well. Teachers should highlight the criteria that demonstrate how omitting a task affects the evaluation.

UNIT AT A GLANCE

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Analysis	1.D Identify perspective, attitude, or tone. 1.F Explain implied meanings or inferences. 1.G Explain perspective, attitude, or tone.	
Cultures, Connections, Comparisons, and Communities	Cultural Context and Connections	2.E Relate texts to their contexts (literary, historical, sociocultural, geopolitical).	• 2.E.i Identify information from other disciplines related to course content. • 2.E.ii Explain how a text's content relates to sociocultural, geopolitical, or historical contexts. • 2.E.iii Explain the relationship between a literary text and its sociocultural, geopolitical, and historical contexts. • 2.E.iv Explain how behaviors and attitudes present in texts reflect sociocultural, geopolitical, and historical contexts.
		2.F Relate texts to contemporary global issues.	• 2.F.i Identify themes in a literary text that are relevant to contemporary society. • 2.F.ii Explain the relationship between themes found in literary texts and contemporary or global issues.
Interpretive Communication		2.G Explain how a text reflects or challenges perceptions of a majority/minority culture.	• 2.G.i Distinguish arguments from opinions. • 2.G.ii Explain how personal beliefs and opinions affect textual interpretation. • 2.G.iii Make connections between primary and secondary texts.
Cultures, Connections, Comparisons, and Communities	Comparing Literary Texts	3.C Identify thematic connections between texts. 3.F Compare points of view in two texts.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpretive Communication	Comparing Texts and Art	4.A Relate texts to practices and perspectives found in a variety of media from the target cultures.	• 4.A.I Identify themes and features of artistic representations. • 4.A.II Describe similar themes and features between an artistic representation and a literary text.
Interpretive Communication		4.C Describe how a theme is developed in a work of art.	
Presentational Communication	Argumentation	5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.	
Cultures, Connections, Comparisons, and Communities		5.D Elaborate and support main points with textual evidence. 5.E Use sources available in the target language to support the interpretation of texts and compare distinct viewpoints.	
Presentational Communication	Language and Conventions	6.C Present and organize information logically.	
Interpersonal Communication		6.E Use a variety of literary and critical terminology in oral and written discussions of texts in the target language.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understandings	Skill Categories	Skills	Learning Objectives
Interpersonal Communication	Literary Discussions and Presentations	7.A Discuss texts and contexts in a variety of interactive oral formats *(not assessed)*.	
		7.B Discuss texts and contexts in a variety of interactive written formats *(not assessed)*.	
Presentational Communication		7.C Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.	
Cultures, Connections, Comparisons, and Communities		7.D Share literary texts through activities within and beyond the classroom setting *(not assessed)*.	
		7.E Share knowledge of literature and culture with communities beyond the classroom setting *(not assessed)*.	
Language Usage		7.F Use pronunciation that is comprehensible to the audience in oral communication *(not assessed)*.	
		7.G Self-monitor and adjust language production in oral and written communication *(not assessed)*.	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 8.
Review the results in class to identify and address any student misunderstandings.

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page are optional and are offered to provide possible ways to incorporate various instructional approaches into the classroom. They were developed in partnership with teachers from the AP community to share ways that they approach teaching some of the topics in this unit. Please refer to the Instructional Approaches section beginning on p. 153 for more examples of activities and strategies.

Activity	Skills	Sample Activity
1	7.A, 7.C	**Think-Pair-Share** Have students begin with an essential question that will focus them on a reading assignment as a pre-reading activity. As they read, have them consider the question and decide how to respond. In class, have them work with a partner and share their answers to the question. The pairs can then report their discussion to the class.
2	5.D, 6.C, 6.E, 7.B	**Chalk Talk** Before students arrive, write an open-ended, analytical question on the board. Have them respond to the question on a sticky note and affix it to the board. Using another sticky note, have them comment on another student's answer and affix it to the answer. Repeat until there are chains of sticky notes that form a written literary conversation.
3	5.A, 5.C, 5.D, 5.E, 6.A, 6.C, 6.D, 6.E, 7.B	**Marking the Draft** Provide each student with a copy of the same essay. Have them use different colors of highlighters to mark the thesis statement, topic sentences, examples, commentary, transitions, and conclusion. After highlighting, have students compare their essays.

Unit Planning Notes

Use the space below to plan your approach to the unit.

"Mi caballo mago"
Sabine Ulibarrí

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las relaciones interpersonales ▪ El amor y el desprecio ▪ La construcción de la realidad	▪ La trayectoria y la transformación ▪ La naturaleza y el ambiente
COMPARATIVE WORK(S)	▪ "Dos palabras," Isabel Allende ▪ *Lazarillo de Tormes,* Anónimo ▪ "No oyes ladrar los perros," Juan Rulfo ▪ "El hijo," Horacio Quiroga	▪ "Lassoing Wild Horses," Solon H. Borglum ▪ "The Fall of the Cowboy," Frederic S. Remington
LITERARY TERMS	▪ Descripción ▪ Ambiente ▪ Atmósfera ▪ Hipérbole ▪ Epíteto	▪ Asíndeton ▪ Enumeración ▪ Cromatismo ▪ Metáfora ▪ Símil

. . . y no se lo tragó la tierra: ". . . y no se lo tragó la tierra"

Tomás Rivera

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ El tiempo y el espacio ▪ La naturaleza y el ambiente ▪ Las relaciones familiares	▪ La espiritualidad y la religión ▪ La tradición y la ruptura
COMPARATIVE WORK(S)	▪ Cosecha Amarga Cosecha Dulce: El programa Bracero 1942–1964, *Trabajo*, Smithsonian National Museum of American History	▪ "Abuelitos piscando nopalitos," Carmen Lomas Garza ▪ *Lazarillo de Tormes*, Anónimo
LITERARY TERMS	▪ La tradición oral ▪ Ambiente ▪ Hipérbole	▪ Verosimilitud ▪ Regionalismo ▪ Perspectiva

. . . y no se lo tragó la tierra: "La noche buena"

Tomás Rivera

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ Las sociedades en contacto ▪ Las divisiones socioeconómicas ▪ La asimilación y la marginación	▪ La tradición y la ruptura ▪ Las relaciones familiares
COMPARATIVE WORK(S)	▪ "Tamalada," Carmen Lomas Garza ▪ Cosecha Amarga Cosecha Dulce: El programa Bracero 1942–1964, *Familia y comunidades*, **Smithsonian National Museum of American History**	▪ *La casa de Bernarda Alba*, Federico García Lorca
LITERARY TERMS	▪ La tradición oral ▪ Ambiente ▪ Atmósfera ▪ Hipérbole	▪ Regionalismo ▪ Perspectiva ▪ Sátira

"Como la vida misma"
Rosa Montero

THEMES AND RECOMMENDED ORGANIZING CONCEPTS	▪ La dualidad del ser ▪ El individuo y la comunidad	▪ El tiempo y el espacio ▪ El individuo en su entorno
COMPARATIVE WORK(S)	▪ "La autopista del sur," Julio Cortázar	
LITERARY TERMS	▪ Onomatopeya ▪ Exclamaciones	▪ Narrador omnisciente

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AP SPANISH LITERATURE AND CULTURE

Achievement Level Descriptions



Introduction

The skills and learning objectives inform teachers about what students are expected to do in the course and on the exam. The Achievement Level Descriptions (ALDs) present a continuum of expected student performance of the skills and learning objectives by levels 1–5. The ALDs work in concert with one another and should be considered holistically. While the ALDs give a picture of what student performance looks like at each level, they do not necessarily predict students' exam scores. Teachers can use them to inform and make adjustments to their instruction and give feedback to students about how to push their performance to the next level.

AP SPANISH LITERATURE AND CULTURE

Achievement Level Descriptions

Analysis 1

Analyze and/or interpret literary texts and audio sources in the target language.

SKILLS

- 1.A Read/listen to and comprehend literary texts.
- 1.B Identify the theme in a text.
- 1.C Identify or describe literary elements, voices, and stylistic features.
- 1.D Identify perspective, attitude, or tone.
- 1.E Explain the function and/or the significance of rhetorical, structural, and stylistic features.
- 1.F Explain implied meanings or inferences.
- 1.G Explain perspective, attitude, or tone.
- 1.H Explain the development of a theme in a text.
- 1.I Connect themes or ideas to characters.

ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, PRESENTATIONAL, INTERPERSONAL				
Demonstrates an understanding of oral and written texts that is not consistent with the criteria outlined for Level 2, or produces no measurable performance at all (i.e., off-task)	▪ Summarizes or paraphrases main ideas of oral and written texts ▪ Identifies some basic elements of literary texts (e.g., setting, main characters, elements of plot) ▪ Identifies some limited effects of word choice, symbolism, and imagery in text with inaccuracies ▪ Attempts to identify inferred or implied meanings with inaccuracies ▪ Identifies limited aspects of the tone, attitude, and or/ perspective of a text, with inaccuracies	▪ Summarizes main ideas and supporting details of oral and written texts ▪ Describes some elements of literary texts and establishes the relationship between the structure of a text and its content ▪ Explains some effects of word choice, symbolism, and imagery in texts with examples with occasional inaccuracies ▪ Is sometimes able to identify inferred or implied meanings ▪ Identifies the tone, attitude, or perspectives of a text	▪ Interprets main ideas and significant details of oral and written texts ▪ Explains the relationship between the structure of text and its content ▪ Explains the effect of word choice, symbolism, and imagery in texts with a few inaccuracies ▪ Explains some inferred or implied meanings ▪ Explains the tone, attitude, and perspectives of a text	▪ Analyzes main ideas and supporting details of oral and written texts ▪ Analyzes the relationship between the structure of text and its content ▪ Analyzes the effect of the use of word choice, symbolism, and imagery in texts ▪ Explains many inferred or implied meanings ▪ Analyzes the tone, attitude, and perspectives of a text

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ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, PRESENTATIONAL, INTERPERSONAL				
	▪ Can sometimes identify how a few stylistic features contribute to establishing narrative or poetic voices	▪ Makes a few distinctions between stylistic features and narrative or poetic voices in order to establish the differences in meaning in texts	▪ Makes some distinctions between stylistic features and narrative or poetic voices in order to establish differences in meaning in texts	▪ Makes distinction between author's perspective and narrative or poetic voices in order to establish differences in meaning in texts
	▪ May identify the theme; attempts to explain the development of a theme in a text with inaccuracies	▪ Identifies the theme; provides a basic explanation of how a theme is developed in a text	▪ Identifies the theme and explains how the theme is developed in a text	▪ Identifies the theme and analyzes how a theme is developed in a text
	▪ Makes limited connections between ideas and themes to characters with inaccuracies	▪ Connects some ideas and themes to characters	▪ Explains how ideas and themes connect to characters and provides some examples	▪ Explains how ideas and themes connect to characters with relevant examples

Cultural Context and Connections 2

Make connections between a literary text and a non-literary text or an aspect of culture.

SKILLS

- **2.A** Identify cultural products, practices, or perspectives.
- **2.B** Explain the relationship between cultural products, practices, and perspectives of target cultures.
- **2.C** Relate target language texts to genres, periods, movements, and techniques.
- **2.D** Situate textual language and registers within historical, social, and geopolitical contexts.
- **2.E** Relate texts to their contexts (literary, historical, sociocultural, geopolitical).
- **2.F** Relate texts to contemporary global issues.
- **2.G** Explain how a text reflects or challenges perceptions of a majority/minority culture.

RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, CULTURE AND CONNECTIONS, PRESENTATIONAL

ALD 1	ALD 2 (EMERGING)	ALD 3 (PROFICIENT)	ALD 4 (ADVANCED)	ALD 5
Demonstrates an ability to understand cultural contexts and connections that is not consistent with the criteria outlined for Level 2, or produces no measurable performance at all (i.e., off-task)	▪ Identifies limited cultural products (e.g., monuments, food and beverage, geographical sites, clothing) found in written and oral texts or songs, visuals, or other artifacts with inaccuracies ▪ Identifies limited cultural practices found in written texts, visuals, or other artifacts with inaccuracies ▪ Attempts to identify cultural perspectives reflected in texts with inaccuracies ▪ Identifies information from other disciplines that relates to course content ▪ Engages in limited attempts to correctly situate texts in their historical and cultural contexts with inaccuracies	▪ Identifies some cultural products (e.g., monuments, food and beverage, geographical sites, clothing) found in written and oral texts or songs, visuals, or other artifacts ▪ Identifies some cultural practices found in written texts, visuals, or other artifacts ▪ Identifies some cultural perspectives reflected in texts ▪ Applies information from other disciplines to aid comprehension of texts ▪ Attempts to situate texts in their historical and cultural contexts with some inaccuracies	▪ Describes a variety of cultural products (e.g., monuments, food and beverage, geographical sites, clothing) found in written and oral texts or songs, visuals, or other artifacts ▪ Describes a variety of cultural practices found in written texts, visuals, or other artifacts ▪ Describes how some cultural products and practices relate to cultural perspectives reflected in texts ▪ Applies information from other disciplines to explain texts ▪ Situates and explains texts within their historical and cultural contexts	▪ Explains a wide variety of cultural products (e.g., monuments, food and beverage, geographical sites, clothing) found in written and oral texts or songs, visuals, or other artifacts ▪ Explains a wide variety of cultural practices found in written texts, visuals, or other artifacts ▪ Explains how a variety of cultural products and practices relate to cultural perspectives reflected in texts ▪ Applies information from other disciplines to support textual analysis ▪ Situates and analyzes texts within their historical and cultural contexts

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ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, CULTURE AND CONNECTIONS, PRESENTATIONAL				
	▪ May attempt to identify the movement(s) to which a text belongs, with inaccuracies	▪ Identifies the movement(s) to which the text belongs	▪ Identifies the movement(s) to which a text belongs and identifies aspects of the movement(s)	▪ Identifies the movement(s) to which a text belongs and explains aspects of the movement(s)
	▪ Identifies some stylistic features associated with broad literary genres (e.g., poetry, drama, short story, novel)	▪ Describes how content and some stylistic features relate to genre, period, major cultural movements, or techniques	▪ Explains how content and stylistic features of texts relate to genre, period, major cultural movements, or techniques	▪ Analyzes how content and stylistic features of texts relate to genre, period, major cultural movements, or techniques to clarify meaning of texts
	▪ Identifies limited features of sociocultural contexts related to course content (e.g., political regimes, relations between groups and communities, economics, religion) with inaccuracies	▪ Identifies features of sociocultural contexts related to course content (e.g., political regimes, relations between groups and communities, economics, religion)	▪ Explains features of sociocultural contexts related to course content (e.g., political regimes, relations between groups and communities, economics, religion)	▪ Analyzes features of sociocultural contexts related to course content (e.g., political regimes, relations between groups and communities, economics, religion)
	▪ Identifies few linguistic features (e.g., word choice, choice of register) that are representative of the time and place at which a text was written	▪ Identifies some linguistic features (e.g., word choice, choice of register) that are representative of the time and place at which a text was written. Identifies a few examples of linguistic changes in historical and geopolitical contexts	▪ Explains some linguistic features (e.g., word choice, choice of register) that are representative of the time and place at which a text was written. Connects linguistic changes to historical and geopolitical contexts	▪ Explains a variety of linguistic features (e.g., word choice, choice of register) that are representative of the time and place at which a text was written. Explains linguistic changes related to historical and geopolitical contexts
	▪ Attempts to identify the effect of limited rhetorical features (e.g., literary devices, imagery) with inaccuracies	▪ Identifies some effects of rhetorical features (e.g., literary devices, strategies of argumentation, symbolism, imagery) between texts related by period, genre, or theme	▪ Explains the effects of rhetorical features (e.g. literary devices, strategies of argumentation, symbolism, imagery) between texts related by period, genre, or theme	▪ Analyzes the effects of rhetorical features (e.g., literary devices, strategies of argumentation, symbolism, imagery) between texts related by period, genre, or theme

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ALD 1	ALD 2 EMERGING →	ALD 3 → PROFICIENT →	ALD 4 → ADVANCED →	ALD 5 →
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, CULTURE AND CONNECTIONS, PRESENTATIONAL				
	▪ Attempts to identify some structural features in a text (rhyme, meter, grammatical and syntactical structures) with inaccuracies. Is not able to explain their use or role	▪ Identifies some structural features in a text (e.g., rhyme, meter, grammatical and syntactical structures) and may explain their use or role with some inaccuracies	▪ Explains the function of some features in a text (e.g., rhyme, meter, grammatical and syntactical structures)	▪ Analyzes the function of structural features (e.g., rhyme, meter, grammatical and stylistic structures) between texts related by period, genre, or theme
	▪ Identifies a few basic thematic connections between texts and contemporary global issues	▪ Identifies some thematic connections between texts from different periods and contemporary global issues	▪ Explains how themes in texts from different periods relate to texts and contemporary global issues	▪ Analyzes how themes in texts from different periods relate to contemporary and/or global issues in order to enhance understanding of the texts
	▪ Identifies minority and majority cultures in texts	▪ Identifies some differences in how minority and majority cultures are portrayed in texts	▪ Explains how minority and majority cultures are portrayed in texts reflects or challenges perceptions	▪ Analyzes how minority and majority cultures are portrayed in texts reflects or challenges perceptions

Comparing Literary Texts 3

Compare literary texts.

SKILLS

- 3.A Describe structural or stylistic similarities and differences in two texts.
- 3.B Compare cultural products, practices, or perspectives portrayed in two texts.
- 3.C Identify thematic connections between texts.
- 3.D Compare the development of a theme in two texts.
- 3.E Compare the representation of historical events in two texts.
- 3.F Compare points of view in two texts.

ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, PRESENTATIONAL, CULTURES AND CONNECTIONS				
Demonstrates an ability to compare texts that is not consistent with the criteria outlined for Level 2, or produces no measurable performance at all (i.e., off-task)	▪ When asked to compare texts, can identify basic commonalities and differences between texts (themes, style, characters, and cultural products)	▪ When asked to compare texts, can explain commonalities and differences between texts (themes, styles, characters, cultural products, and practices). Can identify basic similarities and differences in points of view and can identify and compare basic differences in representations of historical events	▪ When asked to compare texts, can explain nuanced commonalities and differences between texts (themes, styles, characters, a variety of cultural products, practices, and some perspectives). Can explain and compare points of view and can explain and compare differences in representations of historical events	▪ When asked to compare texts, can analyze nuanced commonalties and differences between texts (themes, styles, characters, a wide variety of cultural products, practices, and perspectives). Can analyze and compare points of view and can analyze and compare differences in representations of historical events.
	▪ Attempts to make basic comparisons of how a theme is developed in two texts with inaccuracies	▪ Can make basic comparisons of how a theme is developed in two texts	▪ Explains and compares how a theme is developed in two texts	▪ Analyzes and compares how a theme is developed in two texts
	▪ Identifies some basic similarities and differences in language from different periods and/or places in the Spanish-speaking world in texts with inaccuracies	▪ Can identify some similarities and differences in language from different periods and/or places in the Spanish-speaking world in texts	▪ Can explain a variety of similarities and differences in language from different periods and/or places in the Spanish-speaking world in texts	▪ Can analyze a wide variety of similarities and differences in language from different periods and/or places in the Spanish-speaking world in texts

Comparing Texts and Art 4

Compare a text to artistic representations.

SKILLS

- 4.A Relate texts to practices and perspectives found in a variety of media from the target cultures.
- 4.B Situate texts within literary and artistic heritages of the target culture.
- 4.C Describe how a theme is developed in a work of art.

ALD 1	ALD 2 EMERGING →	ALD 3 PROFICIENT →	ALD 4 ADVANCED →	ALD 5 →
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, PRESENTATIONAL, CULTURES AND CONNECTIONS				
Demonstrates an ability to compare texts and works of art that is not consistent with the criteria outlined for Level 2, or produces no measurable performance at all (i.e., off-task)	▪ Identifies themes and features of artistic representations, audiovisual materials, music, or films and spoken language sources related to literary texts. Although the identifications and connections are at times too superficial to support textual analysis, a student at this level can answer some interpretive questions where texts and art are compared	▪ Connects themes and features of artistic representations, audiovisual materials, music, or films, and spoken language sources to literary texts	▪ Connects and explains themes and features of artistic presentations, audiovisual materials, and spoken language sources in relation to literary texts	▪ Connects and analyzes themes and features of artistic presentations, audiovisual materials, and spoken language sources in relation to literary texts
	▪ Attempts to situate texts and artistic representations within the literary and artistic heritage of the Spanish-speaking world	▪ Is usually able to situate and identify texts and artistic representations within the literary and artistic heritage of the Spanish-speaking world	▪ Is able to situate and explain texts and artistic representations within the literary and artistic heritage of the Spanish-speaking world	▪ Is able to situate and analyze texts and artistic representations within the literary and artistic heritage of the Spanish-speaking world
	▪ Attempts to explain how a theme is developed in a work of art with several inaccuracies	▪ Explains basic elements of how a theme is developed in a work of art	▪ Explains how a theme is developed in a work of art	▪ Analyzes how a theme is developed in a work of art
	▪ Attempts to compare the development of a theme in a text to that of a work of art with inaccuracies	▪ Makes basic comparisons of how a theme is developed in a text and in a work of art	▪ Explains and compares how a theme is developed in a text and in a work of art	▪ Analyzes and compares how a theme is developed in a text and in a work of art

Argumentation 5

Write a literary analysis.

SKILLS

- 5.A Present information in a descriptive form.
- 5.B Create a thesis that states the purpose.
- 5.C Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.
- 5.D Elaborate and support main points with textual evidence.
- 5.E Use sources available in the target language to support the interpretation of texts and compare distinct viewpoints.
- 5.F Incorporate information from secondary sources related to texts in oral and written presentations.
- 5.G Use authorized reference materials in oral and written presentations.
- 5.H Acknowledge sources and cite them appropriately.

RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, PRESENTATIONAL, CULTURES AND CONNECTIONS

ALD 1	ALD 2 (EMERGING)	ALD 3 (PROFICIENT)	ALD 4 (ADVANCED)	ALD 5
Demonstrates an ability to write a literary analysis that is not consistent with the criteria outlined for Level 2, or produces no measurable performance at all (i.e., off-task)	• Produces written presentations that summarize or paraphrase texts with inaccuracies	• Produces written presentations that are mostly descriptive in nature, although summarizing may occur	• Produces effective written presentations in descriptive form	• Produces highly effective written presentations in descriptive form
	• Produces presentations that do not clearly state a purpose (thesis), nor are they clearly organized around a topic	• Provides a statement of purpose (thesis), evidence of organization (i.e., a stated topic, an introduction, a conclusion), and a generally logical progression of ideas	• Provides a statement of purpose (thesis), a coherent structure, and a logical progression of ideas with some relevant examples	• Provides a clear statement of purpose (thesis), a coherent structure, and a logical progression of ideas with relevant examples
	• Produces presentations that tend to be descriptive or narrative with little or no attempt at analysis	• Produces presentations in which description and narration generally outweigh analysis	• Produces presentations that are fundamentally analytical in nature; description and narration are present but do not outweigh analysis	• Produces presentations that are analytical in nature; some description and narration may be present, but do not outweigh analysis
	• Provides little or no elaboration of main points	• Provides some elaboration of main points	• Provides elaboration of main points and some supporting details	• Provides elaboration of main points and supporting details

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ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, PRESENTATIONAL, CULTURES AND CONNECTIONS				
	▪ Supports written presentations by describing basic elements of texts (e.g., setting, main characters, elements of plot)	▪ Supports description and narration in written presentations by citing or paraphrasing	▪ Supports literary analysis in written presentations by citing and discussing appropriate textual examples	▪ Supports literary analysis in written presentations by integrating textual examples and by making interdisciplinary connections or cultural comparisons that demonstrate understanding of contexts
	▪ Presents main points and some details about a topic by mostly summarizing the plot	▪ Presents main points and some details by summarizing and describing	▪ Presents main points and details in descriptive form	▪ Presents main points and details with elaboration in descriptive form
	▪ May not support an argument with textual examples, or may provide textual examples without demonstrating their connection or relevance	▪ Provides some examples/evidence from the text; however, these may not always be clear or relevant	▪ Provides some examples/evidence from the text that are usually clear and relevant	▪ Provides specific, relevant, well-chosen textual examples/evidence
	▪ May use some basic transitional expressions to guide the reader's understanding	▪ Facilitates comprehension of oral and written presentations by using some basic rhetorical markers or transitions	▪ Facilitates comprehension of oral and written presentations by using rhetorical markers or transitions	▪ Facilitates comprehension of oral and written presentations through the use of rhetorical markers, well-chosen transitional expressions
	▪ May attempt to place texts in their historical and cultural contexts in written presentations	▪ Is sometimes able to place texts within their historical and cultural contexts in written presentations	▪ Places texts in their historical and cultural contexts in written presentations	▪ Integrates some discussion of historical and cultural contexts into written presentations
	▪ May attempt to include information gained from secondary sources with inaccuracies; information included may not be relevant; may not cite sources appropriately *(not assessed)*	▪ May include some information from secondary sources by summarizing or paraphrasing; information may not always be relevant or well-chosen; may not always cite sources appropriately *(not assessed)*	▪ Includes relevant information from secondary sources and usually cites sources appropriately *(not assessed)*	▪ Includes relevant and specific information from secondary sources; generally cites information appropriately *(not assessed)*

Language and Conventions 6

Use accurate language and apply appropriate conventions of written language.

SKILLS

- 6.A Use a variety of vocabulary appropriate to literary analysis.
- 6.B Use a variety of grammatical and syntactic structures.
- 6.C Present and organize information logically.
- 6.D Produce a comprehensible written work by observing writing conventions of the target language.
- 6.E Use a variety of literary and critical terminology in oral and written discussions of texts in the target language.

ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, PRESENTATIONAL, INTERPERSONAL				
Demonstrates an ability to use language and conventions that is not consistent with the criteria outlined for Level 2, or produces no measurable performance at all (i.e., off-task)	▪ Uses language that at times is inapplicable to the text(s) being analyzed, and that forces the reader to supply inferences	▪ Uses language that is appropriate to the text(s) being analyzed, but their vocabulary may be limited to presenting main ideas	▪ Uses language that is appropriate to the text(s) being analyzed, and that presents main ideas and supporting details	▪ Uses language that is varied and appropriate to the text(s) being analyzed, and that presents main ideas and supporting details, and communicates some nuances of meaning
	▪ Demonstrates inadequate control of grammatical and syntactic structures; errors in verb forms, word order, and formation are frequent and serious enough to impede comprehension	▪ Demonstrates adequate control of grammatical and syntactic structures; errors in the use of verb tenses and moods may be frequent, but do not detract from overall understanding, and word order and formation are generally accurate	▪ Demonstrates good control of grammatical and syntactic structures; occasional errors in the use of verb tenses and moods do not detract from understanding, and word order and formation are mostly accurate	▪ Demonstrates very good control of grammatical and syntactic structures; use of verb tenses and moods is generally accurate, word order and formation are accurate, with few errors
	▪ Uses limited, basic cohesive devices and transitional expressions, but these may not be effective in guiding the reader's understanding	▪ Generally uses basic cohesive devices and transitional expressions appropriately	▪ Generally uses cohesive devices and transitional expressions in an effective way	▪ Uses a variety of cohesive devices or transitional elements appropriately to guide the reader's understanding

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ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, PRESENTATIONAL, INTERPERSONAL				
	▪ Generally inaccurate in spelling, use, and placement of accents, punctuation, and paragraphing; commits numerous errors that frequently impede comprehension	▪ Sometimes accurate in spelling, use, and placement of accents, punctuation, and paragraphing; commits patterned errors that may become frequent but do not detract from the reader's overall understanding	▪ Generally accurate in spelling, use, and placement of accents, punctuation, and paragraphing; commits patterned errors, but these are infrequent and do not detract from the reader's understanding	▪ Accurate in spelling, use, and placement of accents, punctuation, and paragraphing, with only occasional errors
	▪ Does not show grouping of ideas through paragraphing	▪ Shows grouping of ideas through paragraphing	▪ Shows grouping and progression of ideas through paragraphing	▪ Shows effective grouping and progression of ideas through paragraphing
	▪ Uses only a limited range of relevant literary terms with accuracy; errors in applying terminology are frequent and often detract from the quality of written and oral work	▪ Uses some relevant literary terms to discuss texts with errors that occasionally detract from the quality of written and oral work	▪ Uses a variety of relevant literary terms to analyze texts, with occasional errors that do not detract from the quality of written and oral work	▪ Accurately uses a wide variety of relevant literary terms to analyze texts, with very few errors that do not detract from the quality of written and oral work

Literary Discussions and Presentations 7

Engage in discussions about literary texts in the target language.

SKILLS

- **7.A** Discuss texts and contexts in a variety of interactive oral formats.
- **7.B** Discuss texts and contexts in a variety of interactive written formats.
- **7.C** Create and deliver oral presentations related to course content in a variety of formats.
- **7.D** Share literary texts through activities within and beyond the classroom setting.
- **7.E** Share knowledge of literature and culture with communities beyond the classroom setting.
- **7.F** Use pronunciation that is comprehensible to the audience in oral communication.
- **7.G** Self-monitor and adjust language production in oral and written communication.

ALD 1	ALD 2 (EMERGING)	ALD 3 (PROFICIENT)	ALD 4 (ADVANCED)	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, INTERPRETIVE, CULTURAL CONNECTIONS, COMMUNITIES				
▪ Generally unable to engage in meaningful interactive oral or written discussions of texts; frequently misinterprets texts; may not have the language to support participation, which may cause confusion in spontaneous, interactive oral or written discussions; may produce responses that are off-task	▪ Participates in a limited way in the interactive oral and written discussion of texts; frequent errors in the interpretation of texts or language or in language usage impede the comprehensibility of ideas and force interpretation of the student's ideas	▪ General comprehension of most texts and general control of language structures permit participation in spontaneous oral and written discussion of text; misinterpretations and language errors may force interpretation of the student's ideas	▪ Comprehends most texts and has language structures to support interactive, spontaneous, oral and written discussions of texts; contributes ideas and supports them with textual evidence, with some occasional errors that may cause confusion but do not impede comprehensibility	▪ Comprehends texts and possesses language skills that allow for full participation in nuanced spontaneous oral and written discussions of texts; discusses main ideas and supporting details and supports them with well-chosen textual evidence; few errors, which do not affect comprehensibility

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ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, INTERPRETIVE, CULTURAL CONNECTIONS, COMMUNITIES				
▪ Generally unable to present effective written or oral presentations on course content due to misinterpretation of texts or lack of language to support such presentations	▪ Presents limited oral or written presentations on content related to the course, but presentations lack detail and elaboration; misinterpretations of texts and/or lack of language frequently impede comprehensibility; includes few or no examples, or examples are irrelevant; presentations may lack focus and organization; student may not cite sources	▪ Presents oral and written presentations on content related to the course that are generally appropriate, but may lack detail and elaboration, or may be overly generalized; oral and written presentations are generally understandable, with frequent errors that do not usually impede comprehensibility; may support ideas through examples, although they may not always be relevant; presentations may not be logically organized; student may not cite sources appropriately	▪ Presents oral and written presentations on course content that are effective with detail and elaboration; presentations are fully comprehensible despite occasional errors; supports ideas with mostly relevant examples; presentations are organized and have a logical progression of ideas; student usually cites sources appropriately	▪ Presents effective oral and written presentations that demonstrate a solid grasp of course content and provide significant details and elaboration; presentations are fully comprehensible with few errors; supports ideas with relevant, well-chosen examples; presentations are well-organized with a logical progression of ideas provided by effective use of transitional expressions; student consistently cites sources correctly
▪ Generally does not participate in activities beyond the classroom to share knowledge of literary texts and culture, or participation is so minimal as to be unmeasurable	▪ Attempts to engage in activities beyond the classroom to share knowledge of literary texts and culture, but efforts may be impeded by misinterpretations of literary texts or of cultural products, practices, and perspectives, or a lack of language skills to interact effectively	▪ Engages in activities beyond the classroom to share knowledge of literary texts and culture; is able to share some information about literary texts, some cultural products and practices, and limited cultural perspectives; information may be general and may include cultural stereotypes and/or inaccuracies	▪ Engages in activities beyond the classroom and effectively shares knowledge of literary texts and culture; provides generally accurate information about literary texts; shares generally accurate information about a variety of cultural products, practices, and perspectives	▪ Engages in activities beyond the classroom in a highly effective manner to share knowledge of literary texts and culture; provides accurate and nuanced information about literary texts with elaboration; shares accurate information about a wide variety of cultural products, practices, and perspectives and makes connections to explain how products and practices relate to perspectives

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ALD 1	ALD 2 EMERGING	ALD 3 PROFICIENT	ALD 4 ADVANCED	ALD 5
RELEVANT ENDURING UNDERSTANDINGS: INTERPRETIVE, INTERPERSONAL, INTERPRETIVE, CULTURAL CONNECTIONS, COMMUNITIES				
▪ Pronunciation may be so weak as to greatly limit comprehensibility, or student may not produce enough measurable language to assess the accuracy of their pronunciation	▪ Pronunciation affects comprehensibility and limits the student's ability to express ideas in spoken language; there is little or no attempt to correct pronunciation errors	▪ There may be frequent errors in pronunciation, which sometimes may affect comprehensibility; the student is sometimes aware of errors and may attempt to self-correct, sometimes successfully	▪ There may be occasional errors in pronunciation that do not affect comprehensibility; the student is often aware of pronunciation errors and attempts at self-correction are often successful	▪ There are few errors in pronunciation, but they do not affect comprehensibility; the student is usually aware of pronunciation errors and attempts at self-correction are usually successful
▪ Student's language production in written or oral presentations is limited, weak, or so full of errors that not enough measurable language is produced to appropriately deliver the student's message	▪ Student's written or spoken language contains frequent errors that limit comprehensibility; student may be aware of errors, but doesn't have the language resources to correct them	▪ There may be frequent errors in spoken and written language and some may affect comprehensibility; the student may be aware of errors and may attempt to self-correct, sometimes successfully	▪ There may be occasional errors in spoken and written language, but these rarely affect comprehensibility; the student is often aware of their errors and attempts at self-correction are often successful	▪ There are few errors in spoken or written language, but these do not affect comprehensibility; the student is usually aware of errors and attempts at self-correction are usually successful

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AP SPANISH LITERATURE AND CULTURE

Instructional Approaches



Selecting and Using Course Materials

Students must have access to the literary works from the required reading list. The older texts are public domain and are readily available online. The more modern texts are still under copyright and are available in numerous published anthologies. There are several textbooks designed for AP Spanish Literature and Culture. Each textbook presents a different method to organize the course as well as strategies for studying each of the texts. Textbooks should be considered as resources to guide and support instruction.

Authentic Materials

In addition to access to the required readings, it is critical to integrate a variety of other authentic materials into instruction and assessment. Authentic materials are texts or resources designed for native speakers and not created for the language classroom. Such authentic materials include, but are not limited to:

- websites
- literary reviews, magazines, and articles
- audio clips (interviews, poetry recitations, lectures, and presentations)
- podcasts
- music
- videos (films, documentaries, and TV interviews)
- radio broadcasts
- maps
- artwork (paintings, sculptures, architecture, and photographs)
- political cartoons

These materials help provide context for the required readings. These contexts include historical events, the author's biography, geopolitical circumstances, the literary period or movement, genre, and writing techniques. Students are better able to connect with the required readings when they understand what was happening when the work was written. Authentic materials also emphasize the cultural products, practices, and perspectives in each literary work.

Online Tools and Resources

Real Academia Española (RAE)
rae.es
The RAE offers online resources, including an online dictionary and grammar resources.

Arte Historia
artehistoria.com
Teachers can easily search and find a plethora of images, videos, articles, and presentations at Arte Historia. Biographies, narrations of historical events, and descriptions of literary periods and movements are easily accessible on this site.

Biblioteca Virtual Miguel de Cervantes
cervantesvirtual.com
The Biblioteca Virtual Miguel de Cervantes contains facsimiles of original texts, electronic editions of texts, scholarly publications, literary criticism, and author information. While its focus is on literature from Peninsular Spain, there are numerous texts from Latin America as well.

Professional Organizations

American Association of Teachers of Spanish and Portuguese (AATSP)
aatsp.org
Teachers can gain insights on teaching Spanish literature and network with other Spanish educators by joining the AATSP. There are state chapters of this organization and a peer-reviewed journal, *Hispania*, that publishes literary criticism.

American Council on the Teaching of Foreign Languages (ACTFL)
actfl.org
ACTFL is the largest organization of world language educators in the United States. ACTFL's standards and approach for instruction, performance, and assessment are foundational to AP world language and culture courses and exams. ACTFL offers many documents that inform instruction and assessment:

- **World-Readiness Standards for Learning Languages** "creates a roadmap to guide learners to develop competence to communicate effectively and interact with cultural competence to participate in multilingual communities at home and around the world." The five goal areas (Communication, Culture, Connections, Comparisons, and Communities) of language constitute the standards for language acquisition. This document is foundational for AP world language and culture courses.
- **Performance Descriptors for Language Learners** defines and describes the levels of language performance (novice, intermediate, advanced) in each of the modes of communication that result from explicit instruction in a classroom setting. It explains the difference between proficiency and performance. AP world language courses base expectations for performance on this document.
- **ACTFL Proficiency Guidelines 2012** defines and describes the levels of proficiency in speaking, writing, listening, and reading that result from language learned within and beyond the classroom.
- **Foreign Language Annals** is the official refereed journal of current scholarly research in languages published by ACTFL and available to ACTFL members.

Modern Language Association (MLA)
mla.org
The MLA is a large professional organization that advocates for the study of languages and literature and specializes in peer-reviewed publications for the study and teaching of literature. The MLA manages a searchable database, the MLA International Bibliography, where literary articles, books, and scholarly publications are indexed and made available.

Instructional Strategies

The AP Spanish Literature and Culture course framework outlines the concepts and skills students need to master to be successful on the AP Exam. In order to address those concepts and skills effectively, it helps to incorporate a variety of instructional approaches into daily lessons and activities. The following table presents strategies that can help students apply their understanding of course concepts.

Receptive Skills: Interpretative Mode (making meaning of written, print, visual, audiovisual, and audio texts)

Strategy	Definition	Purpose	Example
Activating Prior Knowledge	Providing an opportunity for students to think about what they already know about a concept, place, person, culture, etc., and share their knowledge with a wider audience.	Helps prepare students to encounter new concepts, places, persons, cultures etc., prior to reading a text.	Prepare students with a pre-reading activity. Show students a painting that represents the historical period, a theme, or a technique that is represented in a work from the required reading list.
Categorizing	Matching the structure and style of a text to the definitions of a genre, period, movement, or technique.	Helps students identify and explain the artistic patterns and to compare texts written in similar fashions.	Have students read an essay that details the features of a particular genre (e.g., Comedia del Siglo de Oro) then ask them to identify those features in a text from the required reading list.
Chalk Talk	Providing an opportunity for students to respond to a question about a text or an excerpt of a text in writing on the board.	Helps students build skills in responding spontaneously and to provide an opportunity for all students to participate in the written discussion.	Post a question related to a text and have students write their reactions on the board. Students can respond to the question and to one another.
Change of Perspective	Providing an opportunity for students to retell a story from the perspective of a different character.	Provides students with an opportunity to retell/ paraphrase a story and use its structures and vocabulary in a creative way.	Retell the beginning of the story of "La noche buena" from the perspective of one of the protagonist's children. Or, retell the story of "Mi caballo mago" from the horse's perspective.

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Strategy	Definition	Purpose	Example
Chunking the Text	Breaking the text into smaller, manageable units of sense (e.g., words, sentences, paragraphs, whole text) by numbering, separating phrases, drawing boxes, etc.	Helps to reduce the intimidation factor when encountering long words, sentences, or whole texts; helps to increase comprehension of difficult or challenging text.	Break apart a story or poem into several sections for students to examine section by section.
Close Reading	Accessing small chunks of text to read, reread, mark, and annotate key passages—word for word, sentence by sentence, and line by line.	Develops comprehensive understanding by engaging in one or more focused readings of a text.	Model how to analyze a text or how to ask questions when engaging with a text and annotate it.
Descriptive Outlining	Analyzing the content, development, organization, and impact of a text or audio source by dividing it into functional chunks and describing what each chunk is saying and doing.	Help students to better understand how a text is put together and how it conveys its message.	Have students create an outline of a text or audio source by dividing it into chunks and describing the function or purpose of each chunk in conveying the message.
Discovering Vocabulary in Context	Reading a passage, noting unfamiliar words, discovering meaning of unfamiliar words using context clues, dictionaries and/or thesauruses, and replacing unfamiliar words with familiar ones.	Facilitate a close reading of text, the use of resources, an understanding of synonyms, and increased comprehension of text.	Ask students to use contextual clues and language resources to understand words and idiomatic expressions.
Double-Entry Journal	Creating a two-column journal (also called Dialectical Journal) with a student-selected passage in one column and the student's response in the second column (e.g., asking questions of the text, forming personal responses, interpreting the text, and reflecting on the process of making meaning of the text).	Helps students respond to a specific passage with comments, questions, or insights to foster active involvement with a text and to facilitate increased comprehension.	Have students create a double-entry journal using fragments of longer or shorter works.
Graphic Organizers	Using a visual representation for the organization of information.	Facilitates increased comprehension and discussion.	Have students create a Venn diagram comparing two different works that share the same genre.
Guided Reading	Identifying a series of strategies to guide students through challenging text (e.g., make predictions, mark the text, and skim the text).	Help students learn to use a multiplicity of strategies to make meaning from a challenging text.	Provide a short passage of a longer text, like *Don Quijote*, for students to read. Ask them to skim first and state their immediate impressions of the main idea. Have them reread and mark evidence of the main idea and supporting details in the text. Finally, have them predict what will happen next.

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Strategy	Definition	Purpose	Example
Hashtag Summary	Chunking a text into sections, and then after reading each section, providing a # followed by a key word(s) or phrase that summarizes that section of text; then, the hashtag summaries are reviewed to determine relationships among the sections.	Facilitates increased comprehension of texts through carefully chosen, concise language; helps students begin recognizing relationships among sections of text; encourages students to use their own modes of language to comprehend texts.	Provide a text that has been chunked into sections and have students read in pairs and identify the hashtag for each chunk. Then have them discuss the relationships among the sections based on their hashtags.
How Reliable is This Source	Evaluating the bias, credibility, and reliability of a source.	Helps students select reliable and credible sources for evidence to support their arguments.	Have students define the terms bias, credible, and reliable and ask them to provide examples of sources that are considered reliable and others that are not.
Interactive Word Wall	Creating an interactive visual display of vocabulary words or literary terms that serves as a constant reminder as they are introduced, used, and mastered over the course of a year.	Provides a print-rich environment, reinforcement of learned words, a reference for reading and writing, and an ever-present tool for building word knowledge and awareness.	Dedicate a section of the classroom to posting useful words and/or phrases such as literary terms, transitional expressions, etc.
Intertextualizing	A feature from a literary text is modified and reused in another literary text or in another form of media.	Helps students identify how authors and artists influence one another.	Have students find movie clips, images, TV shows, or other literary texts where a character has been reimagined (e.g., *Don Quijote*).
Jigsaw	Reading different texts or passages from a single text, students take on the role of "experts"; sharing information from that reading, students share with a specific group and then return to their initial group to share their new knowledge.	Provides opportunities for students to summarize and present information to others in a way that facilitates an understanding of a text (or multiple texts) without having each student read the text in its entirety.	Divide students into groups and assign each group a section of *Lazarillo de Tormes*. Have them become the "expert" on that section of the text and then teach their text to others.
Marking the Text	Selecting text by highlighting, underlining, and/or annotating for specific components, such as characters, setting, main idea, literary terms, and themes.	Helps students focus reading for specific purposes, such as author's purpose, and to organize information from selections; to facilitate reexamination of a text.	Have students use different highlighter colors to emphasize different aspects of a text (e.g., characters, setting, main idea, literary terms, themes, key vocabulary, etc.).

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Strategy	Definition	Purpose	Example
Notetaking	Creating a record of information while listening to a speaker or while reading a text.	Facilitates active listening and/or reading; helps students record and organize ideas that assist in processing information.	Have students make annotations while they read a text (e.g., Cornell notes, T-notes, key words, and key ideas).
Predicting	Making guesses about the content of a text by examining titles, visuals, captions, headings/sub-headings, and/or thinking ahead about ideas that may be presented based on evidence in the text.	Helps students become actively involved, interested, and mentally prepared to understand ideas.	Have students predict what a text will be about by looking at the title and visuals.
Previewing	Examining a text's structure, features, layout, visuals, etc., prior to reading.	Helps students gain familiarity with the text, make connections to the text, and extend prior knowledge to set a purpose for reading.	Ask students to explain and provide examples to illustrate how various genres are commonly structured, such as sonnets, silvas, short stories, vignettes, etc.
Questioning the Text	Developing literal and inferential questions about a text.	Helps students engage more actively with texts, read with greater purpose and focus, and ultimately answer questions to gain greater insight into the text.	Have students write two literal questions and one inferential question to ask about a text.
Read Aloud	Practicing oral reading of a selected text and providing students with an opportunity to choose their favorite sentences and/or chunks of text to read to others.	Inspires critical thinking and promotes fluent and purposeful reading.	Have students read a text aloud to the class and pause occasionally to check for understanding.
Sentence Unpacking	Analyzing how the language of a sentence works by chunking the sentence into functional sections and describing what those sections do.	Helps students understand the functions and effects of different language choices, syntax, and semantics.	Have students break down the first stanza of Rima LIII into component parts, or reorganize the parts of the sentence to a structure that is easier to understand.
Sequencing a Text	Dividing a text into sections and having students reassemble the text in order.	Gives students an opportunity to demonstrate understanding of a text; encourages logical thinking; and helps students demonstrate sequencing.	Provide students with a text divided into sections and have them place the sections in the most logical order.

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Strategy	Definition	Purpose	Example
Skimming/ Scanning	Skimming by rapid or superficial reading of a text to form an overall impression or to obtain a general understanding of the material; scanning focuses on key words, phrases, or specific details and provides speedy recognition of information.	Helps students quickly form an overall impression prior to an in-depth study of a text; gives students an opportunity to answer specific questions or quickly locate targeted information or detail in a text.	Provide students with a limited amount of time to skim or scan a text and have them identify the genre, purpose, and/or theme of the text, as appropriate.
SOAPSTone	Analyzing text by discussing and identifying Speaker, Occasion, Audience, Purpose, Subject, and Tone.	Gives students an opportunity to use a process to identify and understand rhetorical or stylistic aspects of a text.	Provide students with an organizer listing speaker, occasion, audience, purpose, subject, and tone and have them complete it as they read. Have them use the completed organizer to discuss the text in class.
Summarizing/ Paraphrasing	Restating in one's own words the main idea or essential information expressed in a text, whether it be narration, dialogue, or informational text.	Facilitates comprehension and recall of a text.	Provide students with a print or audio text and have them summarize the content.
Think Aloud	Talking through a difficult passage or task by using a form of metacognition whereby the reader expresses how he/she has made sense of the text.	Helps students reflect on how readers make meaning of challenging texts.	Model aloud how you determine the meaning of a text as you read. Share the questions you ask yourself when you engage with a difficult text.
Vocabulary Notebook	Using a designated format such as a notebook, journal, or personal list to maintain an ongoing list of vocabulary words, definitions, and connection to academic study.	Facilitates and sustains a systematic process of vocabulary development.	Have students maintain a notebook of vocabulary items encountered over the course of the academic year.
What's Next?	Predicting what happens at the end of a story.	Provides a continuation or alternate ending to a story.	After reading a short story, ask students to continue the story or provide a different ending written in the style of the author.
Window Panes	Drawing a series of six pictures that illustrate the main points in a text.	Helps to determine whether students have comprehended the text.	After reading a story, have students pretend that they have been contracted by a publishing company to illustrate the most important moments in the text.

Productive Skills: Writing and Speaking Strategies

Strategy	Definition	Purpose	Example
Adding (Revision)	Making conscious choices to enhance or elaborate a text by adding additional words, phrases, sentences, or ideas.	Helps students refine and clarify their thoughts during revision and/or drafting.	Have students edit a writing or speaking sample (e.g., essay or oral presentation script) and suggest ways to provide additional elaboration.
Deleting (Revision)	Providing clarity and cohesiveness for a text by eliminating words, phrases, sentences, or ideas.	Helps students refine and clarify their thoughts during revision and/or drafting.	Have students edit a writing or speaking sample (e.g., essay or oral presentation script) and suggest ways to be more succinct.
Ask the Expert (or Students as Experts)	Students are assigned as "experts" on concepts or skills they have mastered; groups rotate through the expert stations to learn about concepts or skills they have not yet mastered.	Provides opportunities for students to share their knowledge and learn from one another.	Have students present on a topic related to a literary work, author, genre, literary period or movement, or technique. After each student presents, allow time for a Q&A session where the class can ask the presenter questions to clarify or to get the presenter to elaborate on presented ideas.
Checklists	Using a checklist of things to consider or remember to do while they write.	Provides opportunities for focused self- or peer-evaluation.	Have students evaluate a sample essay from AP Central using a checklist, including: thesis statement, development of topic, conclusion, organization/ flow of ideas, proofread to correct for conventions of written language, etc. Or, provide a checklist of all the elements of each exam task model when students practice.
Debate	Engaging in an informal or formal argumentation of an issue.	Provides students with an opportunity to collect and orally present evidence supporting the affirmative and negative arguments of a proposition or issue.	Have students read a selected text on a particular topic. Assign a position for each student to defend. Have students debate from their assigned perspective then switch sides and debate from the opposite viewpoint.
Discussion Boards	Responding to questions or comments with respect to analyzing and interpreting literary texts.	Provides students with an opportunity to propose a question or thought and comment on what other students have stated.	Use an online discussion board to pose a question. Ask students to respond to the question and to their classmates' responses.
Drafting	Composing a text in its initial form.	Helps students incorporate brainstormed or initial ideas into a written format.	Ask students to write a rough draft of short-answers, essays, original stories, etc., to gather and organize initial ideas and seek feedback for revision.

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Strategy	Definition	Purpose	Example
Fishbowl	A text-based discussion on specific topics; some students will form the inner circle and model appropriate discussion techniques, while an outer circle of students will listen, respond, and evaluate.	Provides students with an opportunity to engage in a formal discussion and to experience roles both as participant and active listener; also gives students the opportunity to have the responsibility of supporting their opinions and responses.	Provide students with a text and questions for discussion. Group students into an inner and outer circle. The inner circle actively discusses the issue using the questions, while the outer circle listens and later summarizes the discussion.
Five Square	Dividing the room into answer options and allowing students to stand in the area representing their answer. The fifth area is the center of the room.	Helps students practice answering multiple-choice questions and providing rationales, including textual evidence for answers.	Give students a passage of a multiple-choice test. Have them work in groups to answer the questions and then go to their answer "corners." Each answer group provides a rationale for its answer. If someone from the group goes to a different section, they defend their choice to deviate from the group.
Generating Questions	Clarifying and developing ideas by asking questions of the draft; may be part of self-editing or peer editing.	Helps students clarify and develop ideas in a draft; used during drafting and as part of writer response.	Pose the following questions for students to ask while reviewing a draft: • Did I respond appropriately to the prompt? • Did I provide all the required information? • How well have I controlled grammar and verb tenses? • Is my work well-organized? • What other details could I add?
Gradual Release Writing or Speaking	Projecting an essay prompt, the whole class brainstorms on what the prompt is asking and initial ways to respond to the prompt. This encourages students to assume more responsibility and engagement in their learning.	Helps teach students how to deconstruct the prompt, find supporting evidence, and organize their essays.	Project an AP Exam essay prompt and go through the process with students. Divide them into small groups or pairs to outline the essay. Then have them prepare one body paragraph individually. Students regroup to discuss and assess their paragraphs. Finally, students write the entire essay on their own.
Graphic Organizers	Representing ideas and information visually (e.g., Venn diagrams, flowcharts, and cluster maps).	Provides a visual system for organizing multiple ideas, details, and/or textual support to be included in a piece of writing.	Have students create a Venn diagram comparing two different works that share the same genre.
Marking the Draft	Interacting with the draft version of a piece of writing by highlighting, underlining, color coding, and annotating to indicate revision ideas.	Encourages focused, reflective thinking about revising drafts and organization.	Using different colors, have students highlight the different parts of an essay: introduction, thesis statement, topic sentences, textual evidence, commentary, transitions, and conclusion.

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Strategy	Definition	Purpose	Example
Outlining a Presentation	Using a system of numerals and letters to identify topics and supporting details, and ensure an appropriate balance of ideas.	Helps students organize ideas and present them as they would in an essay without writing the entire essay.	Give students a prompt from an AP Exam. After they decide how to respond to the prompt, have them map or outline their proposed essay (as a follow up, students can use their outlines to write the essay).
Presentation Strategies	Using verbal and nonverbal strategies to communicate information to an audience.	Helps students organize and clearly present information with examples similar to a written presentation.	Encourage students to treat the oral presentation like an essay, providing an introduction, body, and conclusion. Have them prepare an outline on a notecard and then elaborate on each outlined point while presenting.
Revisiting Prior Work	Looking through a collection of previously completed work to identify successes and challenges that may have been encountered with particular formats, conventions, style, word choice, etc.	Helps students build on prior experience in preparation for a new piece of writing and/or to revise a previous piece of writing.	Have students review prior argumentative essays as they begin to draft a new one.
Role Play	Students assume a role and engage in a conversation with another person.	Gives students an opportunity to demonstrate comprehension and spark analysis of a text.	Have students role play to represent the conversation that two characters in a story have the next time they meet.
Scoring Guidelines Application	Examining student writing samples using AP assessment scoring guidelines.	Helps build student understanding of how they are assessed on the AP Exam.	Show students student samples and the scoring guidelines posted on AP Central.
Self-Editing/ Peer-Editing	Students work with a partner to examine each other's work to identify content, organization, and mechanics that can be improved.	Provides a systematic process for revising and editing a written text.	Provide a checklist of targets that students should look for when reviewing a peer's work.
Sketching	Drawing or sketching ideas or ordering of ideas; includes storyboarding and visualizing.	Helps students generate and/or clarify ideas by visualizing them; may be part of prewriting.	Have students read a story and sketch the scenes. Then have them use their completed storyboards to spontaneously retell the story.
Small Group Scoring	Working in small groups, students use the scoring rubrics to score sample essays and provide a rationale/explanation for their score.	Helps students recognize the differences in high-scoring/low-scoring essays and to use the strengths in revising their own writing.	Give a group of students a released student sample essay and the accompanying scoring guidelines from AP Central. Have the group evaluate it, discussing the score that they think it deserves and why.

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Strategy	Definition	Purpose	Example
Socratic Seminar	Having a focused discussion to an essential question, topic, or selected text in which students ask questions of each other and support their answers by providing evidence taken from the text.	Provides the opportunity for students to engage deeply with a text and learn to take supporting evidence from it; to have students engage in interpersonal speaking.	Have students read a text and develop questions about it. In a circle, have them ask their questions while others respond, giving their opinions and supporting them through evidence from the text.
Think-Pair-Share	Considering and thinking about a topic or question and then writing what has been learned; pairing with a peer or a small group to share ideas; sharing ideas and discussion with a larger group.	Helps students construct meaning about a topic or question, test thinking in relation to the ideas of others, and prepare for a discussion with a larger group.	Provide students with a text and a question about the text. Have them read the text and answer the question and then share their responses with a partner or a small group. Then have them share their group's answers with the class.

Developing Course Skills

Throughout the course, students will develop skills that are fundamental to the discipline of Spanish Literature. The tables that follow provide sample activities and instructional strategies for incorporating the individual skills into the course.

Skill Category 1: Analyze and/or interpret literary texts and audio sources in the target language

Skill	Key Tasks	Sample Activity	Instructional Strategies
1.A *Read/listen to and comprehend literary texts.*	Understand a literary text by decoding the vocabulary, sentence structure, and the literal meaning versus the intended meaning.	Have students rewrite a literary text in a brief format that still includes the main ideas, some supporting details, and well-chosen examples from the text.	▪ Summarizing/ Paraphrasing ▪ Window Panes
1.B *Identify the theme in a text.*	Determine the central idea presented in a text.	Haves students read a passage of text to decide what is the main message of the text.	▪ Skimming/ Scanning
1.C *Identify or describe literary elements, voices, and stylistic features.*	Locate text (i.e., key words, phrases, and sentences) that indicates rhetorical figures, points of view, or stylistic features in order to establish differences in meaning and/or ambiguity.	Provide a short list of literary terms with their definitions and have students work through a text to identify where they are used within the text.	▪ Marking the text
1.D *Identify perspective, attitude, or tone.*	Locate text (i.e., keywords, phrases, expressions, adjectives, adverbs, or other descriptions that indicate emotions, moods, internal dialogue, or monologues) that will help to identify the perspective, attitude, or tone of a text or fragment of a text.	Have students read a pre-selected short selection of a text and enage in a deep, careful reading. Have them engage in a "conversation with the text" (asking questions of the text, annotating observations, etc.) to identify the tone, perspective, or attitude.	▪ Close Reading ▪ Socratic Seminar
1.E *Explain the function and/or the significance of rhetorical, structural, and stylistic features.*	Describe the purpose or reason that a literary element, particular narrative voice, or stylistic feature was chosen as a form of expression in a text.	Have students review a text where literary elements, narrative voice, and stylistic features have already been identified. Have students clarify why the author chose to employ that element in the text and how it communicates to the reader.	▪ SOAPSTone ▪ Socratic Seminar

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Skill	Key Tasks	Sample Activity	Instructional Strategies
1.F *Explain implied meanings or inferences.*	Elaborate on how or why an author has chosen a particular method of expression to communicate nuances to the reader.	Utilizing a fragment of text that could have multiple interpretations, demonstrate how the text can have different readings depending on the way the reader approaches the text.	• Close Reading • Questioning the Text
1.G *Explain perspective, attitude, or tone.*	Take into account key vocabulary words, idiomatic expressions, and sentence structure to determine how an author conveys their intended message.	Ask students to highlight words and phrases that indicate the methods that the author is using to communicate to the reader.	• Double-Entry Journal • Vocabulary Notebook
1.H *Explain the development of a theme in a text.*	Using textual examples, give descriptions to demonstrate how a theme is introduced, established, and/or emphasized in a text.	Establish the structure of a literary work to deconstruct how the central theme is presented and developed.	• Descriptive Outlining
1.I *Connect themes or ideas to characters.*	Identify the characteristics and/or actions of a character in a text that indicate the text's main ideas.	Have students analyze a character's actions, motives, and/or the way the text describes them. Then have students create connections with what the text is communicating to the reader.	• Think-Pair-Share

Skill Category 2: Make connections between a literary text and a non-literary text or an aspect of culture

Skill	Key Tasks	Sample Activity	Instructional Strategies
2.A *Identify cultural products, practices, or perspectives.*	Recognize the aspects of a text that are representative of a target language culture.	Provide a video or audio clip that highlights a particular cultural aspect then ask students to find that cultural aspect in a literary text.	▪ Graphic Organizers
2.B *Explain the relationship between cultural products, practices, and perspectives of target cultures.*	Connect the overlapping characteristics of cultural products, practices, and perspectives.	Show a work of art that depicts a cultural phenomenon and have students describe the cultural products, practices, and perspectives and the aspects of the work that overlap those three categories.	▪ Graphic Organizers (Venn Diagram with three overlapping circles for Products, Practices, and Perspectives)
2.C *Relate target language texts to genres, periods, movements, and techniques.*	Examine a text carefully to match its content and structure to the characteristics of a particular genre, period, movement, or technique.	Provide students with an unknown text (it does not have to be from the required reading list) and have them match it to a genre, period, movement, and technique.	▪ Categorizing
2.D *Situate textual language and registers within historical, social, and geopolitical contexts.*	Understand the circumstances under which a literary text was written and how those circumstances represent a wide variety of variables that, when analyzed, share aspects in common.	Have students watch videos or listen to audio clips of academics that explain how or why a text was created.	▪ Activating Prior Knowledge
2.E *Relate texts to their contexts (literary, historical, sociocultural, geopolitical).*	Having defined the characteristics of the different contexts that affected the creation of a literary work, read a new text and match its features to the appropriate contexts.	Prepare a pre-reading activity to help students understand the contexts under which a text was created to facilitate comprehending a text.	▪ Ask the Expert (or Students as Experts)
2.F *Relate texts to contemporary global issues.*	Connect information presented in literary texts written in the past to events currently happening around the world today.	Have students compare a text from medieval Spain to current events with respect to the relationships between men and women.	▪ Think-Pair-Share
2.G *Explain how a text reflects or challenges perceptions of a majority/ minority culture.*	Analyze literary texts to identify social critiques that formed catalysts for changes in customs and traditions.	Have students consider how a text presented information that would enlighten the readers to social injustices (e.g., *Lazarillo de Tormes*).	▪ Read Alouds

Skill Category 3: Compare literary texts

Skills	Key Tasks	Sample Activity	Instructional Strategies
3.A *Describe structural or stylistic similarities and differences in two texts.*	Enumerate similarities and differences in the uses of literary terms, points of view, stylistic features in terms of period, movement, genre, theme, or technique.	Present students with a text that they are familiar with and a new text and have them find similarities and differences.	▪ Graphic Organizers
3.B *Compare cultural products, practices, or perspectives portrayed in two texts.*	Develop how distinct points of view, traditions, customs, or other cultural phenomena are presented in different texts.	Have students evaluate how the cultural products, practices, or perspectives compare to points of view from the student's own culture using a Venn diagram.	▪ Socratic Seminar
3.C *Identify thematic connections between texts.*	Point out where and how texts are connected by common themes by linking new texts to ones already studied.	After students have already read several texts in the course, give them a new text. As they read and analyze the new text, have them identify and provide examples of thematic connections with previously read works. This activity can be repeated with every new text so that students grow in their ability to link texts thematically.	▪ Activating Prior Knowledge
3.D *Compare the development of a theme in two texts.*	Use textual examples to demonstrate that two texts share a common central idea.	Have students read through two different texts to identify a common main theme. Have them explain how the presentation of the theme is similar or not in each text.	▪ Think-Pair-Share
3.E *Compare the representation of historical events in two texts.*	Assess two texts that relate the same historical events (e.g., the Spanish American War) from varying points of view.	Have students watch a video or listen to an audio clip that details what happened and why during an important historical event. Then ask them to compare it to two different texts that present their versions of the same historical event.	▪ Activating Prior Knowledge
3.F *Compare points of view in two texts.*	Elaborate on how two texts share or differ in the way that they communicate similar ideas to their readers.	Divide students into small groups that have each read different texts. Have each group discuss the point of view presented in their text and the similarities and differences.	▪ Jigsaw

Skill Category 4: Compare a text to artistic representations

Skill	Key Tasks	Sample Activity	Instructional Strategies
4.A *Relate texts to practices and perspectives found in a variety of media from the target cultures.*	Compare the features of a literary text to representations of art, movies, music, cartoons, or other forms of media.	Ask students to pinpoint intertextual relationships across different forms of media (e.g., a character from literature, like Don Juan Tenorio that is found in other texts, movies, music, etc.).	• Intertextualizing
4.B *Situate texts within literary and artistic heritages of the target culture.*	Explain the significance of similar themes and features found between an artistic representation and a literary text.	Have students identify the features that are representative of the characteristics for a period or movement.	• Ask the Expert (or Students as Experts)
4.C *Describe how a theme is developed in a work of art.*	Read a visual text as if it were a literary text to discover its central idea.	Have students practice reading a work of art by looking at images, describing how they are represented (color, placement, shading, etc.), and looking for emotion to determine its themes.	• Think Aloud

Skill Category 5: Write a literary analysis

Skills	Key Tasks	Sample Activity	Instructional Strategies
5.A *Present information in a descriptive form.*	Summarize, paraphrase, and organize ideas to present information in a clear, more concise manner.	Show students effective writing samples so they can model them when practicing their writing.	• Guided Writing
5.B *Create a thesis that states the purpose.*	Write a sentence that clearly establishes what the writer intends to argue throughout the essay to guide the reader.	Have students evaluate different thesis statements to determine the components of an effective thesis.	• Revisiting Prior Work
5.C *Organize information, concepts, and ideas in presentations with a logical and coherent progression of ideas.*	Prepare a strategy so that written responses flow using a variety of transitional words and phrases to clearly express ideas to the reader.	Model effective essay structures that students can practice and modify in their responses to AP Exam prompts.	• Marking the Draft • Graphic Organizers
5.D *Elaborate and support main points with textual evidence.*	Present sufficient information and examples to convincingly argue points in a written composition.	Include commentary to connect a student's argument to their textual examples so that the reader can fully understand what is being stated in the written composition.	• Adding (Revision)
5.E *Use sources available in the target language to support the interpretation of texts and compare distinct viewpoints.*	Demonstrate the ability to inference, predict, interpret, and analyze a text and to connect and compare it to another text.	Have students carefully select and share appropriate examples of the contextual influences on the creation of literary texts that support an analysis of the literary work.	• Role Play
5.F *Incorporate information from secondary sources related to texts in oral and written presentations.*	Connect information from alternate interdisciplinary sources to support an oral or written presentation.	Have students integrate information from videos, audio clips, or literary articles/criticism to illustrate the contexts that influenced the literary work.	• How Reliable is this Source
5.G *Use authorized reference materials in oral and written presentations.*	Utilize support materials for research to amplify understanding and enrich analysis of a literary work.	Ask students to look up information, vocabulary, and scholarly articles to scaffold expertise on a particular subject.	• Presentation Strategies
5.H *Acknowledge sources and cite them appropriately.*	Effectively attribute credit to intellectual property to its owner in an oral or written composition.	Ensure that students mention the name of the author, work, or source when introducing a paraphrased information or quote.	• Checklists

Skill Category 6: Use accurate language and apply appropriate conventions of written language

Skill	Key Tasks	Sample Activity	Instructional Strategies
6.A *Use a variety of vocabulary appropriate to literary analysis.*	Effectively use a variety of literary terms, especially the intermediate and advanced terms, in oral and written presentations to present literary analysis.	Have students use literary terms to discuss a text's genre, structure, and style.	▪ Debate ▪ Fishbowl
6.B *Use a variety of grammatical and syntactic structures.*	Employ successful rhetorical strategies to communicate literary analysis to the reader.	Have students utilize a variety of simple and complex sentences when explaining or comparing the development of a theme in one or more texts.	▪ Drafting
6.C *Present and organize information logically.*	Prepare a strategy so that written responses flow using a variety of transitional words and phrases to clearly express ideas to the reader.	Model effective essay structures that students can practice and modify in their responses to AP Exam prompts.	▪ Marking the Draft ▪ Graphic Organizers
6.D *Produce a comprehensible written work by observing writing conventions of the target language.*	Demonstrate knowledge of how accent marks, punctuation, paragraphing, etc., can clarify or impede communication for readers.	Have students practice effective use of writing conventions (paragraphing, accents, spelling, and punctuation) and make corrections when necessary.	▪ Drafting
6.E *Use a variety of literary and critical terminology in oral and written discussions of texts in the target language.*	Understand what different literary terms mean and how their use affects the meaning and interpretation of literary texts.	Ask students to participate in literary discussions using the vocabulary of a literary critic (e.g., literary terms).	▪ Interactive Word Wall

Skill Category 7: Engage in discussions about literary texts in the target language

Skills	Key Tasks	Sample Activity	Instructional Strategies
7.A *Discuss texts and contexts in a variety of interactive oral formats.*	Participate in oral conversations with literary topics.	In groups or with a partner, have students discuss which themes are presented in a literary work.	▪ Socratic Seminars ▪ Think-Pair-Share
7.B *Discuss texts and contexts in a variety of interactive written formats.*	Participate in written conversations with literary topics.	Have students post questions and topics for discussion on an online discussion board, where the literary texts form the base for responses.	▪ Discussion Boards
7.C *Create and deliver oral presentations related to course content in a variety of formats.*	Prepare and organize information in a coherent format to be delivered orally or in writing for an audience.	Have students perform research to become an expert on a particular aspect of the course then present that information to the class.	▪ Ask the Expert (or Students as Experts) ▪ Socratic Seminar
7.D *Share literary texts through activities within and beyond the classroom setting.*	Participate in discussions in settings other than the classroom where information from the class is shared as examples to illustrate discussion points.	Encourage students to share examples from *Don Quijote* in a history or English class during a relevant discussion or activity.	▪ Summarizing/ Paraphrasing
7.E *Share knowledge of literature and culture with communities beyond the classroom setting.*	Participate in a literary conference; attend a book club or a lecture on a literary topic.	Have students incorporate examples from a literary text (e.g., *San Manuel Bueno, mártir*) in a conversation with community members (parents, siblings, and/or friends).	▪ Debate
7.F *Use pronunciation that is comprehensible to the audience in oral communication.*	Use proper enunciation of words to facilitate understanding by the listener.	Have students listen to an audio recording of a text then read the text aloud to imitate the recording.	▪ Role Play
7.G *Self-monitor and adjust language production in oral and written communication.*	Make corrections to errors in speaking and writing as soon as the speaker/writer is aware of the mistake.	Have students revise and edit written compositions and oral presentations.	▪ Self-Editing/ Peer-Editing

Success in AP Spanish Literature and Culture

There are five key elements that students must be able to manage for each of the 38 required works to be successful on the AP Exam:

1. **Themes**
   Students must be able to identify a theme in a literary text. The six required course themes should be a focus of the course; however, any theme is worth exploring even if it is not one of the required themes. Students must be able to explain how the theme is developed and provide well-chosen examples from the text to demonstrate that development.
2. **Literary terms**
   There are many literary terms, some of which are listed in the course framework. While this is not an exhaustive list, it is a good place to begin. Students must learn how to identify structural, rhetorical, and stylistic literary devices in a text. They must also know how to define their functions, explain their uses, and analyze their effects. Many students simply identify literary terms by pointing them out in a text, which is only the first step. Teachers can help make it a habit to move toward analysis by discussing the function or effect of the literary device in the text.
3. **Genres and subgenres**
   Each literary genre and subgenre has its own set of characteristics that make it unique, which students must be able to identify. They must also be able to recognize the genre or subgenre of a literary work. It is imperative that students learn to discriminate the characteristics of each genre and analyze how or why the author has chosen the particular genre or subgenre to express their message. It is worth pointing out that not all literary or artistic works fit into the defined categories. There are authors that have created hybrid genres that mix elements of different genres and subgenres. These works are excellent for students to practice pointing out the characteristics of the different genres and subgenres in the work.
4. **Literary periods and movements**
   As time passes, it becomes easier to see patterns amongst literary works that share common themes, genres or subgenres, or aesthetic qualities. Works that are written around the same time and share some of these characteristics are said to belong to a literary period or movement (that may or may not correspond to the artistic period or movement). As with genre, students should be able to identify how literary periods or movements are different from each other and how they are born as reactions to their predecessors. Because literary periods and movements are artistic tendencies, they rarely have defined dates as to when they start or finish. Textual examples help determine whether or not a text belongs to or is affected by a literary period or movement. There are several texts in the course that could belong to several literary periods or movements because they demonstrate several different artistic influences that existed during the time that the work was written. Students should have the opportunity to debate and decide for themselves how to categorize works like these.
5. **Contexts**
   To connect with a literary text, students need to know what influenced the creation of the literary work. Knowing these influences will highlight the cultural elements of the text and spark analysis. Students should have the opportunity to become familiar with the historical events occuring at the time the text was written. Knowing biographical facts about the author can also explain characters or events in the texts. Students should also become familiar with the sociocultural and geopolitical elements of the texts.

AP SPANISH LITERATURE AND CULTURE

Exam Information



Exam Overview

The AP Spanish Literature and Culture Exam assesses student understanding of the skills and required readings outlined in the course framework. The exam is 3 hours long and includes 65 multiple-choice questions and 4 free-response questions. The details of the exam, including exam weighting and timing, can be found below:

Section	Question Type	Number of Questions	Weighting	Timing
I	**Multiple-choice questions**			
	Part A: Interpretive Listening – Audio Texts	15	10%	20 minutes
	Part B: Reading Analysis – Print and Texts	50	40%	60 minutes
II	**Free-response questions**	**4**		**1 hour, 40 minutes (Recommended timing per question below)**
	Question 1: Short-answer – Text Explanation		7.5%	15 minutes
	Question 2: Short-answer – Text and Art Comparison		7.5%	15 minutes
	Question 3: Essay – Analysis of a Single Text		17.5%	35 minutes
	Question 4: Essay – Text Comparison		17.5%	35 minutes

The exam assesses content and skills developed in the eight units of the course.
Unit 1: La época medieval
Unit 2: El siglo XVI
Unit 3: El siglo XVII
Unit 4: La literatura romántica, realista y naturalista
Unit 5: La Generación del 98 y el Modernismo
Unit 6: Teatro y poesía del siglo XX
Unit 7: El Boom latinoamericano
Unit 8: Escritores contemporáneos de Estados Unidos y España

How Student Learning is Assessed on the AP Exam

The six AP Spanish Literature and Culture skill categories are assessed on the AP Exam as detailed below.

Skill Categories	Multiple-Choice Section	Free-Response Section
Skill Category 1: Analysis	At least 75% of the multiple-choice questions assess students' ability to analyze and interpret literary and audio sources in Spanish. Students need to read or listen to and comprehend literary texts. Students must also identify themes in texts, explain their development within a text, and connect them to character. Additionally, students must describe and explain the function of literary elements, narrative voices, and stylistic features. Finally, students need to explain implied meanings or inferences, as well as perspective, attitude, or tone.	All of the free-response questions assess the skill of literary analysis.
Skill Category 2: Cultural Context and Connections	Around 10% of the multiple-choice questions assess students' ability to make connections between a literary text and a non-literary text or an aspect of culture. Students must identify and explain the relationships between cultural products, practices, and perspectives of Spanish-speaking cultures. Students must also relate texts to different genres, periods, movements, and techniques as well as situate textual language and registers within historical, social, and geopolitical contexts. Additionally, students must relate texts to their literary, historical, sociocultural, or geopolitical contexts; to contemporary global issues; and explain how texts reflect or challenge a majority/minority culture.	Free-response questions 1, 2, and 3 assess cultural context and connections.
Skill Category 3: Comparing Literary Texts	Around 10% of the multiple-choice questions assess students' ability to compare literary texts. Students need to describe or explain similarities and differences in two texts related to structure; style; cultural products, practices, or perspectives; theme; representation of historical events; and points of view.	Free-response question 4 focuses on the skill of comparing literary texts.

continued on next page

Skill Categories	Multiple-Choice Section	Free-Response Section
Skill Category 4: Comparing Texts and Art	This skill is not assessed in the multiple-choice section.	Free-response question 2 assesses students' ability to compare a literary text to an artistic representation. Students will need to situate texts within their literary and artistic heritages and describe how a theme is developed in a work of art.
Skill Category 5: Argumentation	This skill is not assessed in the multiple-choice section.	All four free-response questions assess student's ability to write a literary analysis. Students need to create a thesis; organize information, concepts, and ideas in a logical and coherent progression; elaborate and support main points with textual evidence; and use cultural information to support the interpretation of texts and compare distinctive viewpoints.
Skill Category 6: Language and Conventions	This skill is not assessed in the multiple-choice section.	All four free-response questions assess students' ability to use accurate language and apply appropriate conventions of written language. Students must use a variety of vocabulary and terminology appropriate to literary analysis, use a variety of grammatical and syntactic structures, present and organize information logically, and observe writing conventions.

Section I: Multiple-Choice

Part A of the AP Spanish Literature and Culture Exam includes 15 multiple-choice questions in sets of 4 or 7 questions each. Each set includes authentic stimulus materials presented in audio format.

Part B includes 50 multiple-choice questions in sets of 7 to 10 questions each. Each set includes authentic stimulus materials presented in written format.

The following table presents the different types of stimulus materials, the number of questions per set, and the skills assessed in each set. The order below represents the order on the exam.

Part	Number of Questions	Stimulus Type	Skill Categories Assessed
Part A	4	Interview	1: Analysis
	4	Poem	1: Analysis
	7	Discussion or lecture on literary topics	1: Analysis 2: Cultural Context and Connections
Part B	2 sets of 7–10 questions	Single text (required text from the course)	1: Analysis 2: Cultural Context and Connections 3: Comparing Literary Texts
	2 sets of 7–10 questions	Single text (nonrequired text)	1: Analysis 2: Cultural Context and Connections 3: Comparing Literary Texts
	7–10	Text comparison (two texts: one from the required reading list, the other, a nonrequired text)	1: Analysis 2: Cultural Context and Connections 3: Comparing Literary Texts
	7–10	Critical commentary	1: Analysis 2: Cultural Context and Connections 3: Comparing Literary Texts

Section II: Free-Response

The second section of the AP Spanish Literature and Culture Exam includes two short-answer questions and two essays. Each question is scored based on content and language usage. The free-response section as a whole represents or references prose and poetry; pre-19th-century, 19th-century, and 20th-century texts; and Spanish and Latin American literature. The following table presents the criteria, the score ranges, and the skills assessed for each question.

Question Number	Question Type	Students are Assessed on Their Ability to:	Scoring Criteria	Skill Categories Assessed
1	Short-answer: Text Explanation	• Identify the author and period of the text. • Explain how a theme is developed within a text while providing textual examples to support their response.	Content	1: Analysis 2: Cultural Context and Connections 5: Argumentation
			Language usage	6: Language and Conventions
2	Short-answer: Text and Art Comparison	• Compare how a theme is presented both in a literary text and in a work from the visual arts in relation to a literary period, movement, genre, or technique.	Content score	1: Analysis 2: Cultural Context and Connections 4: Comparing Texts and Art 5: Argumentation
			Language usage	6: Language and Conventions
3	Essay: Single Text	• Using a selection or a fragment of a required reading text, analyze how the text represents a literary period, movement, genre, or technique and they analyze how the text represents a cultural context. • Discuss the use of literary figures and rhetorical devices and provide textual examples to support their analysis.	Content	1: Analysis 2: Cultural Context and Connections 5: Argumentation
			Language usage	6: Language and Conventions
4	Essay: Text Comparison	• Analyze the effect of literary figures and rhetorical devices that authors use to present a theme in a selection or fragment of text from the required reading list and a selection or fragment of a nonrequired text. • Compare the theme that the texts share and provide textual examples to support their analysis and comparison.	Content	1: Analysis 3: Comparing Literary Texts 5: Argumentation
			Language usage	6: Language and Conventions

Task Verbs Used in Free-Response Questions

The following task verbs are commonly used in the free-response questions:

Analyze: Examine methodically and in detail literary texts for purposes of explanation and interpretation.

Compare: Provide a description or explanation of similarities and/or differences.

Discuss: Provide information about a selected topic with some elaboration.

Explain: Provide information about how or why a selected topic is significant.

Identify: Indicate or provide information about a specified topic, without elaboration or explanation.

Include examples: Provide specific examples and explain how they support a claim.

Read: Look at or view printed directions and information.

Write: Produce a response in writing.

Sample Exam Questions

The sample exam questions that follow illustrate the relationship between the course framework and the AP Spanish Literature and Culture Exam and serve as examples of the types of questions that appear on the exam. After the sample questions is a table that shows which skill, learning objective(s), and unit each question relates to. The table also provides the answers to the multiple-choice questions.

Section I: Multiple-Choice

PART A

Scripts for audio are presented in this publication for reference. They are not provided to students during the exam. Listen to the audio by clicking the audio icon below, or by going to **https://secure-media.collegeboard.org/ap/video_audio/ap-spanish-literature-selection-1-effective-2019.mp3**.

Directions: You are going to listen to a selection in Spanish twice. After hearing the selection for the first time, you will have 1 minute to read the questions. You will hear the selection again. While listening to the selection, you may take notes. Your notes will not be scored.	**Instrucciones:** Vas a escuchar una selección en español dos veces. Después de escuchar la selección por primera vez, vas a tener 1 minuto para leer las preguntas. Luego vas a escuchar la selección de nuevo. Mientras escuchas la selección, puedes tomar apuntes. Tus apuntes no serán evaluados.
After listening to the selection the second time, you will respond to 4 questions. Based on the information provided in the selection, select the BEST answer to each question from among the four choices printed in your test book. You will have 1 minute to answer the questions.	Después de escuchar la selección por segunda vez, tienes que responder a 4 preguntas. Basándote en la información que se da en la selección, para cada pregunta elige la MEJOR respuesta de las cuatro opciones escritas en tu libreta de examen. Tienes 1 minuto para responder a las preguntas.

Script Selección

(NARR) Ahora escucha el poema titulado "La guitarra" de Federico García Lorca.

La guitarra

Empieza el llanto
de la guitarra.
Se rompen las copas
de la madrugada.
Empieza el llanto
de la guitarra.
Es inútil
callarla.
Es imposible
callarla.

Llora monótona
como llora el agua,
como llora el viento
sobre la nevada.
Es imposible
callarla.
Llora por cosas
lejanas.
Arena del Sur caliente
que pide camelias blancas.
Llora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama.
¡Oh guitarra!
Corazón malherido
por cinco espadas.

(NARR) Ahora tienes 1 minuto para leer las preguntas en tu libreta.
[1 minute pause]

(NARR) Ahora escucha el poema otra vez.
[poem repeats]

(NARR) Ahora contesta las preguntas 1–4.
[1 minute pause]

1. ¿Qué transmite el sonido de la guitarra?
   (A) La llegada del amanecer
   (B) El desconsuelo de la voz poética
   (C) El amor por la naturaleza
   (D) La imposibilidad de la creación

2. ¿Cómo son las imágenes que emplea la voz poética?
   (A) Naturales
   (B) Mágicas
   (C) Espirituales
   (D) Intrigantes

3. ¿Cómo es el tono del poema?
   (A) Intelectual
   (B) Moralista
   (C) Melancólico
   (D) Irónico

4. ¿Qué recurso estilístico aparece en el poema?
   (A) El uso de múltiples conjunciones
   (B) La imitación de sonidos
   (C) La invocación a un objeto
   (D) El empleo de la ironía

PART B

Questions 5–9 refer to the passage below.

Directions: Read the following passages carefully. Each passage is followed by questions or incomplete statements. Based on the information provided in the passage, select the BEST answer to each question from among the four choices printed in your test book.	**Instrucciones:** Lee con cuidado los siguientes pasajes. Cada pasaje va seguido de varias preguntas u oraciones incompletas. Basándote en la información que se da en el pasaje, para cada pregunta elige la MEJOR respuesta de las cuatro opciones escritas en tu libreta de examen.

(Vase FABIO y sale TISBEA.)

TISBEA

Robusto mar de España,
Verso ondas de fuego, fugitivas ondas,
Troya de mi cabaña,
que ya el fuego, por mares y por ondas,
en sus abismos fragua,
y el mar forma, por las llamas, agua.
¡Maldito el leño sea
que a tu amargo cristal halló [camino],
antojo de Medea,
tu cáñamo primero o primer lino,
aspado de los vientos,
para telas de engaños e instrumentos!

ISABELA

¿Por qué del mar te quejas
tan tiernamente, hermosa pescadora?

TISBEA

Al mar formo mil quejas,
¡Dichosa vos, que en su tormento, agora
dél os estáis riendo!

ISABELA

También quejas del mar estoy haciendo,
¿De dónde sois?

TISBEA

De aquellas
cabañas que miráis del viento heridas
tan vitorios[o] entre ellas,
cuyas pobres paredes desparcidas
van en pedazos graves,
dando [en] mil [grietas nidos] a las aves.
En sus pajas me dieron
corazón de fortísimo diamante;
mas las obras me hicieron,

deste monstruo que ves tan arrogante,
ablandarme de suerte
que al sol la cera es más robusta y fuerte.
¿Sois vos la Europa hermosa
que esos toros os llevan?

ISABELA

[A Sevilla]
llévanme a ser esposa
contra mi voluntad.

TISBEA

Si mi mancilla
a lástima os provoca,
y si injurias del mar os tienen loca, en vuestra
compañía
para serviros como humilde esclava
me llevad; que querría,
si el dolor o la afrenta no me acaba,
pedir al rey justicia
de un engaño cruel, de una malicia.
Del agua derrotado
a esta tierra llegó don Juan Tenorio,
difunto y anegado;
amparéle, hospedéle en tan notorio
peligro, y el vil güésped
víbora fue a mi planta e[n] tierno césped.
Con palabra de esposo,
la que de esta costa burla hacía
se rindió al engañoso;
¡mal haya la mujer que en hombres fía!
Fuése al fin, y dejóme:
mira si es justo que venganza tome.

ISABELA

¡Calla, mujer maldita!
¡Vete de mi presencia, que me has muerto!
Mas, si el dolor te incita
no tienes culpa tú. Prosigue el cuento.

TISBEA

¡La dicha fu[e]ra mía...!

ISABELA

¡Mal haya la mujer que en hombres fía!
¿Quién tiene de ir contigo?

TISBEA

Un pescador, Anfriso, un pobre padre
de mis males testigo.

ISABELA [Aparte.]

(No hay venganza a mi mal que tanto cuadre.)
Ven en mi compañía.

TISBEA

¡Mal haya la mujer que en hombres fía! (*Vanse.*)

Tirso de Molina
El burlador de Sevilla y convidado de piedra
Madrid: Editorial Castalia, 1997.

5. ¿A quién o a qué se dirige Tisbea al principio del fragmento?
   (A) A Isabela
   (B) Al mar
   (C) A don Juan
   (D) Al viento

6. ¿Qué revela sobre el contexto social en que se desarrolla la obra la cita "querría,si el...una malicia" (versos 50-53) ?
   (A) La fe en el poder de las autoridades y de la ley
   (B) La importancia de la justicia divina
   (C) La malicia de la mujer
   (D) La importancia de los principios morales

7. ¿Qué figura dramática se encuentra en "¡Calla, mujer...has muerto!" (versos 67-68) cuando Isabela se da cuenta que don Juan también burló a Tisbea?
   (A) Aparte
   (B) Falla trágica
   (C) Catarsis
   (D) Anagnórisis

8. ¿Qué se revela sobre el nivel social de Tisbea e Isabela por la forma en que se dirigen la una a la otra en "Si mi...esclava me llevad" (versos 45-50) y "¡Vete de... el cuento" (versos 68-70)?
   (A) Isabela se cree superior de lo que es.
   (B) Tisbea es de un nivel inferior a Isabela.
   (C) Ambas son nobles.
   (D) Ambas son mujeres trabajadoras.

9. ¿Qué función tiene el aparte de Isabela "No hay...tanto cuadre" (verso 80)?
   (A) Enfatizar el dolor de Tisbea
   (B) Criticar la estructura social de la época
   (C) Revelar los motivos de Isabela
   (D) Establecer la culpabilidad de don Juan

Questions 10–15 refer to the passage below.

Pues cuando hubieron llegado al borde del mar, los trasportaron, en barcas los llevaron a Xicalanco.

Otra vez allí los tomaron en barcas, los llevaron los marineros: todos los objetos pusieron en barcas, los colocaron, los metieron en ellas.

Y metidos ya en sus canoas, por el río fueron, llegaron a las barcas de aquéllos (de los españoles), se repegaron [1] a sus barcas.

Ellos (los españoles) les dijeron:

—¿Quiénes sois vosotros? ¿De dónde vinisteis?

—Hemos venido de México.

Otra vez les dijeron:

—Puede ser o no ser que vosotros de allá procedáis [2], o tal vez no más lo inventáis; tal vez no más de nosotros os estáis burlando.

Pero su corazón se convenció, quedó satisfecho su corazón. Luego pusieron un gancho en la proa de la nave; con ella los levantaron estirando, luego pararon una escala. [3]

Por tanto, subieron a la nave. Iban llevando en los barcos los objetos. Uno a uno hicieron la ceremonia de tocar la tierra con la boca delante del capitán (o sea, hicieron reverencia y juramento).

En seguida le hacen una arenga [4], le dicen:

—Dígnese [5] oírlo el dios: viene a rendir homenaje su lugarteniente Motecuhzoma. El tiene en cargo la ciudad de México. Dice: "Cansado ha quedado, fatigado está el dios."

En seguida atavían [6] al capitán. Le pusieron con esmero la máscara de turquesa, en ella estaba fijada la banda travesaña [7] de pluma de quetzal. [. . .]

También le dieron, en su mano le pusieron el escudo que tiene travesaño de oro y de concha nácar, con sus flecos [8] de pluma de quetzal y sus banderolas de lo mismo.

Ante su vista pusieron las sandalias de obsidiana. [. . .]

Así las cosas, díjoles el capitán:

[1] repegarse: retirarse; irse
[2] proceder: venir; descender
[3] escala: parada, puerto
[4] arenga: discurso; proclamación
[5] dignarse: aceptar; acceder
[6] ataviar: vestir; cubrir
[7] banda travesaña: adornos; insignia
[8] flecos: cordón

–¿Acaso ésta es toda vuestra ofrenda de bienvenida? ¿Aquello con que os llegáis a las personas?

Dijeron ellos:

–Es todo: con eso hemos venido, señor nuestro.

Visión de los vencidos. Relaciones Indígenas de la Conquista
Miguel León-Portilla
México: Universidad Nacional Autónoma de México, 1984.

10. ¿De qué trata el relato?
    (A) De la llegada de los españoles a la Ciudad de México
    (B) De la captura por los españoles de Motecuhzoma
    (C) Del encuentro entre los mensajeros y los españoles
    (D) Del homenaje que rinden los españoles a los mensajeros

11. ¿De dónde vienen los mensajeros?
    (A) De Xicalanco
    (B) De México
    (C) De España
    (D) Del mar

12. ¿Cómo es la actitud de los españoles ante la llegada de los mensajeros?
    (A) Abierta
    (B) Cautelosa
    (C) Indiferente
    (D) Laudatoria

13. ¿Qué práctica cultural es el enfoque del fragmento?
    (A) El uso de tipos diferentes de transporte
    (B) La fabricación de artesanía mexicana
    (C) El ofrecimiento de regalos a los anfitriones mexicanos
    (D) Las ceremonias de bienvenida

14. Según las dos preguntas al final del fragmento, ¿qué parecen pensar los españoles sobre los regalos?
    (A) Que son magníficos
    (B) Que no son suficientes
    (C) Que no los merecen
    (D) Que son inusuales

15. ¿Cómo es el tono del fragmento?
    (A) Alegre
    (B) Informal
    (C) Objetivo
    (D) Místico

Section II: Free-Response

The following are examples of the kinds of free-response questions found on the exam. Note that on the actual AP Exam, there will be two short-answer questions and two essay questions.

Short-Answer: Text Explanation (Free-Response Question 1)

Directions: Write a coherent and well-organized response IN SPANISH on the topic that appears below.	**Instrucciones:** Escribe una respuesta coherente y bien organizada EN ESPAÑOL sobre el siguiente tema.

Identifica al autor y la época de este fragmento. Luego, explica el desarrollo del tema de las sociedades en contacto dentro de la obra a la que pertenece.

La noche buena se aproxima y la radio igualmente que la bocina de la camioneta que anunciaba las películas del Teatro Ideal parecían empujarla con canción, negocio y bendición. Faltaban tres días para la noche buena cuando doña María se decidió comprarles algo a sus niños. Esta sería la primera vez que les compraría juguetes. Cada año se proponía hacerlo pero siempre terminaba diciéndose que no, que no podían. Su esposo de todas maneras les traía dulces y nueces a cada uno, así que racionalizaba que en realidad no les faltaba nada. Sin embargo cada Navidad preguntaban los niños por sus juguetes. Ella siempre los apaciguaba con lo de siempre. Les decía que se esperaran hasta el seis de enero, el día de los reyes magos y así para cuando se llegaba ese día ya hasta se les había olvidado todo a los niños. También había notado que sus hijos apreciaban menos y menos la venida de don Chon la noche de Navidad cuando venía con el costal de naranjas y nueces.

"La noche buena"
. . . y no se lo tragó la tierra
Houston: Arte Público Press.

Essay: Text Comparison (Free-Response Question 4)

Directions: Write a coherent and well-organized essay IN SPANISH on the topic that appears below.	**Instrucciones:** Escribe una ensayo coherente y bien organizada EN ESPAÑOL sobre el siguiente tema.

Analiza el efecto de los recursos literarios que las poetas emplean en los dos poemas para desarrollar el tema de la imagen pública y la imagen privada. En tu ensayo, compara la presentación de este tema en los dos poemas. Debes incluir ejemplos de los textos que apoyen tus ideas.

Poema 1
A Julia de Burgos

[. . .] Tú eres de tu marido, de tu amo; yo no;
yo de nadie, o de todos, porque a todos,
a todos, en mi limpio sentir y en mi pensar me doy.
Tú te rizas el pelo y te pintas; yo no;
a mí me riza el viento, a mí me pinta el sol.
Tú eres dama casera, resignada, sumisa,
atada a los prejuicios de los hombres; yo no;
que yo soy Rocinante corriendo desbocado
olfateando horizontes de justicia de Dios.

Tú en ti misma no mandas; a ti todos te mandan;
en ti mandan tu esposo, tus padres, tus parientes,
el cura, la modista, el teatro, el casino,
el auto, las alhajas, el banquete, el champán,
el cielo y el infierno, y el qué dirán social.
En mí no, que en mí manda mi solo corazón,
mi solo pensamiento; quien manda en mí soy yo. [. . .]

Julia de Burgos
Approved by the estate representative.
(Se publicó por primera vez en 1938 en *Poema en veinte surcos*).

Poema 2
Grito indomable

Cómo van a verme buena
si me truena
la vida en las venas.
¡Si toda canción
se me enreda [1] como una llamarada [2]!,
y vengo sin Dios
y sin miedo. . .
¡Si tengo sangre insubordinada
y no puedo mostrarme
dócil como una criada,
mientras tenga
un recuerdo de horizonte,
un retazo [3] de cielo,
y una cresta [4] de monte!
Ni tú ni el cielo
ni nada
podrán con mi grito indomable.

María Calcaño
El hilo de la voz: Antología crítica de escritoras venezolanas del siglo XX
Caracas: Fundación Polar, 2003.
(Calcaño vivió entre 1906–1956.)

[1] enredarse: inquietarse

[2] llamarada: llama que se levanta del fuego y se apaga pronto

[3] retazo: pedazo

[4] cresta: cumbre; cima

Answer Key and Question Alignment to Course Framework

Multiple-Choice Question	Answer	Skill	Learning Objective	Unit
1	B	1.A	1.A.i	6
2	A	1.C	1.C.iii	6
3	C	1.D	N/A	6
4	C	1.C	1.C.iii	6
5	B	1.A	1.A.i	3
6	A	2.E	2.E.iii	3
7	D	1.C	1.C.i	3
8	B	2.D	2.D.iii	3
9	C	1.E	1.E.i	3
10	C	1.A	1.A.ii	2
11	B	1.A	1.A.i	2
12	B	1.D	N/A	2
13	D	2.B	2.B.i	2
14	B	2.D	2.D.ii	2
15	C	1.D	N/A	2

Question	Question Type	Skill	Learning Objective	Unit
1	Short-answer: Text Explanation	1.A,1.H, 2.C, 5.A, 5.C, 5.D, 6.A, 6.B, 6.C, 6.D, 6.E	2.C.vi	8
4	Essay: Text Comparison	1.A, 1.C, 1.E, 1.H, 3.A, 3.D, 5.A, 5.B, 5.C, 5.D, 6.A, 6.B, 6.C, 6.D, 6.E	1.C.i, 1.E.i, 3.A.i, 3.A.v	6

The scoring information for the questions within this course and exam description, along with further exam resources, can be found on the **AP Spanish Literature and Culture Exam Page** on AP Central.

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Scoring Guidelines

Scoring Guidelines for Question 1: Short Answer—Text Explanation — 6 points

General Scoring Note

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

Scoring Criteria: Content

1	2	3
The response addresses the theme in relation to the text, but any evidence provided is irrelevant. The response may correctly identify the author or the period. • Addresses the theme in relation to the text; includes minimal or no supporting evidence. • May correctly identify the period and/or the author.	**The response discusses the development of the theme in the text using evidence, although some evidence may be unclear. The response correctly identifies either the period or the author.** • Discusses the development of the theme in the text. Supports response with evidence from the text, but evidence may not always be clear or relevant. • Identifies either the period or the author correctly.	**The response explains how the theme is developed in the text using relevant evidence from the text to support the response. The response correctly identifies the period and may identify the author.** • Explains the development of the theme in the text. Supports response with relevant evidence. • Identifies the period correctly and may identify the author correctly.

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimulus receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)— Page is blank.

A response that receives a NR in content must also receive a NR in language.

Scoring Criteria: Language

1	2	3
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	**Language usage is appropriate to the task and sometimes accurate; although the student's use of language is somewhat limited, it supports the reader's understanding of the response.**	**Language usage is appropriate to the task, generally accurate, and varied; the student's use of language supports the reader's understanding of the response.**
• Vocabulary is insufficient or inappropriate to the topics or works being discussed; errors render comprehension difficult.	• Vocabulary is appropriate to the topics or works being discussed but may limit the student's ability to present relevant ideas.	• Vocabulary is varied and appropriate to the topic or works being discussed.
• Control of grammatical and syntactic structures is inadequate; errors in verb tenses, mood, word order, or word formation are frequent and impede comprehensibility.	• Control of grammatical and syntactic structures is adequate, but there are some errors, that may, at times, detract from overall comprehensibility (e.g., errors in the use of verb tenses, mood, word order, or word formation).	• Control of grammatical and syntactic structures is good with occasional errors; use of verb tenses, mood, word order, and word formation are generally accurate.
• There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede comprehensibility.	• There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede overall comprehensibility.	• There are occasional errors in conventions of written language (e.g., spelling, accent marks, punctuation).

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimulus receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

Scoring Guidelines for Question 2: Short Answer—Text and Art Comparison — 6 points

General Scoring Note

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

Scoring Criteria: Content

1	2	3
The response addresses the theme in the text and/or the artwork. **OR** **The response addresses the specified period, movement, literary genre, or technique.**	**The response discusses the theme in the text and the artwork using evidence from both, although the evidence may be imbalanced. The response relates the theme to the specified period, movement, literary genre, or technique.**	**The response compares the theme in the text and the artwork using relevant evidence. The response relates the theme to the specified period, movement, literary genre, or technique.**
• Addresses the theme in the text or the artwork; includes minimal or no supporting evidence. **OR**	• Discusses the theme in the text and the artwork. The response describes the theme in both works with minimal or no comparison. Supports response with evidence from both the text and the artwork, but evidence may be imbalanced between the text and artwork.	• Compares the theme in the text and the artwork. Supports the comparison using relevant evidence from both the text and the artwork.
• Addresses the specified period, movement, literary genre, or technique.	• Relates the theme to the specified period, movement, literary genre, or technique, but the connection between them may not be clear.	• Relates the theme to the specified period, movement, literary genre, or technique as represented in the text, the artwork, or both.

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

Scoring Criteria: Language		
1	2	3
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	**Language usage is appropriate to the task and sometimes accurate; although the student's use of language is somewhat limited, it supports the reader's understanding of the response.**	**Language usage is appropriate to the task, generally accurate, and varied; the student's use of language supports the reader's understanding of the response.**
• Vocabulary is insufficient or inappropriate to the topics or works being discussed; errors render comprehension difficult.	• Vocabulary is appropriate to the topics or works being discussed but may limit the student's ability to present relevant ideas.	• Vocabulary is varied and appropriate to the topic or works being discussed.
• Control of grammatical and syntactic structures is inadequate; errors in verb tenses, mood, word order, or word formation are frequent and impede comprehensibility	• Control of grammatical and syntactic structures is adequate, but there are some errors that may, at times, detract from overall comprehensibility (e.g., errors in the use of verb tenses, mood, word order, or word formation).	• Control of grammatical and syntactic structures is good with occasional errors; use of verb tenses, mood, word order, and word formation are generally accurate.
• There are frequent errors in conventions of written language (e.g., spelling, accent marks, punctuation) that impede comprehensibility.	• There are some errors in conventions of written language (e.g., spelling, accent marks, punctuation), but they do not impede overall comprehensibility.	• There are occasional errors in conventions of written language (e.g., spelling, accent marks, punctuation).

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

A response that merely restates part or all of the prompt and/or stimuli receives a score of 0. A response that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

A response that receives a NR in content must also receive a NR in language.

Scoring Guidelines for Question 3: Essay—Analysis of Single Text — 10 Points

General Scoring Notes

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content

1	2	3	4	5
The essay may attempt to address the text but does not address the specified topic or the given cultural context.	**The essay identifies a characteristic of the specified topic or cultural context; summary or paraphrasing predominate.**	**The essay discusses the specified topic or the given cultural context; examples are descriptive and not always clear or relevant.**	**The essay discusses the specified topic as well as the given cultural context; evidence is appropriate but uneven.**	**The essay explains how the text represents the specified topic as well as the given cultural context using relevant evidence.**
• The essay may attempt to address the text, but there is no discussion of the specified period, movement, literary genre, or technique; or the given cultural context. • The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task.	• The essay identifies at minimum one characteristic of the specified period, movement, literary genre, or technique; or the given cultural context. • The essay may identify one or more literary devices, but they are not accurate or relevant. • The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective.	• The essay discusses the specified period, movement, literary genre, or technique; or the given cultural context. However, the response consists largely of description. • The essay may identify literary devices in the text without relating them to the specified period, movement, literary genre, or technique. • The essay is not well-organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices.	• The essay discusses the specified period, movement, literary genre, or technique; and the given cultural context. However, the discussion of one of them may be weak. • The essay discusses at minimum one literary device in the text related to the specified period, movement, literary genre, or technique. • The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices.	• The essay explains how the text represents the specified period, movement, literary genre, or technique; and the given cultural context. • The essay discusses literary devices (or multiple examples of a singular literary device) in the text related to the specified period, movement, literary genre, or technique. • The essay is organized with a statement of purpose/thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

An essay that merely restates part or all of the prompt and/or stimulus receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

Scoring Criteria: Language

1	2	3	4	5
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	**Language usage is sometimes inappropriate to the task and generally inaccurate; the student's use of language requires the reader to make inferences to understand the response.**	**Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.**	**Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.**	**Language usage is appropriate to the task, mostly accurate, and varied; the student's use of language is clear and supports the reader's understanding of the response.**
• Vocabulary is insufficient or inappropriate to the tasks; errors render comprehension difficult.	• Vocabulary may be inappropriate to the tasks and impede comprehensibility.	• Vocabulary is appropriate to the tasks but may limit the student's ability to present some relevant ideas.	• Vocabulary is appropriate to the tasks.	• Vocabulary is varied and appropriate to the tasks.
• Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehensibility.	• Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility.	• Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate.	• General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate.	• Control of grammatical and syntactic structures is very good; use of verb tenses and moods as well as word order and formation are mostly accurate.
• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.

0 (zero) response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

An essay that merely restates part or all of the prompt and/or stimulus receives a score of 0.

An essay that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

Scoring Guidelines for Question 4: Essay—Text Comparison — 10 points

General Scoring Notes

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content

1	2	3	4	5
The essay may attempt to address one or both texts but does not discuss the theme.	**The essay discusses the theme in one text; summary or paraphrasing predominate.**	**The essay discusses the theme in both texts; examples are descriptive and not always clear or relevant.**	**The essay compares the theme in both texts; evidence is appropriate but uneven.**	**The essay compares the theme in both texts using relevant evidence.**
• The essay may attempt to address one or both texts, but there is no discussion of the theme. • The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task.	• The essay may only discuss the theme in one text or minimally address the theme in both texts. • The essay may identify one literary device but does not discuss its relevance to the theme. • The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective.	• The essay discusses the theme in both texts with minimal or no comparison. • The essay discusses literary devices (a minimum of one in one of the texts) and attempts to discuss their relevance to the theme. • The essay is not well organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices.	• The essay compares the theme in both texts. However, the discussion of the theme in one of the texts may be weak. • The essay discusses literary devices (a minimum of one in each text) in relation to the development of the theme. • The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices.	• The essay compares the theme in both texts. • The essay explains how literary devices (a minimum of one in each text) contribute to the development of the theme. • The essay is organized with a statement of purpose/thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.

0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

An essay that merely restates part or all of the prompt and/or stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

Scoring Criteria: Language				
1	2	3	4	5
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response.	**Language usage is sometimes inappropriate to the task and generally inaccurate; the student's use of language requires the reader to make inferences to understand the response.**	**Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility.**	**Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response.**	**Language usage is appropriate to the task, mostly accurate, and varied; the student's use of language is clear and supports the reader's understanding of the response.**
• Vocabulary is insufficient or inappropriate to the task; errors render comprehension difficult.	• Vocabulary may be inappropriate to the task and impede comprehensibility.	• Vocabulary is appropriate to the task but may limit the student's ability to present some relevant ideas.	• Vocabulary is appropriate to the task.	• Vocabulary is varied and appropriate to the task.
• Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehensibility.	• Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility.	• Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate.	• General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate.	• Control of grammatical and syntactic structures is very good; use of verb tenses and moods as well as word order and formation are mostly accurate.
• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility.	• Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.

0 (zero) response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task.

An essay that merely restates part or all of the prompt and/or stimuli receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language.

NR (No Response)—Page is blank.

An essay that receives a NR in content must also receive a NR in language.

IEP AND 504 ACCOMMODATIONS AND MODIFICATIONS FOR EARLY CHILDHOOD AND ELEMENTARY SCHOOL STUDENTS:

Large print textbooks
Textbooks for at-home use
Additional time for assignments
Review of directions
Use of mnemonics
Have student restate information
Concrete examples
Adaptive writing utensils
Support auditory presentations with visuals
Use of a study carrel
Assistance in maintaining uncluttered space
Weekly home-school communication tools (notebook, daily log, phone calls or email messages)
Space for movement or breaks
Study sheets and teacher outlines
Extra visual and verbal cues and prompts
Math sheets with highlighted instructions
Graph paper to assist in organizing or lining up math problems
Use of computers and calculators
Books on tape
Graphic organizers
Quiet corner or room to calm down and relax when anxious
Preferential seating
Alteration of the classroom arrangement
Reduction of distractions
Answers to be dictated
Hands-on activities
Use of manipulatives
No penalty for spelling errors or sloppy handwriting
Follow a routine/schedule
Alternate quiet and active time
Teach time management skills
Rest breaks
Verbal and visual cues regarding directions and staying on task
Agenda book and checklists
Adjusted assignment timelines
Visual daily schedule

Varied reinforcement procedures
Immediate feedback
Work-in-progress check
Personalized examples

TESTING AND ASSESSMENT ACCOMMODATIONS AND MODIFICATIONS:

Answers to be dictated
Frequent rest breaks
Additional time
Oral testing
Untimed tests
Choice of test format (multiple-choice, essay, true-false)
Alternate ways to evaluate (projects or oral presentations instead of written tests)
Accept short answers
Open-book tests
Read test and directions to student
Provide study outline prior to tests
Highlight key directions
Test in alternative site
Use of calculator
Extra credit option
Preview test procedures
Simplified test wording; rephrased test questions and/or directions

GENERAL ACCOMMODATIONS AND MODIFICATIONS:

Use of alternative books or materials on the topic being studied
Computerized spell-check support
Word bank of choices for answers to test questions
Provision of calculator and/or number line for math tests
Reworded questions in simpler language
Projects instead of written reports
Highlighting important words or phrases in reading assignments
Modified workload or length of assignments/tests
Modified time demands
Modified grades based on IEP

BEHAVIOR ACCOMMODATIONS MODIFICATIONS:

Breaks between tasks
Cue expected behavior
Daily feedback to student
Have contingency plans
Use de-escalating strategies
Use positive reinforcement
Use proximity/touch control
Use peer supports and mentoring
Model expected behavior by adults
Have parent sign homework
Have parent sign behavior chart
Set and post class rules
Chart progress and maintain data



SPRINGFIELD PUBLIC SCHOOLS

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

IEP AND 504 ACCOMODATIONS AND MODIFICATIONS FOR MIDDLE AND HIGH SCHOOL STUDENTS:

Large print textbooks
Textbooks for at-home use
Additional time for assignments
A locker with adapted lock
Review of directions
Review sessions
Use of mnemonics
Have student restate information
Provision of notes or outlines
Concrete examples
Adaptive writing utensils
Support auditory presentations with visuals
Weekly or bi-weekly home-school communication
Space for movement or breaks
Study sheets and teacher outlines
Extra visual and verbal cues and prompts
Lab and math sheets with highlighted instructions
Graph paper to assist in organizing or lining up math problems
Use of tape recorder for lectures
Use of Interactive notebook
Use of a scribe
Use of computers and calculators
Books on tape
Graphic organizers
Quiet corner or room to calm down and relax when anxious
Preferential seating
Alteration of the classroom arrangement
Reduction of distractions
Answers to be dictated
Hands-on activities
Ability to type all assignments
Follow a routine/schedule
Teach time management and organizational skills
Rest breaks
Verbal and visual cues regarding directions and staying on task
Agenda book and checklists
Daily check-in with case manager or special education teacher
Adjusted assignment timelines
Visual daily schedule

Varied reinforcement procedures
Immediate feedback
Work-in-progress check
Personalized examples

TESTING AND ASSESSMENT ACCOMMODATIONS AND MODIFICATIONS:

Answers to be dictated
Frequent rest breaks
Additional time
Oral testing
Choice of test format (multiple-choice, essay, true-false)
Alternate ways to evaluate (projects or oral presentations instead of written tests)
Accept short answers
Open-book or open-note tests
Read test and directions to student
Provide study guides prior to tests
Highlight key directions
Test in alternative site
Use of calculator
Extra credit option
Pace long-term projects
Preview test procedures
Simplified test wording; rephrased test questions and/or directions

GENERAL ACCOMMODATIONS AND MODIFICATIONS:

Allow outlining, instead of writing for an essay or major project
Use of alternative books or materials on the topic being studied
Computerized spell-check support
Word bank of choices for answers to test questions
Provision of calculator for math tests
Film or video supplements in place of reading text
Reworded questions in simpler language
Projects instead of written reports
Highlighting important words or phrases in reading assignments
Modified workload or length of assignments/tests
Modified time demands

Pass/no pass option
Modified grades based on IEP

BEHAVIOR ACCOMMODATIONS FOR STUDENTS:

Breaks between tasks
Cue expected behavior
Daily feedback to student
Have contingency plans
Use de-escalating strategies
Use positive reinforcement
Use proximity/touch control
Use peer supports and mentoring
Model expected behavior by adults
Have parent sign homework
Set and post class rules
Chart progress and maintain data



SPRINGFIELD PUBLIC SCHOOLS

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

Accommodations and Modifications for ESL Students

Give tests orally
Give instructions/directions in writing and orally
Assign a peer tutor, same language or English speaking
Allow use of bilingual/translation dictionary
Provide summaries of text or study guides of particular chapters
Allow errors in speaking
Allow errors in writing
Accept writing in first language
Highlight key vocabulary
Reduce amount of work required
Assess comprehension through demonstration or other alternative means (gestures, drawings)
Rephrase questions, directions, and explanations
Reduce multiple choices on assessments
Provide study guides and/ or outlines
Shorten reading assignments
Allow extended time for test/project completion
Use of audio books
Use of graphic organizers
Use reduced text, so that print is not dense
Use visuals/pictures throughout lesson/unit/assignemt
Adapt homework to reflect language proficiency/home support
Adapt homework to reflect home support
Provide hands-on activities and explanations
Allow extended time to answer questions, and permit drawing, as an explanation
Use of translation dictionaries to locate words in the native language
Use anecdotal records and portfolio of work as forms of assessment
Use story retellings to assess comprehension

Springfield Public Schools

Celebrating compassionate and extraordinary learners!

What Does the Gifted and Talented Experience Look Like?

Springfield Public Schools

Mission Statement

The Gifted and Talented Program of the Springfield Public Schools aims to provide a meaningful and rigorous education that instills the value of lifelong learning and empowers all students to reach their full potential and become self-fulfilled creative leaders in accordance with the comprehensive standards of our state. We accomplish this by offering challenging, real-world experiences in a student-centered environment.

We recognize that students come from diverse socioeconomic, cultural, and ethnic backgrounds, and the mission of the gifted and talented program is to provide opportunities for students to explore their intellectual, creative, and artistic gifts and talents within the classroom and with beyond-the-classroom experiences. It is essential to provide diverse, appropriate, and ongoing learning experiences and environments that incorporate students' academic, psychological, and social needs. Our responsibility is to provide students with educational alternatives that teach, challenge, and expand their knowledge, while simultaneously stressing the development of independent and self-directed learners who continuously generate questions, analyze, synthesize, and evaluate information and ideas.
New Jersey Administrative Code 6A:8-3.1 defines students who are gifted and talented as those students who possess or demonstrate high levels of ability in one or more content areas when compared to their chronological peers in the local district and who require modification of their educational program if they are to achieve in accordance with their capabilities.

Goals:

To support our mission, we have established the following goals to guide our work:

- To infuse into the general education program a broad range of activities for high-level learning that will challenge all students to perform at advanced levels, and provide extended opportunities, resources, and support in particular areas where student interest or talent is demonstrated.

- To provide a continuum of gifted education services that will strengthen the total school program, offer enriching and challenging learning opportunities for all students, and provide specialized learning experiences

- To promote achievement of students' best potentials and increased ability.

Through a productive and collaborative relationship among the building principals, classroom teachers, and the Gifted and Talented teacher, our schools can create programming that will enhance the learning experience for every student and serve the unique and specialized needs of students currently demonstrating gifted behaviors.

Elements of the Schoolwide Enrichment Model, W.I.N (What I Need), differentiated instruction, advanced classes, or individual programs into a student's regular instruction program are integral to this overarching framework for gifted education in the Springfield School District.

Reference Board Policy and Regulation 2464 – Gifted and Talented Pupils (M)

Early Childhood Center
Edward V. Walton

Schoolwide Virtual Enrichment

All first and second grade students have access to the Gifted and Talented Virtual Classroom. This virtual classroom is a space for students to complete various challenges and enrichment opportunities at their own pace. Students can receive feedback and additional adaptable resources to meet their individual learning needs. The virtual classroom design expands accessibility to enrichment resources and allows students to choose learning activities according to their unique interests and abilities. The purpose of the activities is to encourage problem-solving, develop critical thinking

skills, and expand curiosity and imagination. Activities are aligned to the New Jersey Student Learning Standards.

Gifted and Talented Teacher as a Resource

The Gifted and Talented teacher serves as a resource to all teachers within Edward V. Walton School. Teachers seeking resources for their high-ability learners will receive additional support from the Gifted and Talented teacher in various ways. This support may include additional units of study, challenging resources, and student projects.

Elementary Schools
James Caldwell
Thelma L. Sandmeier

The goal is to engage small groups of students in intensive learning experiences through standards-based, rigorous, and relevant units of study that supplement, not supplant, the grade-level curriculum and support students' unique learning needs.

Enrichment Experience Grade 3

Beginning in third grade, the G&T teacher will cycle through all classrooms to work on problem-solving and enrichment tasks with students. Driven by assessment data, academic performance, student interest, and teacher observation, small groups of students will meet with the G&T teacher during W.I.N. (What I Need) periods throughout the week that the teacher is assigned to their classroom teacher. Groupings will be flexible and monitored to best meet each student's needs throughout the school year. Activities will include brain teasers, puzzles, strategic thinking, problem-solving, and STEM challenges.

Targeted Gifted and Talented Programing Grades 4-5

Students may become identified as Gifted and Talented in fourth grade. Students that are identified may receive support from the G&T Teacher for up to five periods (200 minutes) a week during W.I.N. (What I Need) periods. Identified students will meet to explore grade-level content while incorporating depth and complexity in a student-centered, problem-based environment. The Gifted and Talented Program aims to provide students with various advanced and challenging learning experiences across content areas to promote independent thinking skills, refine critical thinking and communication skills, cultivate joy in learning, and expand student interests through problem-solving. The instruction that students receive incorporates 21st Century Skills and advanced content that is challenging, hands-on, and relevant to the real world.

Strategies and Practices that Support Gifted and Talented Students

- Adjusted Pace of Lessons
- Inquiry-Based Instruction
- Higher-Order Thinking Activities
- Interest-Based Content
- Real World Problem Solving/Problem Based Learning
- Independent Study/Passion Projects
- Units of Study with Like-Minded Peers

Schoolwide Virtual Enrichment

All JCS and TLS students have access to grade level-specific Gifted and Talented Virtual Classrooms. These virtual classrooms are a space for students to complete various challenges and enrichment opportunities at their own pace. Students are able to receive feedback and additional opportunities based on their needs. The virtual classrooms have expanded the accessibility of enrichment resources directly to the students and allows for students to choose opportunities according to their interests and abilities. The purpose of the activities is to encourage problem solving, develop critical thinking skills, and expand curiosity and imagination in conjunction with the New Jersey Student Learning Standards.

Gifted and Talented Teacher as a Resource

In addition to classroom support, the Gifted and Talented teacher also serves as a resource to all teachers in the building. Teachers that are seeking resources for their high ability learners will receive additional support from the Gifted and Talented teacher in various ways. This may include additional units of study, challenging resources, student projects, and meeting with the G&T teacher as needed.

Additional Enrichment Opportunities

Across all grade levels 3-5, as recommended by the classroom teacher, students exhibiting a need for additional enrichment may have the opportunity to meet with the G&T teacher as the schedule allows. Groupings will be flexible and monitored to best meet the students' needs throughout the school year. Activities will include, brain teasers, puzzles, strategic thinking activities, problem-solving challenges, and STEM challenges. Students engage in an extended process of asking questions, using resources, and developing answers that lead to thinking about what and how they are learning. Students are held accountable for how they work and use their time by demonstrating their learning through products or presentations.

Students self-select to participate in individual and/or group projects based on interest and commitment. The classroom teacher and/or the enrichment teacher will help guide and monitor student exploration of chosen topics, facilitating their learning with resources and teaching of needed skills.

Secondary Schools
Florence M. Gaudineer Middle School
Jonathan Dayton High School

Grades 6-12: Access to specific content programs with higher levels of academic challenges (i.e. Pre-Algebra, Accelerated Communication Arts, and Advanced Placement Classes)

Dual Credit Courses provide students the opportunity to obtain high school credit, and college credit, simultaneously through partnerships with several institutions.

Project Lead the Way (PLTW) students become builders of technology by engaging in real world activities. Students are empowered as design thinkers collaborating on real world projects.

Gifted and Talented Identification Criteria

The Springfield Schools Gifted and Talented Program recognizes that students require differentiated learning experiences beyond the core curriculum being taught because of their advanced abilities in one or more content areas. These students may also have other cognitive qualities such as curiosity, creativity, motivation, leadership, and passion that require modifications to their academic experience.

Multiple Measures of Eligibility

Kindergarten through grade twelve identification process for gifted and talented students includes multiple measures. Multiple measures may include but are not limited to: achievement test scores; grades; student performance or products; intelligence testing; parent, student, and/or teacher recommendation; and other appropriate measures. The identification methodology is developmentally appropriate, non-discriminatory, and related to the programs and services offered by the Springfield School District. The identification procedures are reviewed annually.

According to N.J.A.C. 6A:8-3.1, all public school districts must have a board-approved gifted and talented identification process and provide services for identified students enrolled in the grades of that school district. The regulations require that identification and services be made available to students in grades K-12.

When students are recommended for the Gifted and Talented Program there are multiple measures that are considered to determine if services are necessary and appropriate. The assessments used are as follows:

- *Cognitive Abilities Test (CogAT)*
- *Classroom Performance/Student Portfolios*
- *DRA2 Level*
- *iReady Diagnostic Scores*
- *Gifted Indicators Checklist*
- *Start Strong/NJSLA Assessment Data*

The N.J.A.C. requires that students be compared to their chronological peers in the local school district. The New Jersey Department of Education has not established state-level criteria for identifying students who are gifted, such as mandated tests or assessments, grade point averages, or IQ scores. Local school districts must use multiple measures to identify students.

Procedures
https://www.straussesmay.com/seportal/Public/DistrictPolicy.aspx?policyid=2464&id=b8a33a9f505e4998a6db3fb8e1de778b

Gifted and Talented Program Identification Matrix

Minimum Score Required for Consideration: 14 Points

1 Point	2 Points	3 Points
Cogat Assessment Overall Stanine Score of a 7	Cogat Assessment Overall Stanine Score of an 8	Cogat Assessment Overall Stanine Score of a 9
iReady Math Assessment Just Below Current Grade Level	iReady Math Assessment On Grade Level	iReady Math Assessment ½ Year + Above Current Level
iReady ELA On Grade Level	iReady ELA ½ Year Above Current Level	iReady ELA One Full Grade Level + Above Current Level
NJSLA Math Approaching Expectations	NJSLA Math Met Expectations	NJSLA Math Exceed Expectations
NJSLA ELA Approaching Expectations	NJSLA ELA Met Expectations	NJSLA ELA Exceed Expectations
HOPE Teacher Rating Scale Raw Score: 11 - 29	HOPE Teacher Rating Scale Raw Score: 30 - 49	HOPE Teacher Rating Scale Raw Score: 50-66

Team meetings present the opportunity to review data and assess the educational needs of all students. Teacher provides examples of student work exhibiting above and beyond grade level expectations, creativity, leadership, critical and abstract thinking. Programs for gifted and talented students will be periodically evaluated for their continuing efficacy and adjusted accordingly. The parent of any student identified as gifted or talented shall be consulted regarding any program designed to address the student's particular needs.

Resource Links
https://riversideinsights.com/cognitive_abilities_test
https://www.curriculumassociates.com/programs/i-ready-learning
https://www.nj.gov/education/assessment/resources/
https://www.routledge.com/HOPE-Teacher-Rating-Scale-Involving-Teachers-in-Equitable-Identification/Gentry-Pereira-Peters-McIntosh-Fugate/p/book/9781618214522#:~:text=The%20HOPE%20Teacher%20Rating%20Scale,making%20it%20easy%20to%20use.

Gifted and talented student: The *"Strengthening Gifted and Talented Education Act"* defines a gifted and talented student as a "student who possesses or demonstrates a high level of ability in one or more content areas when compared to their chronological peers in the school district and who require modifications of their educational program if they are to achieve in accordance with their capabilities."

Twice-exceptional (2E) students: A twice-exceptional (2E) student is defined as "a student who is both gifted and a student with a disability. These students may also be referred to as having dual exceptionalities or as being gifted with learning disabilities (GT/LD). This also applies to students who are gifted with ADHD or gifted with autism" (New Jersey Association for Gifted Children, *www.nagc.org).*

Instructional adaptation: An adjustment or modification to instruction enabling a student who is gifted and talented to participate in, benefit from, and demonstrate knowledge and application of the New Jersey Student Learning Standards in one or more content areas at the instructional level of the student, not just the student's grade level.

Identifying gifted and talented students: The focus of identification is to provide programming and services in which students' specific learning needs and potential are appropriately addressed and met. In every New Jersey school district, there are students who require modifications to the general education curriculum if they are to achieve in accordance with their abilities. By identifying a student's general intellectual ability, creativity, or specific academic area aptitudes, we are acknowledging that they need programming and services outside of the general education/grade level curriculum to advance their learning.

NJDOE Fast Facts

https://www.nj.gov/education/standards/gifted/

https://www.nj.gov/education/standards/gifted/legislation.shtml

Supplemental Resources/Programming for Gifted Students

Edward V. Walton

- PETS Program – Primary Education Thinking Skills
- Group Solutions/Group Solutions 2 – Cooperative Logic Activities
- Lollipop Logic
- Beginning Thinking Skills
- AIMS Education Programming

James Caldwell and Thelma L. Sandmeier

Math/ELA

- Project M3: Mentoring Mathematical Minds
- Junior Great Books
- AIMS Education Programming
- Borenson Hands on Equations
- BizWorld
- Perplexors
- Advanced Math Explorations grade 3-5
- Challenging Units for Gifted Learners (ELA and Math)
- Creative Curriculum Extenders
- Differentiated Lessons & Projects
- Challenge Math Grades 4+
- Differentiating Instruction with Menus (All Content Areas)
- Jacob's Ladder
- Genius Hour/Passion Project
- Spatial Reasoning
- Logic Puzzles, Brain Games, Analogies

STEM

- Engineering is Elementary
- Engineer Throughout the Year
- PBS Design Squad
- DefinedSTEM
- Project Lead the Way (PLTW)

Enrichment Events

Experience for all students to be enriched through events related to the curricular or extracurricular activities. Examples include after school clubs, PTA-sponsored events, leadership opportunities, visual and performing arts, and community service opportunities.