Course Title: AP Spanish Literature and Culture

Board Approved: October 2026

Monthly Curriculum Map

Month	Unit/Topics Covered
August/September	• Course Introduction • Unit 1: The Medieval Era • Unit 2: The 16th Century
October	• Unit 2: The 16th Century (cont.) • Unit 3: The 17th Century
November	• Unit 3: The 17th Century (cont.) • Unit 4: Romantic, Realist and Naturalist Literature
December	• Unit 4: Romantic, Realist and Naturalist Literature (cont.) • Unit 5: The Generation of '98 and Modernism
January	• Unit 5: The Generation of '98 and Modernism (cont.) • Unit 6: 20th Century Drama and Poetry
February	• Unit 6: 20th Century Drama and Poetry (cont.) • Unit 7: The Latin-American 'Boom'
March	• Unit 7: The Latin-American 'Boom' (cont.)
April	• Unit 8: Contemporary Authors in Spain & the U.S.
May/June	• AP Exam Review

***NOTE: A complete list of AP Course Skills referenced in each unit is found at the end of this curriculum document.**

Unit 1: The Medieval Era	Time: 4 blocks
Academic Standards (AP Course Skills): Analysis 1.A, 1.C; Cultural Context and Connections 2.A, 2.B; Argumentation 5.A, 5.B; Language and Conventions 6.A, 6.B; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G	
Essential Content/Objective: At the end of the unit, students will be able to: ● Analyze how diverse cultures and religions of the era are represented in literary works. ● Evaluate how an author's perspective / point of view shapes the representation of historical events. ● Identify and explain which aspects of medieval literature are still reflected in contemporary literature and modern life. ● For each of the following required works: (1) explain the following 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. ○ (A) Poetry: Anónimo, "Romance de la pérdida de Alhama" ○ (B) Prose: Don Juan Manuel, *Conde Lucanor*, Exemplo XXXV ("De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava") **Core Student Activities:** Students will complete/participate in the following: ● Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension. ● Read each of the above required works and answer and discuss analysis questions for each work. ● Complete a series of AP-exam style multiple choice and free response questions for each work. ● Define and provide examples of the following literary terms in the required works: (A) metacuento, moraleja, hipérbole, fábula; (B) *in medias res*, verso octosílabo, estribillo, rima asonante en los versos pares, voz poética, verso blanco, la tradición oral, polifonía.	**Assessment (Teacher-Created):** ● Quiz on Literary Terms: (A) metacuento, moraleja, hipérbole, fábula; (B) in medias res, verso octosílabo, estribillo, rima asonante en los versos pares, voz poética, verso blanco, la tradición oral, polifonía ● Quizzes on the required works (listed under Essential Content) to assess comprehension, on an as-needed basis at teacher discretion **Assessment (on AP Classroom):** ● *Personal Progress Check MCQs for Unit 1 ● *Personal Progress Check FRQ A for Unit 1 ● *Personal Progress Check FRQ B for Unit 1 *Note: these assessments, found on AP Classroom, will vary from year-to-year but will assess students'

• Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) societies in contact, power relations, machismo; (B) societies in contact, power relations, imperialism. • Poetry Analysis and Presentation (Chunking the Text): Collaborate in pairs to analyze and interpret an assigned stanza from the poem "Romance de la pérdida de Alhama." Students will present their interpretation to the class and participate in a teacher-guided, whole-group discussion to piece the poem together. • Active Reading and Annotation (Marking the Text): Engage with the text by using a color-coded highlighting system to identify key elements such as major characters, settings, and literary terms. Students will complete margin notes to document and justify their analytical choices. • Visual Storytelling and Verbal Retelling (Window Panes): Illustrate a six-panel sequence for the story Conde Lucanor that minimally uses words but fully demonstrates comprehension of the plot and its cultural elements. Students will then participate in a paired speaking activity to retell the story entirely in Spanish using only their drawings as visual cues. • Modernizing the Text: After reading *El Conde Lucanor* and learning about social relationships and themes found in the reading, students work in small groups and rewrite the short story, adapting it to the 21st century, from the moment that the husband kills the animals. They should include the neighbors' reactions and the media coverage and present their stories in class	ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)
Materials and Resources: • Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.) • AP Classroom (CollegeBoard) • Teacher-created materials	**Extensions:** • Read additional comparative works (listed to the left) • Intertextual & Historical Research: Research the historical fall of Granada in 1492 and compare the Christian perspective of the Reconquista with the Moorish

Comparative Works:

- Las fábulas, “La tortuga y la liebre,” Esopo
- “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

Instructional Methods:

- Direct instruction of time periods and culture, literary genres, literary terms, etc.
- Partner and small group discussions, conversations, peer edits, etc.
- Whole class discussion of cultural concepts, literary analysis, etc.
- Individual practice to complete analysis questions, exam preparation questions, etc.
- Specific exam-style questions (both multiple choice and free response) to prepare for the exam

lament expressed in the Romance.

- Comparative Synthesis: Write a comparative commentary pairing El Conde Lucanor with Aesop’s fables or The Canterbury Tales, analyzing how moral didacticism evolved across medieval cultures.

Remediation:

- Textual Chunking & Glossaries: Provide line-by-line vocabulary glossaries for archaic Spanish terms in "Romance de la pérdida de Alhama" (e.g., alfaquí, moro, alminar) and side-by-side modernized Spanish translation snippets for El Conde Lucanor.
- Visual Graphic Organizers: Use a two-column story map for El Conde Lucanor mapping out the frame narrative (Patronio’s advice vs. the Count’s problem) to help students navigate the metacuento structure.
- Additional exam-prep questions
- Bilingual dictionaries

Unit 2: The 16th Century	Time: 10 blocks
Academic Standards (AP Course Skills): Analysis 1.A, 1.B, 1.C; Cultural Context and Connections 2.A, 2.D, 2.E, 2.G; Argumentation 5.A, 5.B; Language and Conventions 6.A, 6.B; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G	
Essential Content/Objective: At the end of the unit, students will be able to: ● Analyze how the historical, sociocultural, or geopolitical context influences literary creation in the 16th century. ● Evaluate how a writer's cultural background affects the representation of history or historical events within a text. ● Determine the reliability of a narrator and identify the textual evidence that reveals whether they are trustworthy. ● For each of the following required works: (1) explain the following 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. ○ (A) Poetry: Garcilaso de la Vega, Soneto XXIII ("En tanto que de rosa y azucena") ○ (B) Poetry: Miguel León-Portilla, *Visión de los vencidos*, "Se ha perdido el pueblo mexica" ○ (C) Prose: Hernán Cortés, "Segunda carta de relación" (selecciones) ○ (D) Prose: Miguel León-Portilla, *Visión de los vencidos*, "Los presagios, según los informantes de Sahagún" ○ (E) Prose: Anónimo, Lazarillo de Tormes (Prólogo; Tratados 1, 2, 3, 7) **Core Student Activities:** Students will complete/participate in the following: ● Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension. ● Read each of the above required works and answer and discuss analysis questions for each work. ● Complete a series of AP-exam style multiple choice and free response questions for each work. ● Define and provide examples of the following literary terms in the required texts: (A) apóstrofe,	**Assessment (Teacher-Created):** ● Quiz on Literary Terms: (A) apóstrofe, anáfora, rima consonante, cuarteto, terceto, endecasílabo, cromatismo, metáfora, símbolo, hipérbaton; (B) elegía, imagen, cesura, tono, apóstrofe; (C) narrador testigo, narratorio, enumeración, polisíndeton, asíndeton; (D) simbolismo, imagen, paralelismo, metáfora, ambigüedad, polisíndeton; (E) protagonista, antihéroe, narratorio, narrador fidedigno o no fidedigno, narrador en primera persona o limitado, hipérbole, punto de vista, flashback, alusión, alegoría

anáfora, rima consonante, cuarteto, terceto, endecasílabo, cromatismo, metáfora, símbolo, hipérbaton; (B) elegía, imagen, cesura, tono, apóstrofe; (C) narrador testigo, narratorio, enumeración, polisíndeton, asíndeton; (D) simbolismo, imagen, paralelismo, metáfora, ambigüedad, polisíndeton; (E) protagonista, antihéroe, narratorio, narrador fidedigno o no fidedigno, narrador en primera persona o limitado, hipérbole, punto de vista, *flashback,* alusión, alegoría.

- Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) time and space, *carpe diem* and *memento mori*, love and contempt, trajectory and transformation; (B) societies in contact, imperialism, trajectory and transformation; (C) societies in contact, the construction of reality, nature and the environment, literary creation; (D) societies in contact, spirituality and religion, the construction of reality; (E) societies in contact, socioeconomic divisions, social relationships, family, relationships, the individual in his surroundings, interpersonal relationships, spirituality and religion, the individual in the community, the construction of reality, self-conscious literature.
- Summarizing/Paraphrasing: Write a comprehensive summary of a read text or excerpt in their own words in Spanish. The summary will be tailored to an audience entirely unfamiliar with the work to practice clear contextual communication.
- Categorizing Literary Styles: Analyze the poem Soneto XXIII and locate specific textual evidence to categorize and demonstrate how the piece serves as a prime representative of an Italian-style sonnet.
- SOAPStone Textual Analysis: Complete a specialized graphic organizer after reading Lazarillo de Tormes to dissect the text's core framework. Students will identify and analyze the Speaker (narrative voice), Occasion (the reason for writing), Audience (intended readers), Purpose (writer's motivation), Subject (the central topic), and Tone (the underlying emotion).
- Structured Literary Debate: Participate in a formal classroom debate focused on Lazarillo de Tormes, constructing arguments in Spanish to defend or oppose whether the main character's actions of stealing food were morally and situationally justified.

- Quizzes on the required works (listed under Essential Content) to assess comprehension, on an as-needed basis at teacher discretion

Assessment (on AP Classroom):

- *Personal Progress Check MCQs for Unit 2
- *Personal Progress Check FRQ A for Unit 2
- *Personal Progress Check FRQ B for Unit 2

*Note: these assessments, found on AP Classroom, will vary from year-to-year but will assess students' ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)

Materials and Resources:

- Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.)
- AP Classroom (CollegeBoard)
- Teacher-created materials

Comparative Works:

- *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
- El codice Mendoza, "Folio 2 recto," Anónimo
- *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
- "Romance de la pérdida de Alhama," Anónimo
- Soneto CLXVI, Luis de Góngora
- Salmo XVII, Francisco de Quevedo
- "En perseguirme, mundo, ¿qué interesas?," Sor Juana Inés de la Cruz

Instructional Methods:

- Direct instruction of time periods and culture, literary genres, literary terms, etc.
- Partner and small group discussions, conversations, peer edits, etc.
- Whole class discussion of cultural concepts, literary analysis, etc.
- Individual practice to complete analysis questions, exam preparation questions, etc.
- Specific exam-style questions (both multiple choice and free response) to prepare for the exam

Extensions:

- Read additional comparative works (listed to the left)
- Counter-Narrative Synthesis: Compare the Indigenous perspective in Visión de los vencidos ("Se ha perdido el pueblo mexica") with Hernán Cortés's imperialist account in "Segunda carta de relación," evaluating how authorial bias constructs historical reality.
- Picaresque Adaptations: Create a modern picaresque vignette in Spanish featuring an antihero navigating 21st-century socioeconomic struggles while incorporating Lazarillo's dark humor and episodic structure.

Remediation:

- Narrative Reliability Checklist: Provide a

	guiding rubric for Lazarillo de Tormes with prompts to evaluate narrative reliability (e.g., "Is Lazarillo lying to protect his image? What evidence in the text suggests he is downplaying his actions?"). ● Sonnet Structural Template: Supply a color-coded diagram of Soneto XXIII breaking down its quatrains (cuartetos), tercets (tercetos), rhyme scheme (ABBA ABBA), and the volta (turn) to clarify how carpe diem unfolds structurally. ● Additional exam-prep questions ● Bilingual dictionaries

Unit 3: The 17th Century	Time: 13 blocks
Academic Standards (AP Course Skills): Analysis 1.A, 1.C, 1.E, 1.F; Cultural Context and Connections 2.B, 2.C, 2.D, 2.E; Comparing Texts and Arts 4.A; Argumentation 5.A, 5.B, 5.C; Language and Conventions 6.A, 6.B, 6.C; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G	
Essential Content/Objective: At the end of the unit, students will be able to: ● Analyze how intertextuality contributes to the overall meaning and layers of a literary work. ● Evaluate how a character transforms or evolves as a consequence of their relationships with other characters. ● Explain how literature reveals cultural perspectives and practices regarding the relationships between men and women in the 17th century. ● For each of the following required works: (1) explain the following 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. ○ (A) Poetry: Luis de Góngora, Soneto CLXVI ("Mientras por competir con tu cabello") ○ (B) Poetry: Francisco de Quevedo, Salmo XVII ("Miré los muros de la patria mía") ○ (C) Poetry: Sor Juana Inés de la Cruz, "Hombres necios que acusáis" ○ (D) Prose: Miguel de Cervantes, *Don Quijote* (Pt. 1, Chs. 1–5, 8 & 9; Pt. 2, Ch. 74) ○ (E) Drama: Tirso de Molina, *El burlador de Sevilla y convidado de piedra* **Core Student Activities:** Students will complete/participate in the following: ● Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension. ● Read each of the above required works and answer and discuss analysis questions for each work. ● Complete a series of AP-exam style multiple choice and free response questions for each work. ● Define and provide examples of the following literary terms in the required texts: (A) apóstrofe, anáfora, rima consonante, cuarteto, terceto, endecasílabo, cormatismo, metáfora, símbolo, gradación, enumeración, asíndeton, hipérbaton; (B) rima consonante, cuarteto, terceto,	**Assessment (Teacher-Created):** ● Quiz on Literary Terms: (A) apóstrofe, anáfora, rima consonante, cuarteto, terceto, endecasílabo, cormatismo, metáfora, símbolo, gradación, enumeración, asíndeton, hipérbaton; (B) rima consonante, cuarteto, terceto, endecasílabo, metáfora, enumeración, símbolo, hipérbaton; (C) cuarteto, octosílabo, retruécano, paradoja, antítesis, imagen, tono, aliteración; (D) parodia, sátira, intertextualidad, hipérbaton, metaficción, hipérbole, héroe, antihéroe, narrador fidedigno o no fidedigno; (E) escenario, in medias res, estribillo, polimetría,

endecasílabo, metáfora, enumeración, símbolo, hipérbaton; (C) cuarteto, octosílabo, retruécano, paradoja, antítesis, imagen, tono, aliteración; (D) parodia, sátira, intertextualidad, hipérbaton, metaficción, hipérbole, héroe, antihéroe, narrador fidedigno o no fidedigno; (E) escenario, *in medias res*, estribillo, polimetría, falla trágica, diálogo, monólogo, acotación, romance, redondilla, humor, ironía.

- Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) time and space, *carpe diem* and *memento mori*, love and contempt, trajectory and transformation; (B) time and space, *carpe diem* and *memento mori*, trajectory and transformation, introspection; (C) the construction of gender, machismo, the patriarchal system; (D) duality of being, construction of reality, public image and private image, the being and literary creation, literary creation, societies in contact, socioeconomic division, the individual in his surroundings, intertextuality, the creative process ; (E) the construction of gender, machismo, sexuality, social relationships, love and contempt, the individual and the community, *carpe diem* and *memento mori,* spirituality and religion, power relations.
- Guided Read-Alouds and Modeling: Participate in a teacher-led read-aloud of an intricate text or excerpt (such as the opening paragraphs of Don Quijote). Students will actively follow along, process the material during guided pauses, break down complex syntax, and analyze modeled annotations to identify how literary and rhetorical devices function in the text.
- Perspective-Shift Recreation: Recreate and write a pivotal scene from a studied text by altering a major narrative element. Students will complete a creative adaptation (such as shifting the setting of El Burlador de Sevilla to a contemporary US location or flipping the characters' genders) to analyze how context influences behavior and theme.
- Intertextual Comparison Study: Analyze and compare parallel texts, such as Garcilaso de la Vega's Soneto XXIII and Luis de Góngora's Soneto CLXVI. Students will investigate and document textual evidence showing how authors borrow, adapt, and transform shared literary motifs with their own unique style.
- Rhetorical Device Analysis: Once students have learned about the historical context and characteristics of the Baroque period, they read "Salmo XVII" and analyze, in an essay, the rhetorical devices that Quevedo uses to develop the theme of "el paso del tiempo." CR8

falla trágica, diálogo, monólogo, acotación, romance, redondilla, humor, ironía

- Quizzes on the required works (listed under Essential Content) to assess comprehension, on an as-needed basis at teacher discretion

Assessment (on AP Classroom):

- *Personal Progress Check MCQs for Unit 3
- *Personal Progress Check FRQ A for Unit 3
- *Personal Progress Check FRQ B for Unit 3

*Note: these assessments, found on AP Classroom, will vary from year-to-year but will assess students' ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)

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- Dramatization and Role-Play: Collaborate in small groups to stage and perform a key scene from a studied work (such as Don Quijote's iconic charge at the windmills or Don Juan's first encounter with Tisbea). Students will participate in these live performances to physically and verbally demonstrate their comprehension of character dynamics and plot.

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Materials and Resources:

- Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.)
- AP Classroom (CollegeBoard)
- Teacher-created materials

Comparative Works:

- Soneto XXIII, Garcilaso de la Vega
- Salmo XVII, Francisco de Quevedo
- “En perseguirme, mundo, ¿qué interesas?,” Sor Juana Inés de la Cruz
- Soneto CLXVI, Luis de Góngora
- “Sonetos de la muerte” and “Este largo cansancio se hará mayor un día,” Gabriela Mistral
- “Dos patrias,” José Martí
- “A Julia de Burgos,” Julia de Burgos
- “Tú me quieres blanca,” Alfonsina Storni
- *Amadís de Gaula*, Garci Rodríguez de Montalvo
- *Niebla*, Miguel de Unamuno
- “La noche boca arriba,” Julio Cortázar
- *Don Juan Tenorio,* José Zorilla

Instructional Methods:

- Direct instruction of time periods and culture, literary genres, literary terms, etc.
- Partner and small group discussions, conversations, peer edits, etc.
- Whole class discussion of cultural concepts, literary analysis, etc.
- Individual practice to complete analysis questions, exam preparation questions, etc.
- Specific exam-style questions (both multiple choice and free response) to prepare for the exam

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Extensions:

- Read additional comparative works (listed to the left)
- Cross-Art Comparison (Baroque Art & Poetry): Compare the visual motifs of decay (memento mori) in Quevedo's Salmo XVII with Baroque paintings by Diego Velázquez or Valdés Leal, analyzing how both media reflect Spain's imperial decline.
- Feminist Discourse Analysis: Write a comparative essay evaluating Sor Juana’s "Hombres necios que acusáis" alongside early modern European proto-feminist texts, analyzing rhetorical devices like retruécano and antítesis.

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	Remediation: ● Syntax & Hyperbaton Unscramble: Give students excerpts of Góngora's Soneto CLXVI and Quevedo's Salmo XVII with hyperbaton (hipérbaton) syntax rearranged into modern Spanish Subject-Verb-Object order before analyzing the poetic devices. ● Character Dynamic Mapping: Create an interactive character chart for El burlador de Sevilla, color-coding Don Juan's victimizations by social class (noble vs. peasant) to visualize power relations and honor codes. ● Additional exam-prep questions ● Bilingual dictionaries

Unit 4: Romantic, Realist and Naturalist Literature	Time: 5 blocks
Academic Standards (AP Course Skills): Analysis 1.A, 1.B, 1.C; Cultural Context and Connections 2.C, 2.D, 2.E; Comparing Literary Texts 3.A; Argumentation 5.A, 5.B, 5.C; Language and Conventions 6.A, 6.B; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G	
Essential Content/Objective: At the end of the unit, students will be able to: ● Analyze how authors manipulate time and space to build a specific mood or emotional atmosphere within a text. ● Identify and explain how the defining characteristics of a literary movement or period are represented in literature. ● Evaluate how a protagonist transforms as a consequence of their relationships with other characters, their environment, or both. ● For each of the following required works: (1) explain the following 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. ○ (A) Poetry: José María Heredia, "En una tempestad" ○ (B) Poetry: Gustavo Adolfo Bécquer, Rima LIII ("Volverán las oscuras golondrinas") ○ (C) Prose: Emilia Pardo Bazán, "Las medias rojas" **Core Student Activities:** Students will complete/participate in the following: ● Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension. ● Read each of the above required works and answer and discuss analysis questions for each work. ● Complete a series of AP-exam style multiple choice and free response questions for each work. ● Define and provide examples of the following literary terms in the required texts: (A) heptasílabo, endecasílabo, poema no estrófico, metonimia, apóstrofe, aliteración, prosopopeya; (B) paralelismo, anáfora, encabalgamiento, pie quebrado, hiperbatón, exclamaciones; (C) descripción, ambiente, atmósfera, diálogo, narrador omnisciente, prosopopeya, regionalismos, sinestesia.	**Assessment (Teacher-Created):** ● Quiz on Literary Terms: (A) heptasílabo, endecasílabo, poema no estrófico, metonimia, apóstrofe, aliteración, prosopopeya; (B) paralelismo, anáfora, encabalgamiento, pie quebrado, hiperbatón, exclamaciones; (C) descripción, ambiente, atmósfera, diálogo, narrador omnisciente, prosopopeya, regionalismos, sinestesia ● Quizzes on the required works (listed under Essential Content) to assess comprehension, on an as-needed basis at teacher discretion

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- Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) time and space, nature and the environment, the individual in his surroundings, trajectory and transformation; (B) time and space, nature and the environment, interpersonal relationships, love and contempt; (C) the construction of gender, socioeconomic divisions, the construction of reality.
- Think-Aloud Processing: Follow along with a projected text or excerpt during a modeled reading session. Students will actively observe, discuss, and track the process of navigating complex language, capturing immediate reactions, and jotting down targeted questions or areas of confusion to build self-monitoring comprehension skills.
- Close Reading and Textual Analysis: Examine a short, focused excerpt of text to identify and describe literary figures and rhetorical devices. Students will participate in a dynamic class discussion format, actively interpreting the meaning of the fragment and selecting powerful textual evidence that could serve as foundational support for analytical essays.
- Considering gender stereotypes and female expectations in each historical period, students will compare and contrast the depiction of beauty and its loss in Emilia Pardo Bazan's "Las medias rojas" and in Garcilaso's Soneto XXIII. Having previously read *El burlador de Sevilla y el convidado de piedra*, students review and consider evolving gender relationships by listening to the song "Mala gente" by Juanes from his album *Un día normal*. After looking up necessary words and examining the meaning of the poem in relation to the work, they work in pairs or small groups to write an additional verse or two for one of the deceived female characters in the play. This verse must refer specifically to two promises made by Don Juan and the reasons why he should be punished. The following day the groups present their verses, with all the students singing the chorus.

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Assessment (on AP Classroom):

- *Personal Progress Check MCQs for Unit 4
- *Personal Progress Check FRQ A for Unit 4
- *Personal Progress Check FRQ B for Unit 4

*Note: these assessments, found on AP Classroom, will vary from year-to-year but will assess students' ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)

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Materials and Resources:

- Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.)
- AP Classroom (CollegeBoard)
- Teacher-created materials

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Extensions:

- Read additional comparative works (listed to the left)
- Movement Matrix Essay:

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Comparative Works:

- "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
- "Arrufos," Belmiro de Almeida
- Rima XI, Gustavo Adolfo Bécquer
- "En una tempestad," José María Heredia
- "Paseo a orillas del mar," Joaquín Sorolla
- "¡Adiós, Cordera!," Leopoldo Alas "Clarín"
- "El hijo," Horacio Quiroga
- "Tamalada,"Carmen Lomas Garza

Instructional Methods:

- Direct instruction of time periods and culture, literary genres, literary terms, etc.
- Partner and small group discussions, conversations, peer edits, etc.
- Whole class discussion of cultural concepts, literary analysis, etc.
- Individual practice to complete analysis questions, exam preparation questions, etc.
- Specific exam-style questions (both multiple choice and free response) to prepare for the exam

Compose a comparative thesis and essay outline contrasting the Sublime Nature of Romanticism ("En una tempestad") with the raw, deterministic Naturalism of "Las medias rojas".

- Music & Lyric Integration: Analyze a modern Spanish-language song (e.g., songs exploring unrequited love or societal oppression) and write a critique linking its thematic devices back to Bécquer's Rima LIII.

Remediation:

- Sensory & Tone Word Banks: Provide a bilingual sensory vocabulary sheet (auditory, visual, tactile words) to support students during close readings of Bécquer's Rima LIII and Heredia's "En una tempestad".
- Determinism Cause-and-Effect Chart:

	For Pardo Bazán's "Las medias rojas," supply a graphic organizer where students trace environmental factors (poverty, rural isolation, patriarchy) that lead to Ildara's inevitable tragic outcome. ● Additional exam-prep questions ● Bilingual dictionaries

Unit 5: The Generation of '98 and Modernism	Time: 8 blocks

Academic Standards (AP Course Skills): Analysis 1.B, 1.D, 1.F; Cultural Context and Connections 2.E, 2.F, 2.G; Comparing Literary Texts 3.C, 3.E; Comparing Texts and Art 4.A, 4.B; Argumentation 5.B, 5.C, 5.D; Language and Conventions 6.C, 6.D, 6.E; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G

Essential Content/Objective: At the end of the unit, students will be able to:

- Evaluate how individuals contribute to or detract from the overall well-being of their community.
- Analyze how a historical or sociocultural context influences the expression and development of identity.
- Examine the literary effect of blending historical and mythological imagery within a work.
- For each of the following required works: (1) explain the following 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.
    - (A) Prose: Miguel de Unamuno, *San Manuel Bueno, mártir*
    - (B) Poetry: Antonio Machado, "He andado muchos caminos"
    - (C) Prose: José Martí, "Nuestra América"
    - (D) Poetry: Rubén Darío, "A Roosevelt"
    - (E) Prose: Horacio Quiroga, "El hijo"

Core Student Activities: Students will complete/participate in the following:

- Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension.
- Read each of the above required works and answer and discuss analysis questions for each work.
- Complete a series of AP-exam style multiple choice and free response questions for each work.
- Define and provide examples of the following literary terms in the required texts: (A) *flashback*, ambigüedad, personaje, narrador fidedigno o no fidedigno, símil, metáfora, símbolo, punto de vista, trama, desdoblamiento, metafficón, yuxtaposición; (B) hipérbole, alusión, imágen, símbolo,

Assessment (Teacher-Created):

- Quiz on Literary Terms: (A) flashback, ambigüedad, personaje, narrador fidedigno o no fidedigno, símil, metáfora, símbolo, punto de vista, trama, desdoblamiento, metafficón, yuxtaposición; (B) hipérbole, alusión, imágen, símbolo, hipérbole, metáfora; (C) metáfora, símil, símbolo, metonimia, hipérbole, tono, antítesis, paradoja; (D) imagen, paradoja, antítesis, metonimia, verso libre, símbolo, apóstrofe, prosopopeya; (E) metaficción, desdoblamiento, ambiente, prosopopeya, ambigüedad, fluir de

hipérbole, metáfora; (C) metáfora, símil, símbolo, metonimia, hipérbole, tono, antítesis, paradoja; (D) imagen, paradoja, antítesis, metonimia, verso libre, símbolo, apóstrofe, prosopopeya; (E) metaficción, desdoblamiento, ambiente, prosopopeya, ambigüedad, fluir de conciencia, narrador fidedigno o no fidedigno. ● Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) the duality of being, spirituality and religion, public image and private image, introspection, linear time and circular time, nature and the environment, assimilation and marginalization; (B) interpersonal relationships, the individual and the community, friendship and hostility; (C) societies in contact, imperialism, nationalism and regionalism; (D) societies in contact, imperialism, nationalism and regionalism; (E) interpersonal relationships, family relationships, construction of reality. ● Questioning the Text: Formulate at least three original questions after reading a text. Students will generate two questions designed to test and demonstrate baseline reading comprehension, and one higher-order question that requires respondents to perform an in-depth literary analysis. ● Collaborative Guided Writing: Partner with a peer to co-author a structured, cohesive paragraph modeled for a short-answer or essay response. Students will complete a paragraph featuring a strong topic sentence, carefully selected textual evidence, detailed analytical commentary explaining the evidence, and an effective concluding transition. ● Historical Context and Connections: Before reading "A Roosevelt," students are divided into four groups to do research and make class presentations. One group conducts research on the ideology of Manifest Destiny and how it impacted the Monroe Doctrine and the "big stick" policy of Roosevelt. A second group analyzes the interactions between Latin American nations and the US during Roosevelt's presidency. A third group explores the history of the Panama Canal and US intervention, while a fourth group examines the United State's interventions in the Hispanic world during the 20th century. After their presentations, they read Darío's poem and reflect on how the historical context influences his point of view on imperialism and the differences he draws between Hispanic and US cultures.	conciencia, narrador fidedigno o no fidedigno ● Quizzes on the required works (listed under Essential Content) to assess comprehension, on an as-needed basis at teacher discretion **Assessment (on AP Classroom):** ● *Personal Progress Check MCQs for Unit 5 ● *Personal Progress Check FRQ A for Unit 5 ● *Personal Progress Check FRQ B for Unit 5 *Note: these assessments, found on AP Classroom, will vary from year-to-year but will assess students' ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)

Materials and Resources:

- Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.)
- AP Classroom (CollegeBoard)
- Teacher-created materials

Comparative Works:

- *Niebla*, Miguel de Unamuno
- "Borges y yo," Jorge Luis Borges
- "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
- *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
- "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
- "No oyes ladrar los perros," Juan Rulfo

Instructional Methods:

- Direct instruction of time periods and culture, literary genres, literary terms, etc.
- Partner and small group discussions, conversations, peer edits, etc.
- Whole class discussion of cultural concepts, literary analysis, etc.
- Individual practice to complete analysis questions, exam preparation questions, etc.
- Specific exam-style questions (both multiple choice and free response) to prepare for the exam

Extensions:

- Read additional comparative works (listed to the left)
- Anti-Imperialist Rhetorical Analysis: Conduct an in-depth rhetorical analysis comparing José Martí's "Nuestra América" and Rubén Darío's "A Roosevelt," analyzing how both authors use apostrophe (apóstrofe) and allusion to challenge U.S. hegemony.
- Psychological Realism Adaptation: Rewrite the climax of Horacio Quiroga's "El hijo" from the perspective of an omniscient narrator, analyzing how the removal of the father's hallucinations alters the story's suspense (suspenso).

Remediation:

- Existential vs. Religious Belief Venn Diagram:

	Provide a structured concept map for San Manuel Bueno, mártir separating Don Manuel's public actions (faith-building) from his private beliefs (existential doubt). • Symbolism Sentence Frames: Supply sentence starters to help students articulate abstract concepts (e.g., "In 'El hijo', the forest symbolizes... because..." or "In 'Nuestra América', the 'metaphor of the giant' represents..."). • Additional exam-prep questions • Bilingual dictionaries

Unit 6: 20th Century Drama and Poetry	Time: 10 blocks

Academic Standards (AP Course Skills): Analysis 1.E, 1.G, 1.H; Cultural Context and Connections 2.D, 2.E; Comparing Literary Texts 3.C, 3.D; Comparing Texts and Art 4.A, 4.B, 4.C; Argumentation 5.B, 5.C, 5.D; Language and Conventions 6.C, 6.D, 6.E; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G

Essential Content/Objective: At the end of the unit, students will be able to:

- Analyze an author's intention behind presenting social issues and problems within literature.
- Evaluate the ways in which society impacts and shapes an individual's personal identity.
- Examine how nationalism or national identity is constructed and presented in literary works.
- For each of the following required works: (1) explain the following 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.
    - (A) Drama: Federico García Lorca, *La casa de Bernarda Alba*
    - (B) Drama: Osvaldo Dragún, *El hombre que se convirtió en perro*
    - (C) Poetry: Federico García Lorca, "Prendimiento de Antoñito el Camborio en el camino de Sevilla"
    - (D) Poetry: Pablo Neruda, "Walking around"
    - (E) Poetry: Nicolás Guillén, "Balada de los dos abuelos"
    - (F) Poetry: Nancy Morejón, "Mujer negra"
    - (G) Poetry: Julia de Burgos, "A Julia de Burgos"
    - (H) Poetry: Alfonsina Storni, "Peso ancestral"

Core Student Activities: Students will complete/participate in the following:

- Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension.
- Read each of the above required works and answer and discuss analysis questions for each work.
- Complete a series of AP-exam style multiple choice and free response questions for each work.
- Define and provide examples of the following literary terms in the required texts: (A) personaje,

Assessment (Teacher-Created):

- Quiz on Literary Terms: (A) personaje, ambiente, acotación, público, acto, 3 U, tragedia, diálogo, símbolo, metáfora, símil, falla trágica, ironía, prefiguración, hipérbole; (B) personaje, ambiente, acotación, público, diálogo, ironía, sátira, hipérbole; (C) in medias res, verso octosílabo, rimas asonante en los versos pares, voz poética, verso blanco, símbolo, imagen, alusión, ambigüedad, verosimilitud; (D) verso libre, enumeración, símbolo, imagen, alusión, asíndeton, el individuo en su entorno, la

ambiente, acotación, público, acto, 3 U, tragedia, diálogo, símbolo, metáfora, símil, falla trágica, ironía, prefiguración, hipérbole; (B) personaje, ambiente, acotación, público, diálogo, ironía, sátira, hipérbole; (C) *in medias res*, verso octosílabo, rimas asonante en los versos pares, voz poética, verso blanco, símbolo, imagen, alusión, ambigüedad, verosimilitud; (D) verso libre, enumeración, símbolo, imagen, alusión, asíndeton, el individuo en su entorno, la introspección, polisíndeton, verosimilitud, antítesis, paradoja, yuxtaposición, sinestesia; (E) verso libre, estribillo, aliteración, elementos auditivos, gradación, apartes; (F) verso libre, aliteración, elementos auditivos, gradación; (G) desdoblamiento, voz poética, ambigüedad, metáfora, símbolo, alusión, imagen, verso libre, yuxtaposición, aliteración, asíndeton, enumeración; (H) apóstrofe, endecasílabo, pie quebrado, símbolo, imagen, alusión, perspectiva. ● Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) the duality of being, the construction of gender, the patriarchal system, socioeconomic divisions, assimilation and marginalization, diversity, machismo, tradition and rupture, trajectory and transformation, love and contempt, communication or lack of communication, public image and private image; (B) societies in contact, socioeconomic divisions, family relationships, power relations; (C) societies in contact, power relations, socioeconomic divisions, the individual in their environment; (D) the duality of being, the construction of reality, the individual in his environment, introspection; (E) societies in contact, interpersonal relationships, time and space; (F) societies in contact, interpersonal relationships, time and space; (G) the duality of being, the construction of gender, the patriarchal system, introspection; (H) the duality of being, the construction of gender, the patriarchal system, introspection. ● Multi-Stage Guided Reading: Participate in a structured, multi-step reading process. Students will begin by skimming a text excerpt to gauge tone and theme, participate in a discussion of initial reactions, and then read closely to identify main ideas and supporting details. Finally, students will formulate written predictions about the remainder of the text and evaluate those predictions against the actual narrative outcome upon finishing the reading. ● Double-Entry Dialectical Journaling: Maintain an analytical two-column reading journal that maps out their comprehension progress, mirroring a geometric proof. In the first column, students will transcribe key textual excerpts, and in the parallel column, they will record questions, track	introspección, polisíndeton, verosimilitud, antítesis, paradoja, yuxtaposición, sinestesia; (E) verso libre, estribillo, aliteración, elementos auditivos, gradación, apartes; (F) verso libre, aliteración, elementos auditivos, gradación; (G) desdoblamiento, voz poética, ambigüedad, metáfora, símbolo, alusión, imagen, verso libre, yuxtaposición, aliteración, asíndeton, enumeración; (H) apóstrofe, endecasílabo, pie quebrado, símbolo, imagen, alusión, perspectiva. ● Quizzes on the required works (listed under Essential Content) to assess comprehension, on an as-needed basis at teacher discretion

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<td>recurring themes, identify literary devices, and compose real-time critical commentary.
● Modeled Peer-Editing Workshop: Participate in a collaborative editing session initialized by a teacher-led breakdown of a sample essay's strengths, weaknesses, and potential revisions. Students will then exchange their own analytical essays with a partner to complete a formal peer review, providing structured, actionable feedback modeled on the class training.</td>
<td>Assessment (on AP Classroom):
● *Personal Progress Check MCQs for Unit 6
● *Personal Progress Check FRQ A for Unit 6
● *Personal Progress Check FRQ B for Unit 6

*Note: these assessments, found on AP Classroom, will vary from year-to-year but will assess students' ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)</td>
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<td>Materials and Resources:
● Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.)
● AP Classroom (CollegeBoard)
● Teacher-created materials

Comparative Works:
○ ...y no se lo tragó la tierra, "La noche buena," Tomás Rivera
○ El delantal blanco, Sergio Vodanovic
○ Lazarillo de Tormes, Anónimo
○ "Las medias rojas," Emilia Pardo Bazán</td>
<td>Extensions:
● Read additional comparative works (listed to the left)
● Absurdist Performance & Adaptation: Adapt and perform a scene from Dragún's El hombre que se convirtió en perro, incorporating Theatre of the Absurd techniques</td>
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- "Romance de la luna, luna," Federico García Lorca
- "Romance de la pérdida de Alhama," Anónimo
- "Grito hacia Roma," Federico García Lorca
- "Prendimiento de Antoñito el Camborio en el camino de Sevilla," Federico García Lorca
- "Mujer negra," Nancy Morejón
- "Sensemayá," Nicolás Guillén
- "Balada de los abuelos," Nicolás Guillén
- "Hombres necios que acusáis," Sor Juana Inés de la Cruz
- "Nuestra América," José Martí
- "Chac Mool," Carlos Fuentes
- "Girl at Mirror," Norman Rockwell
- "Hombres necios que acusáis," Sor Juana Inés de la Cruz

Instructional Methods:

- Direct instruction of time periods and culture, literary genres, literary terms, etc.
- Partner and small group discussions, conversations, peer edits, etc.
- Whole class discussion of cultural concepts, literary analysis, etc.
- Individual practice to complete analysis questions, exam preparation questions, etc.
- Specific exam-style questions (both multiple choice and free response) to prepare for the exam

and writing a director's statement explaining its critique of socio-economic dehumanization.

- Afro-Hispanic & Identity Poetics Comparative Seminar: Lead a Socratic discussion comparing the construction of Afro-Cuban identity and historical memory in Guillén's "Balada de los dos abuelos" and Morejón's "Mujer negra".

Remediation:

- Stage Direction & Symbol Guide: Provide a visual reference guide for Lorca's La casa de Bernarda Alba listing recurring symbols (water, heat, black/white clothing, the cane) and their thematic meanings.
- Poetic Voice & Identity Anchor Charts: Use sentence frames for double-entry journals to

	help students distinguish the dual perspectives in Julia de Burgos's "A Julia de Burgos" (private voice vs. public persona). ● Additional exam-prep questions ● Bilingual dictionaries

Unit 7: The Latin-American 'Boom'	Time: 9 blocks
Academic Standards (AP Course Skills): Analysis 1.E, 1.F, 1.I; Cultural Context and Connections 2.B, 2.D; Comparing Literary Texts 3.A, 3.B; Argumentation 5.B, 5.C, 5.D, 5.E; Language and Conventions 6.C, 6.E; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G	

Essential Content/Objective: At the end of the unit, students will be able to:
• Analyze the literary and thematic effects of blending realism with elements of the fantastic.
• Identify and evaluate how social commentary and critique are presented within literature.
• Examine how the use of linear time, circular time, or both impacts the structure and meaning of a narrative.
• For each of the following required works: (1) explain the following 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.
  ○ (A) Prose: Jorge Luis Borges, "Borges y yo"
  ○ (B) Prose: Jorge Luis Borges, "El Sur"
  ○ (C) Prose: Juan Rulfo, "No oyes ladrar los perros"
  ○ (D) Prose: Carlos Fuentes, "Chac Mool"
  ○ (E) Prose: Julio Cortázar, "La noche boca arriba"
  ○ (F) Prose: Gabriel García Márquez, "La siesta del martes"
  ○ (G) Prose: Gabriel García Márquez, "El ahogado más hermoso del mundo"
  ○ (H) Prose: Isabel Allende, "Dos palabras"
 	
Core Student Activities: Students will complete/participate in the following:
• Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension.
• Read each of the above required works and answer and discuss analysis questions for each work.
• Complete a series of AP-exam style multiple choice and free response questions for each work.
• Define and provide examples of the following literary terms in the required texts: (A) narrador en
	Assessment (Teacher-Created):
	• Quiz on Literary Terms: (A) narrador en primera persona, ambigüedad, perspectiva, paradoja; (B) narrador omnisciente, ambigüedad, imagen, prefiguración, trama, desdoblamiento; (C) narrador omnisciente, diálogo, tono, prefiguración, ambiente, atmósfera; (D) realismo mágico, ambigüedad, desdoblamiento, flashback, personificación, atmósfera, prefiguración, símbolo, suspenso; (E) ambigüedad, desdoblamiento, flashback, ambiente, atmósfera, sinestesia, suspenso; (F) descripción,

primera persona, ambigüedad, perspectiva, paradoja; (B) narrador omnisciente, ambigüedad, imagen, prefiguración, trama, desdoblamiento; (C) narrador omnisciente, diálogo, tono, prefiguración, ambiente, atmósfera; (D) realismo mágico, ambigüedad, desdoblamiento, *flashback,* personificación, atmósfera, prefiguración, símbolo, suspenso; (E) ambigüedad, desdoblamiento, *flashback*, ambiente, atmósfera, sinestesia, suspenso; (F) descripción, ambiente, *flashback*, diálogo, narrador observador, realismo, verosimilitud; (G) descripción, ambiente, diálogo, narrador observador, hipérbole, desdoblamiento; (H) ambiente, atmósfera, diálogo, narrador omnisciente, hipérbole, crónica, gradación, trama, desenlace. ● Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) the duality of being, public image and private image, introspection, the being and literary creation, literary creation, self-conscious literature, the creative process; (B) societies in contact, nationalism and regionalism, machismo, the relationship between time and space; (C) interpersonal relationships, love and contempt, communication or lack of communication, family relationships; (D) time and space, linear time and circular time, trajectory and transformation, power relations; (E) time and space, linear time and circular time, the relationship between time and space, the construction of reality; (F) societies in contact, socioeconomic divisions, family relationships, the patriarchal system; (G) interpersonal relationships, the individual and the community, trajectory and transformation; (H) the construction of gender, sexuality, the individual in their environment, trajectory and transformation, power relations, communication or lack of communication, the creative process. ● Skimming/Scanning Exercises: Practice rapid-reading techniques by skimming a text to quickly extract key words and phrases. Students will utilize these speed-reading skills to instantly isolate the central theme, classify the literary genre, and pinpoint the historical time period to which the text belongs. ● Gradual Release Collaborative Writing: Participate in a structured, small-group essay workshop responding to a projected prompt. Students will collaborate to brainstorm arguments, establish a cohesive thesis statement, select supporting textual evidence, and design a shared outline. Each student will complete an assigned individual paragraph, which the group will then compile and synthesize into a single, comprehensive essay.	ambiente, flashback, diálogo, narrador observador, realismo, verosimilitud; (G) descripción, ambiente, diálogo, narrador observador, hipérbole, desdoblamiento; (H) ambiente, atmósfera, diálogo, narrador omnisciente, hipérbole, crónica, gradación, trama, desenlace ● Quizzes on the required works (listed under Essential Content) to assess comprehension, on an as-needed basis at teacher discretion **Assessment (on AP Classroom):** ● *Personal Progress Check MCQs for Unit 7 ● *Personal Progress Check FRQ A for Unit 7 ● *Personal Progress Check FRQ B for Unit 7 *Note: these assessments, found on AP Classroom, will

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- Literary Analysis: While studying “No oyes ladrar los perros,” make a list of the symbols and negative words that appear in the reading and discuss their importance in setting the tone and shaping the characters’ actions. Afterwards, they analyze the attitude of Ignacio’s father toward him and debate how they would have acted if they were in Ignacio’s father’s shoes, justifying their answers with specific details from the literary work
- Comparing Literary Texts: As a post-reading activity, compare and contrast the theme of human dignity in “El ahogado más hermoso del mundo” and “La siesta del martes,” citing specific examples of the attitudes and perspectives present in both literary works.
- Comparing Literary Texts: Discuss the use of preColumbian elements that appear in “Chac Mool” and “La noche boca arriba” and what they represent in both texts.

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<td>vary from year-to-year but will assess students’ ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)</td>
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Materials and Resources:

- Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.)
- AP Classroom (CollegeBoard)
- Teacher-created materials

Comparative Works:

- “Las dos Fridas,” Frida Kahlo
- “A Julia de Burgos,” Julia de Burgos
- “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
- “El sur,” Jorge Luis Borges
- “Las medias rojas,” Emilia Pardo Bazán
- “Cruzando el Río Bravo,” Luis Jiménez
- “La noche boca arriba,” Julio Cortázar
- “Continuidad de los parques,” Julio Cortázar

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Extensions:

- Read additional comparative works (listed to the left):
- Borgesian Philosophy Essay: Write an analytical essay examining how Jorge Luis Borges explores the dissolution of identity, duality of being, and metafiction in "Borges y yo" and "El Sur".
- Comparative Myth & Modernity Project: Research Aztec rituals (Guerra Florida) and Maya mythology (Chac Mool) to present on how Boom authors use

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○ *Lazarillo de Tormes*, Anónimo ○ "Las medias rojas," Emilia Pardo Bazán ○ "Como la vida misma," Rosa Montero ○ "Un señor muy viejo con unas alas enormes," Gabriel García Márquez ○ "Mi caballo mago," Sabine Ulibarrí **Instructional Methods:** ● Direct instruction of time periods and culture, literary genres, literary terms, etc. ● Partner and small group discussions, conversations, peer edits, etc. ● Whole class discussion of cultural concepts, literary analysis, etc. ● Individual practice to complete analysis questions, exam preparation questions, etc. ● Specific exam-style questions (both multiple choice and free response) to prepare for the exam	pre-Columbian motifs to challenge European-centric views of history. **Remediation:** ● Dual-Timeline Mapping: Create a side-by-side timeline map for Cortázar's "La noche boca arriba" and Fuentes's "Chac Mool" to help students track parallel realities, shifts between linear/circular time, and flashbacks. ● Magical Realism vs. Fantastic Guide: Provide a checklist defining the key differences between Magical Realism (García Márquez), the Fantastic (Cortázar), and Philosophical/Metafiction (Borges) with clear examples from the texts. ● Additional exam-prep questions ● Bilingual dictionaries

Unit 8: Contemporary Authors in Spain & the U.S.	Time: 5 blocks

Academic Standards (AP Course Skills): Analysis 1.D, 1.E, 1.G; Cultural Context and Connections 2.E, 2.F, 2.G; Comparing Literary Texts 3.C, 3.F; Comparing Texts and Art 4.A, 4.C; Argumentation 5.C, 5.D, 5.E; Language and Conventions 6.C, 6.E; Literary Discussions and Presentations 7.A, 7.B, 7.C, 7.D, 7.E, 7.F, 7.G

Essential Content/Objective: At the end of the unit, students will be able to:

- Analyze how themes of assimilation/marginalization are represented and explored in literature.
- Evaluate how the protagonist interacts with and relates to internal spaces (indoors/psychological) versus external spaces (outdoors/society).
- Compare/contrast the structural and thematic differences between a short story and a vignette.
- For each of the following required works: (1) explain the following 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.
    - (A) Prose: Sabine Ulibarrí, "Mi caballo mago"
    - (B) Prose: Tomás Rivera, . . . *y no se lo tragó la tierra* , "... y no se lo tragó la tierra"
    - (C) Prose: Tomás Rivera, . . . *y no se lo tragó la tierra* , "La noche buena"
    - (D) Prose: Rosa Montero, "Como la vida misma"

Core Student Activities: Students will complete/participate in the following:

- Take notes during a brief lecture about the time period and literary movements relevant to the unit's required works and answer a series of multiple choice questions to assess comprehension.
- Read each of the above required works and answer and discuss analysis questions for each work.
- Complete a series of AP-exam style multiple choice and free response questions for each work.
- Define and provide examples of the following literary terms in the required texts: (A) descripción, ambiente, atmósfera, hipérbole, epíteto, asíndeton, enumeración, cromatismo, metáfora, símil; (B) la tradición oral, ambiente, hipérbole, verosimilitud, regionalismo, perspectiva; (C) la tradición oral, ambiente, atmósfera, hipérbole, regionalismo, perspectiva, sátira; (D) onomatopeya,

Assessment (Teacher-Created):

- Quiz on Literary Terms: (A) descripción, ambiente, atmósfera, hipérbole, epíteto, asíndeton, enumeración, cromatismo, metáfora, símil; (B) la tradición oral, ambiente, hipérbole, verosimilitud, regionalismo, perspectiva; (C) la tradición oral, ambiente, atmósfera, hipérbole, regionalismo, perspectiva, sátira; (D) onomatopeya, exclamaciones, narrador omnisciente
- Quizzes on the required works (listed under Essential Content) to assess comprehension,

exclamaciones, narrador omnisciente.

- Write a short paragraph for each required text analyzing the importance of some/all of the following themes and organizing concepts within their respective required works: (A) interpersonal relationships, love and contempt, the construction of reality, trajectory and transformation, nature and the environment; (B) time and space, nature and the environment, family relationships, spirituality and religion, tradition and rupture; (C) societies in contact, socioeconomic divisions, assimilation and marginalization, tradition and rupture, family relationships; (D) the duality of being, the individual and the community, time and space, the individual in their environment.
- Think-Pair-Share Reflection: Engage with a pre-reading essential question to focus attention during a reading assignment, formulating a personal response while navigating the text. In class, students will participate in a paired discussion to share insights before reporting their collaborative conclusions to the whole group.
- Chalk Talk Written Discourse: Participate in a silent, collaborative literary conversation by posting an original response to an open-ended analytical question using sticky notes. Students will then review their peers' answers and complete a chain of written discussion by attaching constructive commentary to another classmate's response.
- Structural Draft Analysis (Marking the Draft): Evaluate the structural and rhetorical components of a sample essay using a color-coded highlighting system. Students will complete the task by identifying and marking the thesis statement, topic sentences, textual examples, commentary, transitions, and conclusion, followed by a comparative peer review to verify structural alignment.

on an as-needed basis at teacher discretion

Assessment (on AP Classroom):

- *Personal Progress Check MCQs for Unit 8
- *Personal Progress Check FRQ A for Unit 8
- *Personal Progress Check FRQ B for Unit 8

*Note: these assessments, found on AP Classroom, will vary from year-to-year but will assess students' ability to complete exam-style tasks that relate to the unit content, and include both types of questions: MCQs (multiple-choice questions) and FRQs (free-response questions)

Materials and Resources:

- Azulejo: Anthology & Guide to the AP Spanish Literature and Culture Course (2nd Ed.), in addition to publisher-supplied ancillary materials (including audio, artwork, practice exams, etc.)
- AP Classroom (CollegeBoard)
- Teacher-created materials

Comparative Works:

- "Dos palabras," Isabel Allende
- *Lazarillo de Tormes*, Anónimo

Extensions:

- Read additional comparative works (listed to the left)
- Chicano Literature & Sociolinguistic Study: Research the historical context of the 1960s

○ "No oyes ladrar los perros," Juan Rulfo ○ "El hijo," Horacio Quiroga ○ "Abuelitos piscando nopalitos," Carmen Lomas Garza ○ "Tamalada," Carmen Lomas Garza ○ *La casa de Bernarda Alba*, Federico García Lorca ○ "La autopista del sur,"Julio Cortázar **Instructional Methods:** ● Direct instruction of time periods and culture, literary genres, literary terms, etc. ● Partner and small group discussions, conversations, peer edits, etc. ● Whole class discussion of cultural concepts, literary analysis, etc. ● Individual practice to complete analysis questions, exam preparation questions, etc. ● Specific exam-style questions (both multiple choice and free response) to prepare for the exam	Chicano Movement and analyze how Tomás Rivera incorporates oral tradition, code-switching, and cultural resilience in "...y no se lo tragó la tierra". ● Modern Satirical Writing Task: Write a contemporary prose vignette in Spanish emulating Rosa Montero's rapid-fire syntax, onomatopoeia, and satirical tone to critique a frustration of modern digital society (e.g., social media addiction or online shopping). **Remediation:** ● Vignette vs. Short Story Comparison Graphic: Provide a structural comparison graphic organizer mapping out the brevity, focus, and lack of traditional plot structure in Tomás Rivera's vignettes versus Sabine

	Ulibarrí's traditional short story "Mi caballo mago". ● Stream of Consciousness Scaffolding: Annotate Rosa Montero's "Como la vida misma" using color-coded highlighters to separate internal thoughts (fluir de conciencia) from external dialogue and traffic noises. ● Additional exam-prep questions ● Bilingual dictionaries

AP Course Skills referenced above (source):

Skill Category 1: Analysis

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

- **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.

Skill Category 2: Cultural Context and Connections

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

- **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.

Skill Category 3: Comparing Literary Texts

Compare literary texts.

- **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.

Skill Category 4: Comparing Texts and Art

Compare a text to artistic representations.

- **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.

Skill Category 5: Argumentation

Write a literary analysis.

- **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 *(not assessed)*.
- **5.G** Use authorized reference materials in oral and written presentations *(not assessed)*.
- **5.H** Acknowledge sources and cite them appropriately *(not assessed)*.

Skill Category 6: Language and Conventions

Use accurate language and apply appropriate conventions of written language.

- **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.

Skill Category 7: Literary Discussions and Presentations

Engage in discussions about literary texts in the target language.

- **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)*.
- **7.C** Create and deliver oral presentations related to course content in a variety of formats *(not assessed)*.
- **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)*.
- **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)*.