

AP[®] Spanish Literature and Culture

COURSE AND EXAM DESCRIPTION

Effective
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Introduction

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

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

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

they read, but also to relate that content to literary, historical, sociocultural, and geopolitical contexts in Spanish.

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

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

Course Framework Components

Overview

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

The course framework includes two essential components:

1 COURSE SKILLS

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

2 COURSE CONTENT

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



AP SPANISH LITERATURE AND CULTURE

Course Skills

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

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

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



AP Spanish Literature and Culture Skills

Skill Category 1

Cultural Context and Connections 2

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 2

Comparing Literary Texts 3

Compare literary texts.
3.A Describe structural and 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 3

Comparing Texts and Art 4

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 4

Argumentation 5

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 5

Language and Conventions 6

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 6

Literary Discussions and Presentations 7

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).

Skill Category 7

SKILLS

- 1.A** Read/listen to and comprehend literary texts.
- 1.B** Identify the theme in a text.
- 1.C** Identify or describe literary elements, voices, and stylistic features.
- 1.D** Identify perspective, attitude, or tone.
- 1.E** Explain the function and/or the significance of rhetorical, structural, and stylistic features.
- 1.F** Explain implied meanings or inferences.
- 1.G** Explain perspective, attitude, or tone.
- 1.H** Explain the development of a theme in a text.
- 1.I** Connect themes or ideas to characters.
- 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.
- 3.A** Describe structural and 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.
- 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.
- 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).
- 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.
- 6.F** Use pronunciation that is comprehensible to the audience in oral communication (not assessed).
- 6.G** Self-monitor and adjust language production in oral and written communication (not assessed).
- 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).

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AP SPANISH LITERATURE AND CULTURE

Course Content

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

Required texts

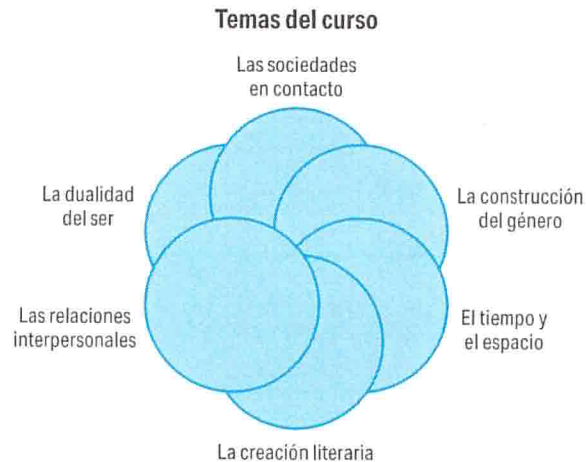
The content is grounded in the following 38 required texts. The required readings for this course and its exam sometimes present difficult human issues and situations that may be challenging for some students. Teachers should prepare, guide, and support their students as they engage with these texts.

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

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

Themes

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



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

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

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

THEME 1: LAS SOCIEDADES EN CONTACTO

Organizing Concepts:

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

Essential Questions:

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

Sample Groupings of Required Readings:

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

THEME 2: LA CONSTRUCCIÓN DEL GÉNERO

Organizing Concepts:

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

Essential Questions:

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

Sample Groupings of Required Readings:

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

THEME 3: EL TIEMPO Y EL ESPACIO

Organizing Concepts:

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

Essential Questions:

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

Sample Groupings of Required Readings:

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

THEME 4: LAS RELACIONES INTERPERSONALES

Organizing Concepts:

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

Essential Questions:

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

Sample Groupings of Required Readings:

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

THEME 5: LA DUALIDAD DEL SER

Organizing Concepts:

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

Essential Questions:

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

Sample Groupings of Required Readings:

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

THEME 6: LA CREACIÓN LITERARIA

Organizing Concepts:

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

Essential Questions:

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

Sample Groupings of Required Readings:

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

LITERARY TERMS

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

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

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

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

The [Glossary of Literary Terms for the AP Spanish Literature and Culture Course](#) provides additional details, definitions, and examples.