



**AP Spanish Literature and Culture  
Year at a Glance (YAG)  
2023-2024**



**First Semester**

**1st Nine Weeks**

<p><b>Learning Objectives- Unit 1</b> Interpretive Communication 1.A.i, ii, iii 1.C.i, ii, iii, iv, v, vi</p> <p>Cultures, Connections, Comparisons, and Communities 2.A.i, ii, iii 2.B.i, ii, iii, iv 7.D, E</p> <p>Presentation Communication 5.A, B 6.C 7.C</p> <p>Language Usage 6.A 7.F, G</p> <p>Interpersonal Communication 7.A, B</p>	<p><b>Unit 1- Literature of the Middle Ages</b> Medieval Spanish literature reflects the reality of the period. Linguistically, medieval Spanish is very different from contemporary Spanish, so students will be assisted with the language patterns for ease of comprehension. The oral tradition flourished during this period because few could read. Students will learn that troubadours and <i>juglares</i> 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.</p> <p><b>Unit 2- Golden Age (Renaissance)</b> Literary works from the Spanish Renaissance, opening a period also known as the Golden Age. 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.</p>	<p><b>Resources</b></p> <p>Textbook: Azulejo</p> <p>Texts for Unit 1:</p> <ul style="list-style-type: none"> <li>• Conde Lucanor- “De lo que aconteció a un mozo que casó con una mujer muy brava”</li> <li>• Anónimo- “Romance de la pérdida de Alhama”</li> </ul> <p>Texts for Unit 2:</p> <ul style="list-style-type: none"> <li>• Anónimo- “Lazarillo de Tormes”</li> <li>• Miguel León Portilla- Visión de los vencidos: “Los presagios, según los informantes de Sahagún”</li> <li>• Hernán Cortés- “Segunda carta de relación”</li> <li>• Miguel León Portilla- Visión de los vencidos: “Se ha perdido el pueblo mexicana”</li> <li>• Garcilaso de la Vega- Soneto XXIII: “En tanto que de rosa y azucena”</li> </ul>
<p><b>Learning Objectives- Unit 2</b> Interpretive Communication 1.A.i, ii, iii 1.C.i, ii, iii, iv, v, vi 2.C.i, ii, iii, iv, v, vi, vii 2.D.i,ii,iii,iv,v 2.G.i,ii,iii,iv</p> <p>Cultures, Connections, Comparisons, and Communities 2.E.i, ii, iii,iv</p> <p>Presentation Communication 5.A, B</p> <p>Language Usage 6.A,B</p>	<p><b>Communication Can Do Statement</b></p> <ul style="list-style-type: none"> <li>• Students will identify themes in the texts and explain how each theme is developed using examples from the text.</li> <li>• Students should also identify the structural, stylistic, and rhetorical devices being employed.</li> <li>• Students will identify the characteristics of the texts that define each genre along with the aspects of the texts that represent that period.</li> </ul> <p><b>Culture Can Do Statement</b></p> <ul style="list-style-type: none"> <li>• Identify cultural products, practices, or perspectives.</li> <li>• Explain the relationship between cultural products, practices, and perspectives of target culture.</li> <li>• Share knowledge of literature and culture with communities beyond the classroom setting.</li> </ul>	



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**First Semester**

**2<sup>nd</sup> Nine Weeks**

<p><b>Learning Objectives- Unit 3</b></p> <p>Interpretive Communication 1.A.i, ii, iii 1.C.i, ii, iii, iv, v, vi 1.E. i,ii 1.F 2.Ci, ii, iii,niv,nv, vi, vii 2.D.i, ii, iii, iv, v</p> <p>Cultures, Connections, Comparisons, and Communities 2.B.i, ii, iii, iv 2.E.i, ii, iii, iv 7.D, E</p> <p>Presentation Communication 5.A, B, C 6.C 7.C</p> <p>Language Usage 6.A, B 7.F, G</p> <p>Interpersonal Communication 7.A, B</p>	<p><b>Unit 3- Golden Age (Baroque)</b></p> <p>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 <i>sesengañó</i>, or disillusionment. This provided the opportunity to question commonly held traditions and perspectives.</p> <p><b>Communication Can Do Statement</b></p> <ul style="list-style-type: none"> <li>• Students should be able to explain what and how the texts communicate to the reader.</li> <li>• Students should practice comparing themes from these works to those in nonrequired texts, texts from previous units, and artwork from the same time period.</li> <li>• Should be able to identify intermediate-level literary terms and explain how and/or why they are being used in the texts.</li> </ul> <p><b>Culture Can Do Statement</b></p> <ul style="list-style-type: none"> <li>• Students should be able to compare how genres have evolved from Unit 1 to Unit 3.</li> <li>• Students should begin to comprehend both how the period is represented in the texts and how the period influenced the creation of the texts.</li> <li>• Students should identify cultural perspectives, practices, and products in the texts and make comparisons to those studied in previous units.</li> </ul>	<p><b>Resources</b></p> <p>Textbook: Azulejo</p> <p>Texts for Unit 3:</p> <ul style="list-style-type: none"> <li>• Luis de Góngora- Soneto CLXVI (“Mientras por competir por tu cabello”)</li> <li>• Francisco de Quevedo- Salmo XVII (“Miré los muros de la patria mía”)</li> <li>• Sor Juana Inés de la Cruz- “Hombres necios que acusáis”</li> <li>• Miguel de Cervantes- <i>Don Quijote</i></li> <li>• Tirso de Molina- <i>El burlador de Sevilla y convidado de piedra</i></li> </ul>
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**Second Semester**

**3<sup>rd</sup> Nine Weeks**

<p><b>Learning Objectives- Unit 1</b></p> <p>Interpretive Communication 1.A.i, ii, iii 1.B 1.C.i, ii, iii, iv, v, vi</p> <p>Cultures, Connections, Comparisons, and Communities</p>	<p><b>Unit 4- Romanticism, Neoclassicism, Realism, and Naturalism</b></p> <p>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</p>	<p><b>Resources</b></p> <p>Textbook: Azulejo</p> <p>Texts for Unit 4:</p> <ul style="list-style-type: none"> <li>• José María Heredia- “En una tempestad”</li> <li>• Gustavo Adolfo Bécquer- Rima LIII (“Volverán las oscuras golondrinas”)</li> </ul>
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<p>2.A.i, ii, iii 2.B.i, ii, iii, iv 2.C.i, ii, iii, iv, v, vi, vii 2.D.i, ii, iii, iv, v 2.E.i, ii, iii, iv, 3.A.i, ii, iii, iv, v 7.D, E</p> <p>Presentational Communication 5.A, B, C 7.C</p> <p>Language Usage 6.A, D 7.F, G</p> <p>Interpersonal Communication 7.A, B</p>	<p>movements that were reactions to romanticism during the later part of the 19th century; realism and naturalism.</p> <p><b>Unit 5- Generation of 98 and Modernism</b> This unit covers the Spanish-American War of 1898 which 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 that time.</p> <p><b>Unit 6- Generation of 98 and Modernism</b> The first third of the 20th century was marked by World War I and the Spanish Civil War, forcing an artistic departure from <i>el Modernismo</i>. 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 a 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.</p> <p><b>Communication Can Do Statement</b></p> <ul style="list-style-type: none"> <li>• Students should initially approach the texts for comprehension.</li> <li>• Students should be able to interpret the author's implied message, also taking into account the text's cultural perspectives, products, and practices.</li> <li>• Students should be able to accurately employ a variety of basic and intermediate literary terms while providing textual examples in support of their arguments.</li> <li>• Students can discuss how or why a text presents a key literary aspect (theme, literary term, genre, period/movement or context).</li> <li>• Students will review and reuse previously studied works by comparing their key characteristics with the new works from this unit.</li> </ul>	<ul style="list-style-type: none"> <li>• Emilia Pardo Bazán- "Las medias rojas"</li> </ul> <p>Texts for Unit 5:</p> <ul style="list-style-type: none"> <li>• Miguel de Unamuno- <i>San Manuel Bueno, mártir</i></li> <li>• Antonio Machado- "He andado muchos caminos"</li> <li>• José Martí- "Nuestra América"</li> <li>• Rubén Darío- "A Roosevelt"</li> <li>• Horacio Quiroga- "El hijo"</li> </ul> <p>Texts for Unit 6:</p> <ul style="list-style-type: none"> <li>• Federico García Lorca- <i>La casa de Bernarda Alba</i></li> <li>• Osvaldo Dragún- <i>El hombre que se convirtió en perro</i></li> <li>• Federico García Lorca- "Prendimiento de Antoñito el Camborio en el camino a Sevilla"</li> <li>• Pablo Neruda- "Walking Around"</li> <li>• Nicolás Guillén- "Balada de los abuelos"</li> <li>• Nancy Morejón- "Mujer Negra"</li> <li>• Julia de Burgos- "A Julia de Burgos"</li> <li>• Alfonsina Storni- "Peso ancestral"</li> </ul>
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***Culture Can Do Statement***

- 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.
- Students should compare common themes shared between studied texts and artwork in relation to period, movement, genre, and /or technique.
- Students should identify cultural perspectives, practices, and products in the texts and make comparisons to those studied in previous units.

**Second Semester**

**Learning Objectives- Unit 1**

Interpretive Communication  
1.A.i, ii, iii,  
1.C.i, ii, iii, iv, v, vi  
1. D, F, G  
4.A, C

Cultures, Connections, Comparisons, and Communities  
2.A.i, ii, iii  
2.B.i, ii, iii, iv  
2.E. i, ii, iii, iv  
2.F. i, ii  
3.C, F  
5.D, E  
7.D, E

Presentational Communication  
5.B, C  
6.C  
7.C

Language Usage  
6.A  
7.F, G

Interpersonal Communication  
6.C, E  
7.A, B

**Unit 7- Magical Realism and *El Boom***

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.

**Unit 8- Contemporary works of Spain and USA**

This unit 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.

***Communication Can Do Statement***

- Students will review and reuse previously studied works by comparing their key characteristics with the new works from this unit.
- Students will be able to explain and compare themes in the texts to other texts and artwork.

**Resources**

Texts for Unit 7:

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

Texts for Unit 8:

- Sabine Ulibarri- “Mi caballo mago”
- Tomás Rivera- *...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”*
- Rosa Montero- “Como la vida misma”



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- Students should be able to use a variety of vocabulary to discuss and analyze stylistic, structural, rhetorical and literary features of texts.
- Students should be able to analyze, define, and compare aspects of literary genres, movements, and periods.

***Culture Can Do Statement***

- Explain the relationship between a literary text and its sociocultural, geopolitical, and historical contexts.
- Explain how behaviors and attitudes present in texts reflect sociocultural, geopolitical, and historical contexts.
- Identify thematic connections between texts.
- Use sources available in the target language to support the interpretation of texts and compare distinct viewpoints.