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High School For The Performing And Visual Arts

Booker T. Washington High School for the Performing and Visual Arts English & World Languages Department

**2016-2017 School Year (August 22 – June 1)
AP Spanish V**

Instructor: Jennifer Duffy, M.A. Spanish Linguistics

Contact Information:

Classroom: 104 (Historic Building)
Phone: (972) 925- 1272
Email address: jduffy@dallasisd.org
Website: <http://profesoraduffy.weebly.com/>
Tutoring Hours: M, W, & TH 8:35 a.m. – 9:05 a.m.
(Less an event of scheduling conflict.)
M – TH 4:15 p.m. – 4:45 p.m.

Course Description:

AP Spanish Literature and Culture

Course Overview (from the College Board)

The AP Spanish Literature and Culture course is a survey course, which covers the six AP Spanish Literature themes and the entire reading list outlined within the AP Spanish Literature Curriculum Framework. The works are presented in chronological order with the aim of integrating the historical themes and literary movements of the different time periods, and highlighting the schools of literature to which each piece belongs as well as the author's style and the characteristics of each selection. The main text, *Azulejo*, provides students with the socio-cultural context necessary to fully comprehend each piece. Abridged versions of the texts are not used; the instructor provides the students with the full text in its original version. The course and its activities are intended to teach and enhance a student's ability to acquire, identify, understand, discuss, interpret and analyze the form and content of literary works of prose, poetry and drama along with the literary terms and conceptual aspects of art and history of the time. The lessons are designed to help students interpret the figures of speech, tone, genre, style, characters, themes and literary symbols in an effort to develop their analytical and interpretative skills.

Required Materials

- Colbert, Kanter, Ryan, Sugano. *Azulejo Anthology & Guide to the AP Spanish Literature and Culture Course*, 2nd Edition. Wayside Publishing, 2012.
- Course Binder/Notebook



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Course Objectives

The objectives of this course are to:

- Foster students' appreciation for the richness of the Spanish language and Hispanic literature and culture.
- Provide opportunities for students to use the three modes of communication in the process of learning how to analyze a literary text.
- Provide opportunities for student reflection on the relationship of a reading selection to its artistic, historical, social, and cultural contexts.
- As a result, the students will be prepared to take the AP Spanish Literature and Culture Exam at the end of the year.

The following procedures have been set in order to attain these objectives:

1. After establishing the essential questions and readings, the students are presented with activities, quizzes, and tests that link the literary works and the six AP themes and a variety of the sub-themes.
2. In addition to timed essays written in class, students are assigned essay prompts similar to those of the AP Spanish Literature Exam. These essays and the take-home essays consist of: Poetry Analysis, Thematic Analysis (analysis, compare and contrast) and Text Analysis (short answers to open ended questions, analysis of critical commentary). Student responses are weighted for organization, content, historical connections, analysis and language usage, following the AP scoring guidelines.
3. Students need to master not only the literary terms and rhetorical devices, but also make explicit connections between the devices and the overall themes represented. Emphasis will be placed on the integration of the author's use of devices and the overarching message he/she intends to convey through the rich vocabulary in the texts and its context.
4. Students will be presented with the six overarching themes and sub-themes presented in the AP Spanish Literature Framework and will make several levels of connections in order to develop a deeper understanding.
5. Readings will continuously be compared and contrasted by theme, historical context and artistic representations to help students develop an analytical understanding.



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Additional Considerations:

1. All assignments will include an activity before, during and after.
2. All readings will be followed with a series of questions.
3. Students will create an “Archivo de autor” after every reading.
4. All essays will be self and peer edited and will be graded using the AP Scoring Guidelines.
5. The three modes of communication will be emphasized throughout the year.
6. All spoken and written work will be presented in Spanish.

Course Themes

Las sociedades en contacto (la asimilación y la marginación; la diversidad; las divisiones socioeconómicas; el imperialismo; el nacionalismo y el regionalismo)

- ¿De qué manera las perspectivas de una cultura afectan la representación de eventos históricos?
- ¿Cómo se resisten (o se asimilan) los miembros de una minoría cultural 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.)?

La construcción del género (el machismo; las relaciones sociales; el sistema patriarcal; la sexualidad; la tradición y la ruptura)

- ¿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?

El tiempo y el espacio (*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)

- ¿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?



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Las relaciones interpersonales (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)

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

La dualidad del ser (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)

- ¿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?

La creación literaria (la intertextualidad; la literatura autoconsciente; el proceso creativo; el texto y sus contextos)

- ¿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?

Course Planner

Required Reading List (from the College Board)

Study of the AP Spanish Literature and Culture curriculum requires that only unabridged, full text, Spanish language versions of the required readings be used.

- 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"



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- 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 mexicana")
- 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*



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Teaching Strategies

Participation:

Activities may begin as teacher-led discussions but mostly end as student-led discussions. Students are given the opportunity to offer opinions and support them, ask questions, ask for clarification, and discuss the material with each other in pairs, small groups, and as an entire class.

Integrated skills:

Most class activities are integrated. Example: A lesson may begin with a reading activity in the interpretive mode, continue with discussion in the interpersonal mode, add in a listening task in the interpretive mode, and then culminate with a written presentational activity that integrates the reading, listening, and discussion materials. Other times the writing is a pre-reading activity that prepares students for the reading and discussion. A variety of strategies and integrated skills are present throughout the course.

Assessment

Pre-assessments:

August/September Preliminary Assessments

All students complete three separate preliminary assessments based on the Interpersonal, Interpretive, and Presentational modes of communication. These assessments are graded as class work and form the basis of a portfolio of student work, so that both student and teacher may monitor learning throughout the year.

Ongoing assessments:

Homework: Nightly reading. “Archivo de autor” after every reading.

Quizzes: Frequent. Topics will include literary terms, literary movements, vocabulary, and reading comprehension questions.

Oral Assessments: Literature Circles; minimally one per marking period.

Writing Portfolio: Students examine different types of texts and art, interpret them, and then use them as models with which to write their own analysis. The students maintain a portfolio of all their written work in the classroom in order to chart their progress.

Class Participation: Based on exclusive use of Spanish and ease of use. Speaking the language increases fluidity and accuracy. Risk-taking is rewarded. The goal is the communication, not the grammar. Use of English inhibits learning, weakens the process, and loses points.

Essays: Throughout the course, students write a variety of essays (i.e. synthesis, persuasive, expository) using authentic listening and reading sources, such as documentaries, news reports, interviews, and newspaper and magazine articles; the essays are scored using the AP scoring guidelines. It is imperative that students read and reflect



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on the feedback provided by the teacher, as it is there to help improve language proficiency and avoid the same errors on future assignments.

Final Exam: In AP format: examination of texts and a writing response to an article. Those taking an AP exam, without discipline referrals (including academic dishonesty), and maintaining an A (90+) average are exempt from the final exam.

Grading Scale

Most assessments will be graded based on the AP grading scale of 1-5. The student is expected to progress throughout the year and therefore there are two grading scales. Both teacher and student will have one on one time to review the student’s portfolio each six weeks and discuss their progress.

Assignment	Weight
Classwork/Homework/Participation	40%
Essays/Quizzes/Literature Circles	25%
Writing Portfolio	20%
Six-Week Unit Test	15%

Fall 2016		Spring 2017	
91-100	5	93-100	5
80-90	4	81-92	4
68-79	3	70-80	3
58-67	2	60-69	2
50-57	1	50-59	1

Course Planner

Through the study of the following AP topics, students build the necessary skills to reach the assessment objectives through the expansion of their receptive, productive, and interactive skills.

1st 6 weeks, August 22 – September 30:

Introducción al curso, La casa de los espíritus, Capítulo 1: Siglos XIV-XV (La Edad Media) y Capítulo 2: Siglos XVI-XVII (Renacimiento y Barroco) Unidades 1 y 2

2nd 6 weeks, October 3 – November 4:

Capítulo 2: Siglos XVI-XVII (Renacimiento y Barroco) Unidades 3 y 4

3rd 6 weeks, November 7 – December 22:

Capítulo 3: Siglo XVIII, Capítulo 4: Siglo XIX



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4th 6 weeks, January 10 – February 24:

Capítulo 5: Siglo XX y XXI, Unidades 1, 2 y 3

5th 6 weeks, February 27 – April 13:

Capítulo 5: Siglo XX y XXI, Unidades 4 y 5

6th 6 weeks, April 18 – June 1:

Capítulo 5: Siglo XX y XXI, Unidad 6, Práctica y preparación para el examen AP

Late and Make-up Work Policy

English and World Languages Department

- If an assignment is missing, teachers will record a missing grade in the gradebook for that assignment. The teacher will enter a grade of zero only if the student submitted the assignment and received zero points.
- In the case of missed classwork due to absence, the student is responsible for requesting, within one class period (usually two school days due to block scheduling), missed work or an alternate assignment from the teacher. The student will be allowed the same amount of time to complete the assignment as students who were present, or an amount of time appropriate to an alternate assignment.
- If the student would miss assignments due the day of a pre-planned absence, such as a performance or college visit, the assignment is due no later than 4:20 p.m. the calendar day prior to the planned absence. For anything assigned during the planned absence, the student is responsible for obtaining the assignment and its details and is subject to the missed classwork policy above.
- For late work not associated with an absence, or when the student misses a deadline for absence-related make up work, the student is given one class period (two calendar days) to complete the work, but that work will incur a 30 percent grade reduction. After that time, the assignment will remain coded as a missing grade, which will count as a zero for the purposes of grade averaging.
- In the case of missed tests or quizzes, the student must arrange for make-up with the teacher within one class day (two calendar days) of the student's return to class. Failure to do so will incur the 30 percent penalty for late work as articulated above.

Academic Honesty Statement

Scholastic dishonesty is a violation of the Code of Student Conduct. Scholastic dishonesty includes, but is not limited to, cheating on a test, plagiarism, and collusion.

As a pre-college student, you are considered a responsible adult. Your enrollment in an AP course indicates acceptance of the DISD and BTWHS Code of Student Conduct. Academic dishonesty is a serious offense and will be handled as such.



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Resources

Supplementary Materials:

1. <Amediavoz.com> (for audio poetry)
2. *Aproximaciones al estudio de la literatura hispánica*: Mc Graw-Hill, 2012 (7th Ed.) ISBN 13: 978-0-07-338537-2
3. *Momentos cumbres de las literaturas hispánicas: Introducción al análisis literario*: Pearson Education Inc., 2004 ISBN 0-13-101645-8
4. Released exams by College Board
5. *Texto y vida, Introducción a la literatura hispanoamericana*: John Wiley & Sons, Inc. 2002 Mujica, Barbara Louise, ISBN 0-470-00249-2
6. <Artehistoria.com>: en YouTube

Resources for author interviews, videos or works of art:

1. <<http://www.rtve.es/alcarta/videos/la-entrevista/entrevista-ana-maria-matute/591370/>>
2. <<http://www.rtve.es/>>
3. <<http://cervantestv.es/tag/escritores/>>
4. <<http://www.cervantesvirtual.com/>>
5. <<http://www.artehistoria.jcyl.es/>>

Technology Resources to enhance the Literature course:

1. <Animoto.com>: Student create videos for review and analysis
2. Dvolver: Digital Storyboarding
3. Extranormal: Digital Storyboarding
4. Google docs: Whole class review a. Power point presentations b. Peer editing
5. Googlevoice: For oral summaries and to record oral answer questions
6. Livebinder: Web Storage
7. <Rtv.es>: Audio information and author interview
8. Voki: Avatar storytelling
9. Wordle: or <<http://www.tagxedo.com/app.html>> Vocabulary or concept development
10. YouTube: <<http://www.artehistoria.jcyl.es/>>



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Please acknowledge that both you and your parent(s) have read this syllabus:

Student Signature: _____

Date: _____

Parent Signature: _____

Date: _____

Additional Information or Questions:

The instructor reserves the right to amend this syllabus as necessary.