

BLOOMFIELD BOARD OF EDUCATION

Administration Offices

155 Broad Street

Bloomfield, NJ 07003

AP Spanish Literature and Culture

Curriculum Guide

Grade 12

2017

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Conforms to the New Jersey Core Curriculum Content Standards

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Content Area Standards

- [NJ ELA Standards](#)
- [NJ Math Standards](#)
- [NGSS](#)
- [NJ Social Studies](#)
- [NJ World Languages](#)
- [NJ Comprehensive Health and P](#)

Technological Literacy

8.1 Educational Technology

All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

A. Technology Operations and Concepts: Students demonstrate a sound understanding of technology concepts, systems and operations.		
<ul style="list-style-type: none">• Understand and use technology systems.• Select and use applications effectively and productively.		
		<p>HS 8.1.12.A.1 Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.</p> <p>8.1.12.A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.</p> <p>8.1.12.A.3 Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a</p>

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		<p>problem or issue.</p> <p>8.1.12.A.4 Construct a spreadsheet workbook with multiple worksheets, rename tabs to reflect the data on the worksheet, and use mathematical or logical functions, charts and data from all worksheets to convey the results.</p> <p>8.1.12.A.5 Create a report from a relational database consisting of at least two tables and describe the process, and explain the report results.</p>
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B. Creativity and Innovation: Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.		
<ul style="list-style-type: none"> • Apply existing knowledge to generate new ideas, products, or processes. • Create original works as a means of personal or group expression. 		
		<p>HS 8.1.12.B.2 Apply previous content knowledge by creating and piloting a digital learning game or tutorial.</p>

C. Communication and Collaboration: Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.		
<ul style="list-style-type: none"> • Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media. • Communicate information and ideas to multiple audiences using a variety of media and formats. • Develop cultural understanding and global awareness by engaging with learners of other cultures. • Contribute to project teams to produce original works or solve problems. 		
		<p>HS 8.1.12.C.1 Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.</p>

D. Digital Citizenship: Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.		
<ul style="list-style-type: none"> • Advocate and practice safe, legal, and responsible use of information and technology. • Demonstrate personal responsibility for lifelong learning. • Exhibit leadership for digital citizenship. 		
		<p>HS 8.1.12.D.1 Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.</p> <p>8.1.12.D.2 Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information.</p> <p>8.1.12.D.3 Compare and contrast policies on filtering and censorship both locally and globally.</p> <p>8.1.12.D.4 Research and understand the positive and negative impact of one's digital footprint.</p> <p>8.1.12.D.5 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address personal, social, lifelong learning, and career needs.</p>
E: Research and Information Fluency: Students apply digital tools to gather, evaluate, and use information.		
<ul style="list-style-type: none"> • Plan strategies to guide inquiry • Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media. • Evaluate and select information sources and digital tools based on the appropriateness for specific tasks. 		
		<p>HS 8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p> <p>8.1.12.E.2</p>

		Research and evaluate the impact on society of the unethical use of digital tools and present your research to peers.
<p>F: Critical thinking, problem solving, and decision making: Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.</p> <ul style="list-style-type: none"> Identify and define authentic problems and significant questions for investigation. Plan and manage activities to develop a solution or complete a project. Collect and analyze data to identify solutions and/or make informed decisions. Use multiple processes and diverse perspectives to explore alternative solutions 		
		<p>HS 8.1.12.F.1 Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.</p>

8.2 Technology Education, Engineering, Design, and Computational Thinking-Programming

All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.

<p>A. The Nature of Technology: Creativity and Innovation Technology systems impact every aspect of the world in which we live.</p>		
<ul style="list-style-type: none"> The characteristics and scope of technology. The core concepts of technology. The relationships among technologies and the connections between technology and other fields of study. 		
		<p>HS 8.2.12.A.1 Propose an innovation to meet future demands supported by an analysis of the potential full costs, benefits, trade-offs and risks, related to the use of the innovation.</p>

		<p>8.2.12.A.2 Analyze a current technology and the resources used, to identify the trade-offs in terms of availability, cost, desirability and waste.</p> <p>8.2.12.A.3 Research and present information on an existing technological product that has been repurposed for a different function.</p>
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B. Technology and Society: Knowledge and understanding of human, cultural and societal values are fundamental when designing technological systems and products in the global society.		
<ul style="list-style-type: none"> • The cultural, social, economic and political effects of technology. • The effects of technology on the environment. • The role of society in the development and use of technology. • The influence of technology on history. 		
		<p>HS</p> <p>8.2.12.B.1 Research and analyze the impact of the design constraints (specifications and limits) for a product or technology driven by a cultural, social, economic or political need and publish for review.</p> <p>8.2.12.B.2 Evaluate ethical considerations regarding the sustainability of environmental resources that are used for the design, creation and maintenance of a chosen product.</p> <p>8.2.12.B.3 Analyze ethical and unethical practices around intellectual property rights as influenced by human wants and/or needs.</p> <p>8.2.12.B.4 Investigate a technology used in a given period of history, e.g., stone age, industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants.</p> <p>8.2.12.B.5 Research the historical tensions between environmental and economic considerations as driven by human needs and wants in the development of a technological product, and present the competing viewpoints to peers for review.</p>

C. Design: The design process is a systematic approach to solving problems.		
<ul style="list-style-type: none"> • The attributes of design. • The application of engineering design. • The role of troubleshooting, research and development, invention and innovation and experimentation in problem solving. 		
		<p>HS</p> <p>8.2.12.C.1 Explain how open source technologies follow the design process.</p> <p>8.2.12.C.2 Analyze a product and how it has changed or might change over time to meet human needs and wants.</p> <p>8.2.12.C.3 Analyze a product or system for factors such as safety, reliability, economic considerations, quality control, environmental concerns, manufacturability, maintenance and repair, and human factors engineering (ergonomics).</p> <p>8.2.12.C.4 Explain and identify interdependent systems and their functions.</p> <p>8.2.12.C.5 Create scaled engineering drawings of products both manually and digitally with materials and measurements labeled.</p> <p>8.2.12.C.6 Research an existing product, reverse engineer and redesign it to improve form and function.</p> <p>8.2.12.C.7 Use a design process to devise a technological product or system that addresses a global problem, provide research, identify trade-offs and constraints, and document the process through drawings that include data and materials.</p>
D. Abilities for a Technological World: The designed world is the product of a design process that provides the means to convert resources into products and systems.		
<ul style="list-style-type: none"> • Apply the design process. • Use and maintain technological products and systems. • Assess the impact of products and systems. 		
		HS

		<p>8.2.12.D.1 Design and create a prototype to solve a real world problem using a design process, identify constraints addressed during the creation of the prototype, identify trade-offs made, and present the solution for peer review.</p> <p>8.2.12.D.2 Write a feasibility study of a product to include: economic, market, technical, financial, and management factors, and provide recommendations for implementation.</p> <p>8.2.12.D.3 Determine and use the appropriate resources (e.g., CNC (Computer Numerical Control) equipment, 3D printers, CAD software) in the design, development and creation of a technological product or system.</p> <p>8.2.12.D.4 Assess the impacts of emerging technologies on developing countries.</p> <p>8.2.12.D.5 Explain how material processing impacts the quality of engineered and fabricated products.</p> <p>8.2.12.D.6 Synthesize data, analyze trends and draw conclusions regarding the effect of a technology on the individual, society, or the environment and publish conclusions.</p>
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E. Computational Thinking: Programming: Computational thinking builds and enhances problem solving, allowing students to move beyond using knowledge to creating knowledge.

- Computational thinking and computer programming as tools used in design and engineering.

	<p>HS</p> <p>8.2.12.E.1 Demonstrate an understanding of the problem-solving capacity of computers in our world.</p> <p>8.2.12.E.2 Analyze the relationships between internal and external computer components.</p> <p>8.2.12.E.3 Use a programming language to solve problems or accomplish a task (e.g., robotic functions, website designs, applications, and games).</p> <p>8.2.12.E.4 Use appropriate terms in conversation (e.g., troubleshooting, peripherals, diagnostic software, GUI, abstraction, variables, data types and conditional statements).</p>
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21st Century Life and Careers

Career Ready Practices

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP2. Apply appropriate academic and technical skills.
- CRP3. Attend to personal health and financial well-being.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence.

Course Description

The AP Spanish Literature and Culture course uses a thematic approach to introduce students to representative texts: short stories, novels, poetry, and essays from Peninsular Spanish, Latin American, and United States Hispanic literature. Students develop proficiencies across the full range of the 3 modes of communication (interpersonal, presentational, and interpretive) and the five goal areas (communication, cultures, connections, comparisons, and communities) outlined in the *Standards for Foreign Language Learning in the 21st Century*. These modes and goal areas develop as students participate in critical reading and analytical writing. To further align the goals of our curriculum with the benchmarks set by AP and state/national standards, a key objective of the course is to encourage students to not only understand and retell the content that they read, but to also relate the content to literary, historical, sociocultural, and geopolitical contexts in Spanish.

To accomplish this in a highly effective manner, the teacher and students examine literature within the context of its time and place, including the period, genre, and literary movement. Working through the required reading list, students reflect on the many voices present, including

the cultural connections and comparisons that can be made as they explore the works through various media (e.g., art, film, articles, and literary criticism). The aim targets students to move beyond reading comprehension so that they read with literary, critical, and historical sensitivity. The skills and knowledge that students acquire from this course will magnify the transfer of learning to other areas of the curriculum, empowering them to make meaning from an array of complex, new situations in their lives.

The AP Spanish Literature and Culture course outline is as follows: the **readings** that compose the required list for student study; the **terminology** that students learn in their reading and apply in their writing; the **themes** that students connect and compare between different works, genres, and periods; and the **essential questions** that drive student learning through classroom investigations, performance tasks, and assessments.

In addition to content-based knowledge and skills, this curriculum integrates the skills, knowledge, and expertise of Technology Literacy standards. Students will explore the relationships of the past to the present; solve challenging, authentic problems; accept the responsibility of supporting a group by improving their own skill sets; identify cross-content connections; and, utilize technology to solve problems.

Adopted Text(s)

Bowen, Wayne, and Bonnie Tucker Bowen. *Abriendo puertas: Antología de literatura en español, Tomo I and Tomo II*. Geneva, IL: McDougall Littell, 2003.

Colbert, Anna, Maria Colbert, Aby Kanter, Marisol Maura, and Marian Sugano. *Azulejo, Anthology & Guide to the AP Spanish Literature and Culture Course*. Yarmouth, ME: Wayside Publishing, 2012.

Adopted Resources

Unit 1 Resources “Christians, Jews, and Moslems in Medieval Spain.” Europe in the Middle Ages, Vol. 5. New York: Films Media Group, 1979. DVD. “Ensayo de orientación: Juan Goytisolo, El legado andalusi.”
http://wps.prenhall.com/ml_rodriguez_momentos_1/11/2852/730117.cw/index.html. Rodriguez, Rodney. Momentos Cumbres de las literaturas hispánicas: Introducción al análisis literario. Upper Saddle River, NJ: Prentice Hall, 2004. Compact Disc. “El Romancero Español.”
http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/31677.html.

The Buried Mirror. Directed by Peter Newington. 1994. Pacific Palisades, CA: Microangelo Educational Media LLC, 2010. DVD. (Available for purchase online: <http://hispanidades.info/dvd-series-study-guide/the-buried-mirror/>.) Visión de los Vencidos. Selection of YouTube videos. http://www.youtube.com/results?search_query=Visi%C3%B3n+de+los+Vencidos+&aq=f. Wikipedia. "Miguel León-Portilla." http://en.wikipedia.org/wiki/Miguel_Le%C3%B3n-Portilla. Supplementary Resources Gonyea, Don. "Detroit Industry: The Murals of Diego Rivera." Washington, DC: National Public Radio, 2009. Website. <http://www.npr.org/templates/story/story.php?storyId=103337403>. Sullivan, Mary Ann. "Murals by Diego Rivera in the Palacio Nacional de Mexico — Index and Introduction." Bluffton, OH: Bluffton University, 2010. <http://bluffton.edu/~SULLIVANM/mexico/mexicocity/rivera/muralsintro.html>.

Unit 2 Resources "Garcilaso soneto XXIII." YouTube video. <http://www.youtube.com/watch?v=0QYyRIQxNS8>. "Góngora soneto CLXVI." YouTube video. <http://www.youtube.com/watch?v=a2DQoOli7Xc>. Yo, la peor de todas. Directed by Maria Luisa Bemberg. Argentina: Gea Cinematografica, 1990. DVD. Supplementary Resources "Early Renaissance Art in Europe" and "Renaissance Art in Sixteenth Century Europe." The Art History Imagebase: AH111. Website. <http://www.uic.edu/depts/ahaa/classes/ah111/imagebank.html>. Google. "Art Project." Website. <http://www.googleartproject.com/> This museum boasts one of the largest collections of Renaissance art in the world. View works firsthand by navigating to the site, and then scrolling down to select "Uffizi Gallery, Florence" in the museum menu.

Unit 3 Resources El Burlador de Sevilla. A Radio Televisión Española (RTVE) production. New York: Films Media Group, 1987. DVD.

Unit 4 Resources Don Quixote: Legacy of a Classic. (Original BBC broadcast title: The Further Adventures of Don Quixote.) New York: Films Media Group, 1995. DVD.

Unit 5 Resources "A Roosevelt – Recitado por Jorge Cafrune." YouTube video. <http://www.youtube.com/watch?v=ATP7JHqz5Gc>. Echevarría, Roberto González. "The Master of Modernismo." The Nation, Feb. 12, 2006. <http://www.thenation.com/article/master-modernismo>. La guerra de Cuba. Video. Arte Historia. <http://www.artehistoria.jcyl.es/histesp/videos/147.htm>. José Martí and Cuba Libre. New York: Films Media Group, 1998. DVD. 35 AP Spanish Literature and Culture ■ Course Planning and Pacing Guide 1 © 2012 The College Board. Martí, José. "Nuestra América." In Voces de Hispanoamérica: Antología literaria, edited by Raquel Chang-Rodríguez and Malva E. Filer, 227–229. Boston: Heinle and Heinle Publishers, 1996. The Opper Project: Using Editorial Cartoons to Teach History. "American Imperialism." Columbus, OH: The Ohio State University History Teaching Institute. <http://hti.osu.edu/opper/lesson-plans/american-imperialism>. "Ruben Dario to Roosevelt." Video. World News, Inc. http://wn.com/Ruben_Dario_To_Roosevelt#.

Unit 6 Resources "Balada de los dos abuelos — Nicolas Guillen." YouTube video. <http://www.youtube.com/watch?v=ZdDD7sal2FY>. "Enrique Morente balada de los dos abuelos." YouTube video. <http://www.youtube.com/watch?v=KBz14Jwzjbk&feature=related>. Jorge Luis Borges:

The Mirror Man. Video. <http://www.ubu.com/film/borges.html>. "Nicolás Guillén: Canto Negro, Mulata y Sensemayá." YouTube video. <http://www.youtube.com/watch?v=-1d-n1VyGSQ&feature=related>.

Unit 7 Resources And the Earth Did Not Swallow Him. Directed by Severo Pérez. New York: Kino International, 1995. DVD. La Casa de Bernarda Alba. Directed by Mario Camus. 1987. Cinemateca Literaria, 2005. DVD. Gabriel García Márquez: A Witch Writing. New York: Films Media Group, 1998. DVD. Maná. "Justicia, tierra y libertad." From Revolución de amor. Nueva Anzures, México: Warner Music, Mexico, 2002. Compact Disc. The Spirit of Lorca. New York: Films Media Group, 1986. DVD. "Tomás Rivera." Wikipedia. http://en.wikipedia.org/wiki/Tom%C3%A1s_Rivera. Supplementary Resources "Federico García Lorca — A Great Poet's Artwork." YouTube video. <http://www.youtube.com/watch?v=c5BWR5fFZn0>. Lorca, Federico García. "Vuelta de paseo." A Media Voz. <http://amediavoz.com/garcialorcaORO.htm#VUELTA%20DE%20PASEO>. "Lorca's Drawings." Barbarous Nights (blog). Oct. 3, 2010. <http://barbarousnights.blogspot.com/2010/10/lorcas-drawings.html>.

Unit 8 Resources Carlos Fuentes Interview. Washington, DC: Academy of Achievement. <http://www.achievement.org/autodoc/page/fue0int-1>. Rogers, Bruce Holland. "What Is Magical Realism, Really?" Writing-World.com, 2002. <http://www.writing-world.com/sf/realism.shtml>. "Alfonsina y el Mar (response) — scene from Alfonsina (1957)." YouTube video. <http://www.youtube.com/watch?v=SShgUALDSLs>. Critical essays on Alfonsina Storni. <http://www.enotes.com/search?q=alfonsina+storni>. "Isabel Allende Tells Tales of Passion." Video. TED: Ideas Worth Sharing. http://www.ted.com/talks/isabel_allende_tells_tales_of_passion.html. Morejón, Nancy. "Persona." In Mirar adentro: poemas escogidos, 1954–2000. Detroit, MI: Wayne State University Press, 2003. "Nancy Morejón: First International Festival of Poetry of Resistance." YouTube video. <http://www.youtube.com/watch?v=XPMdP-XRuDU>. Rosa Montero, Página oficial. Website. <http://www.clubcultura.com/clubliteratura/clubescritores/montero/home.htm>. Sosa, Mercedes. "Alfonsina y el mar." YouTube video. <http://www.youtube.com/watch?v=eIFfCLa6wNM>.

Unit 1

Unit #1:	La Edad Media: Encuentro de dos culturas
Timeframe:	3 weeks
Subject/Topics:	<ul style="list-style-type: none"> • Las sociedades en contacto • La construcción del género
DESIRED RESULTS	
Established Goals:	<ul style="list-style-type: none"> • 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. • 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. • 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. • 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics. • 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. • 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. • 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. • 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. • 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations. • 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports. • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts about familiar and some unfamiliar situations. • 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and

	<p>assess their potential to address educational, career, personal, and social needs.</p> <ul style="list-style-type: none"> • 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context • CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> • There are three dominant cultures in medieval Spain that influenced the development of Spanish literature. • Spanish literature and culture is built partly on the oral tradition of the romances and a theocentric society where the church and state played a dominant role in people's lives. • The Spanish conquest of the Americas and the expansion of the Spanish Empire had a profound impact on the lives and cultures of peoples that lived on both sides of the Atlantic.
Essential Questions:	<ul style="list-style-type: none"> • How does medieval literature reveal the cultural practices and perspectives of the people who inhabited the Iberian Peninsula hundreds of years ago? • In what ways does religion play such a significant role in the Medieval culture of Spain, and how did this impact the development of Spanish literature? • How were the historical events of the Spanish conquest viewed by the indigenous peoples and by their conquerors?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> • understand the structure of the typical romance, as well as the connection between the historical context and the themes in these particular romances. • compare cultural perspectives from the Middle Ages and today. • reflect on the relationship between Cortés's reactions and his own cultural experience. • understand the importance of the indigenous records of the Spanish conquest of Mesoamerica.
EVIDENCE OF STUDENT LEARNING	
Formative Performance Task:	<ul style="list-style-type: none"> • Students read the poem together in class and identify the key elements of the romance, using the questions in <i>Abriendo puertas</i> as a guide. Students listen to an audio presentation of the poem and then read and listen to another romance, <i>Abenámar</i>. Students compare the two poems and the treatment of the Moorish and Christian viewpoints in both. (Students will learn why these are designated <i>romances fronterizos</i>.) The teacher asks students to consider why these perspectives may be different → students

	<p>write their analysis in a paragraph → students pair-share their writing → select students share with class.</p> <ul style="list-style-type: none"> Students read Ejemplo XXXV at home. In class, students respond to the teacher’s questions about the story, read the Azulejo background on the author, and discuss the cultural perspectives that are presented. They then compare those ideas to their own views on male–female relationships and society’s expectations of men and women. The teacher explains the structure of the ejemplos and ask students to consider why the author had to “enseñar” as well as “deleitar.” Students discuss this in small groups, and each group shares ideas with class for feedback and commentary. Students read the text by Cortés and make lists of his observations, citing whether they are positive or negative. Students speculate about what aspects of his experience and expectations might have caused Cortés’s reactions. Students then debate the positives and negatives, discovering where they agree and why they disagree before coming to a final conclusion. In small groups, students write short, original summaries of the ideas expressed in the texts; they also contrast the indigenous view of events with the perspective of Cortés in his Carta de relación. Students consider how two different groups might report on the same modern-day event.
Summative Performance Task:	<ul style="list-style-type: none"> Students write a short essay analyzing the cultural perspectives of medieval Spain that are revealed in the texts studied. Students view two works of art that depict the Spanish conquest of the Aztecs from two different perspectives: that of the Spanish and that of the indigenous peoples. They then respond to an essay prompt by analyzing differences in the artwork and the perspectives.
Formal Evidence of Learning & Progress:	<p>Written Responses Essays Quizzes Tests Research Projects</p>
Informal Evidence of Learning & Progress:	<p>Rubrics Presentations Reading Assessments (Oral, etc.) Portfolios</p>

	Informal Observations/Dialogues
<h2>LEARNING PLAN</h2>	
<p>Required Activities:</p>	<ul style="list-style-type: none"> • We begin this unit by having students read an AP Central® article on the “Romancero” at home and answer questions. I then verify the correct responses in class. Students will be introduced to the basic characteristics of romances and learn something about their place in the development of Spanish literature. • Students read an introduction to the Middle Ages in Spain and romances from the textbook <i>Azulejo</i>; they then respond to my questions about the ideas presented. I highlight key points, and students begin creating a list of poetic terms (such as versos pares, estribillo, anáfora, rima asonante, etc.) that they will maintain and add to throughout the year. • Students listen to a teacher-prepared lecture that features the key points of the Juan Goytisolo essay <i>El legado andalusí</i> (from the Momentos Cumbres website, Ensayos de orientación). They take notes and then work in small groups to prepare five questions and answers based on the ideas in the lecture. • Students read about the historical and literary context of the <i>Siglo de Oro</i> and the birth of the Spanish Empire in <i>Azulejo</i> and answer my questions about the main ideas. I give further information in a brief lecture about the role of the <i>crónicas</i> and <i>cartas de relación</i>, followed by questions to confirm comprehension. • Students read an article on León-Portilla and his work with Nahuatl thought and literature from Wikipedia and discuss the main ideas before reading the two excerpts from <i>Visión de los vencidos</i>. I give more information about the rest of the work to help students understand its scope. I also provide examples of the original artwork that accompanied the text.
<p>Suggested Activities:</p>	<ul style="list-style-type: none"> • Students view the film “Christians, Jews, and Moslems in Medieval Spain” and discuss together the main ideas presented, focusing on the strengths of each culture and the problems of coexistence. • Students view dramatic interpretations of the Spanish conquest of the Americas via the film series <i>The Buried Mirror</i> and discuss the impact of these images. I also give a presentation containing biographical information about Cortés. • On YouTube, students view selected interpretations of <i>Visión de los vencidos</i> created in response to León-Portilla’s work and discuss the emotional impact of the images chosen to interpret the work. Students view the murals of Diego Rivera and analyze his interpretation of the Spanish invasion of Mexico. Students discuss how the visual arts communicate a powerful emotional message.

Strategies for Differentiation:	<ul style="list-style-type: none">• Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points• Interest: choices of books, homework options, explorations by interest and modes of expression (artistic, technological, written, oral, community service)• Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences options
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Unit 2

Unit #2:	Temas poéticas del Renacimiento y del Barroco
Timeframe:	4 weeks
Subject/Topics:	<ul style="list-style-type: none"> • Las sociedades en contacto • La construcción del género • Las relaciones interpersonales • El tiempo y el espacio • La dualidad del ser
DESIRED RESULTS	
Established Goals:	<ul style="list-style-type: none"> • 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. • 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. • 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. • 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics. • 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. • 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. • 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. • 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. • 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations. • 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports.

	<ul style="list-style-type: none"> • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts about familiar and some unfamiliar situations. • 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal, and social needs. • 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context • CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> • The Renaissance attitude toward art and man • The Baroque attitude toward art and man • The role of women in Siglo de Oro Spain and the colonies
Essential Questions:	<ul style="list-style-type: none"> • How does literature from distinct time periods represent the development of human consciousness and the relationships between sociocultural groups (e.g., religious groups, ethnic groups)? • How has the representation of gender changed throughout medieval and golden age Spanish literature? • What views about male and female roles in society are conveyed in Renaissance and Baroque poetry?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> • contrast the treatment of a similar theme from two different time periods and to relate the differences to the different historical and literary periods. • analyze the connection between poetic language and theme, as well as to understand the difference between the themes of carpe diem and memento mori. • The goal of this assessment is to determine whether students understand some of Sor Juana's ideas on the role of women in society and whether they can compare them to those of her male counterparts of the same period, as well as to their own ideas about gender roles.
EVIDENCE OF STUDENT LEARNING	
Formative Performance Task:	<ul style="list-style-type: none"> • Students read the poem and answer questions on its form and content. Teacher provides a list of poetic terms to add to students' individual glossaries. Students write a one-sentence prose summary of each stanza and compare the effect of the prose statements and the poetry. • Students read the poem and discuss its structure and content; they then write a one-sentence summary of each stanza. Teacher provides additional poetic terms for students' glossaries. Students then

	compare the poem to the Garcilaso and the Góngora sonnets in terms of theme and images. This is followed by a class discussion in which individual students present their examples of comparison and contrast and receive feedback from other students and the teacher.
Summative Performance Task:	Students respond to an essay prompt that asks them to compare and contrast the themes and use of imagery in the three sonnets studied.
Formal Evidence of Learning & Progress:	Written Responses Essays Quizzes Tests Research Projects
Informal Evidence of Learning & Progress:	Rubrics Presentations Reading Assessments (Oral, etc.) Portfolios Informal Observations/Dialogues
LEARNING PLAN	
Required Activities:	<ul style="list-style-type: none"> Students listen to a lecture on the Renaissance period in Spain and on the characteristics of the Italian sonnet. They also view examples of Renaissance art, such as Botticelli's Birth of Venus, and discuss the treatment of the female subject in these works. Students read the introduction to the Baroque period in <i>Azulejo</i> and discuss how it differs from the Renaissance period. Students read the poem and compare it to the Garcilaso sonnet Students work in small groups to make a list of the characteristics of the "ideal woman" from a modern perspective and collect images that might be used to represent those traits; students then try to write their own sonnets/poems on the carpe diem theme. (Illustrations are extra credit.) Students read background information on Sor Juana in <i>Azulejo</i> at home.
Suggested Activities:	<ul style="list-style-type: none"> Students view musical interpretations of the two sonnets on YouTube and discuss the use of music and

	<p>images to interpret the poems. Teacher provides additional poetic terms for students' glossaries.</p> <ul style="list-style-type: none"> Students view a film of Sor Juana's life and work, <i>Yo, la peor de todas</i>. Next, they compare and contrast the portrayals of Sor Juana's life via the autobiography and the film in small-group discussions.
Strategies for Differentiation:	<ul style="list-style-type: none"> Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points Interest: choices of books, homework options, explorations by interest and modes of expression (artistic, technological, written, oral, community service) Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences options

Unit 3

Unit #3:	Relaciones sociales en el Siglo de Oro
Timeframe:	3 weeks
Subject/Topics:	<ul style="list-style-type: none"> Las relaciones interpersonales La construcción del género
DESIRED RESULTS	
Established Goals:	<ul style="list-style-type: none"> 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics.

	<ul style="list-style-type: none"> • 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. • 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. • 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. • 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. • 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations. • 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports. • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts about familiar and some unfamiliar situations. • 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal, and social needs. • 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context • CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> • The power of the Catholic Church in post Reconquista Spain • The effect of Spain's imperial designs on its citizens and their everyday lives • The role of honor in Spanish life
Essential Questions:	<ul style="list-style-type: none"> • What does Siglo de Oro literature reveal about the realities of social class, the role of women, and the power of the Church?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> • demonstrate their understanding of the themes of the play in a creative way. • think critically about the effect of a dramatic interpretation of the text they have read. • demonstrate their comprehension of the work and the connection between the novel and its historical and social context. • demonstrate their awareness of the context of the work and its role in the creation of the main character.

EVIDENCE OF STUDENT LEARNING

Formative Performance Task:	<ul style="list-style-type: none"> Students work together to prepare small-group presentations on major themes of the play <i>El Burlador de Sevilla</i> Students review the different Tratados and answer questions to ensure comprehension. As they read, they discuss the satirical nature of the novel <i>Lazarillo de Tormes</i> and analyze the different elements of Spanish society critiqued by the author. They also evaluate the character of the protagonist and his development as a <i>pícaro</i>.
Summative Performance Task:	<ul style="list-style-type: none"> In class, students read brief critical commentaries about the play <i>El Burlador de Sevilla</i> and its literary and cultural context. They jot down notes on the ideas presented in the commentaries, then write essays at home responding to those ideas. This assessment requires students to consider the ideas of others and relate those ideas to their own knowledge of the work studied. Students will write an original epilogue to the novel, from the point of view of Lazarillo, justifying his conduct and appealing to <i>Vuestra Merced</i> for his support. They must write in first-person voice and attempt to imitate the tone and style of the novel's author.
Formal Evidence of Learning & Progress:	<p>Written Responses</p> <p>Essays</p> <p>Quizzes</p> <p>Tests</p> <p>Research Projects</p>
Informal Evidence of Learning & Progress:	<p>Rubrics</p> <p>Presentations</p> <p>Reading Assessments (Oral, etc.)</p> <p>Portfolios</p> <p>Examinations of Student Work</p> <p>Informal Observations/Dialogues</p>

LEARNING PLAN

Required Activities:	<ul style="list-style-type: none"> • At home, students read background information on <i>Siglo de Oro</i> theater in Azulejo and other texts provided by me in preparation for in-class lecture. • Students listen to a lecture on <i>Siglo de Oro</i> theater and Tirso de Molina and take notes. Teacher asks follow-up questions to confirm comprehension. • Students read the play, both in class and at home; they use questions provided by the teacher as a reading guide. Teacher leads an in-class discussion of plot, characters, themes, etc. Teacher begins each class with a summary of the previous day's reading in the form of questions for students. • Students read the prologue of the novel <i>Lazarillo de Tormes</i>, and I explain the role of the narrator and the person whom he is addressing, <i>Vuestra Merced</i>. • Students read 'Tratados' 1, 2, 3, 7 of the novel <i>Lazarillo de Tormes</i> both in class and at home; they use questions provided by the teacher as a reading guide. Teacher leads an in-class discussion of plot, characters, themes, etc. Teacher begins each class with a summary of the previous day's reading in the form of questions for students.
Suggested Activities:	<ul style="list-style-type: none"> • Students view selected scenes from <i>El Burlador de Sevilla</i> and discuss the actors' interpretations of the scenes. • Students listen to a lecture about the historical and literary context of <i>Lazarillo de Tormes</i> and the characteristics of the picaresque novel. Students take notes and answer questions after the lecture.
Strategies for Differentiation:	<ul style="list-style-type: none"> • Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points • Interest: choices of books, homework options, explorations by interest and modes of expression (artistic, technological, written, oral, community service) • Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences options

Unit 4

Unit #4:	El legado del Quijote
Timeframe:	2 weeks
Subject/Topics:	<ul style="list-style-type: none"> • La dualidad del ser • La creación literaria
DESIRED RESULTS	
Established Goals:	<ul style="list-style-type: none"> • 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. • 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. • 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. • 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics. • 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. • 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. • 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. • 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. • 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations. • 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports. • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts about familiar and some unfamiliar situations. • 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and

	<p>assess their potential to address educational, career, personal, and social needs.</p> <ul style="list-style-type: none"> 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> The end of the Age of Chivalry The dawn of the modern novel
Essential Questions:	<ul style="list-style-type: none"> How and why do we create our own realities? How do literary works affect our view of ourselves and our world?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> demonstrate understanding of the characters' evolution in the course of the novel, as well as the development of the relationship between don Quijote and Sancho. show that they have understood some of the key themes presented in the work through discussions demonstrate that they have understood the major themes of <i>el Quijote</i> through an essay and relate to EQ
EVIDENCE OF STUDENT LEARNING	
Formative Performance Task:	<ul style="list-style-type: none"> Students answer questions in class about the chapters studied. They also make note of key moments in the development of the main character's view of himself and of the world, which they will use later in a mini-project. The additional chapters (<i>primera parte, cap. 7; segunda parte, cap. 10</i>) highlight the character and relationship of Sancho and don Quijote as well as the worldview of don Quijote. Students find visual images of don Quijote and Sancho and select five that illustrate five quotes from the novel that they have chosen as they read the assigned chapters. Their final product is a collage featuring the images and the quotes. In class they explain why they selected the images and quotes.
Summative Performance Task:	<p>Students pick from three essay topics and write an in-class essay about the novel:</p> <ol style="list-style-type: none"> <i>Compara y contrasta el Quijote y el Lazarillo de Tormes en términos de su organización episódica y su visión satírica. Incluye ejemplos de las dos novelas.</i> <i>Compara y contrasta los personajes de don Quijote y Lazarillo de Tormes como antihéroes. Apoya tus ideas con referencias específicas a los dos textos.</i>

	3. <i>Analiza el personaje de don Quijote, contestando las siguientes preguntas: ¿Es una figura trágica o cómica? ¿Es un héroe o un payaso? ¿Es un personaje que causa más admiración o desprecio? Apoya tus ideas con ejemplos del texto.</i>
Formal Evidence of Learning & Progress:	Written Responses Essays Quizzes Tests Research Projects
Informal Evidence of Learning & Progress:	Rubrics Presentations Reading Assessments (Oral, etc.) Portfolios Examinations of Student Work Informal Observations/Dialogues
LEARNING PLAN	
Required Activities:	<ul style="list-style-type: none"> At home, students read about Cervantes, his life and times, and the literary context in which he produced <i>el Quijote</i> in <i>Azulejo</i>. In class, students listen to a lecture about the work and its importance. Students read the novel <i>Don Quijote</i> (<i>Primera parte, capítulos 1–5, 8, 9; segunda parte, capítulo 74</i>), both in class and at home; they use questions provided by the teacher as a reading guide. Teacher leads an in-class discussion of plot, characters, themes, etc. Teacher begins each class with a summary of the previous day's reading in the form of questions for students.
Suggested Activities:	<ul style="list-style-type: none"> Students view <i>Don Quijote: Legacy of a Classic</i>, which presents the impact of the novel on literature, art, music, etc. It also highlights the difference between the first and the second parts of the novel and the change in don Quijote's view of himself and the world around him.
Strategies for Differentiation:	<ul style="list-style-type: none"> Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points Interest: choices of books, homework options, explorations by interest and modes of expression (artistic,

	<p>technological, written, oral, community service)</p> <ul style="list-style-type: none"> • Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences options
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Unit 5

Unit #5:	El Siglo XIX
Timeframe:	3 weeks
Subject/Topics:	<ul style="list-style-type: none"> • El tiempo y el espacio • Las relaciones interpersonales • La construcción del género • Las sociedades en contacto

DESIRED RESULTS

Established Goals:	<ul style="list-style-type: none"> • 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. • 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. • 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. • 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics. • 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. • 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. • 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. • 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. • 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations.
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	<ul style="list-style-type: none"> • 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports. • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts about familiar and some unfamiliar situations. • 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal, and social needs. • 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context • CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> • Romantic period in Spain • Paternalistic society of rural 19th-century Spain • U.S.–Latin American relations in late 19th and early 20th centuries
Essential Questions:	<ul style="list-style-type: none"> • What aspects of Romanticism do we see in 19th-century Spanish poetry? • How do our personal experiences shape our perspectives? • How do societal expectations shape behavior and gender roles? • How did Latin Americans view the imperialistic ambitions of the United States?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> • demonstrate their understanding of how the poet used poetic language to convey his theme. • analyze how the poet conveys the ideas of man and nature in his poem. • understand the personal experiences of the author and how they affected his writing. • demonstrate an understanding of the key elements of a short story. • understand the relationship between the setting and the conflict in this story. • learn how <i>modernismo</i> changed artistic attitudes. • demonstrate their understanding of the essay's main concepts. • demonstrate their understanding of the common themes in the two works, as well as their differences. • make connections between art and written texts.
EVIDENCE OF STUDENT LEARNING	
Formative	<ul style="list-style-type: none"> • Students work in small groups and use a reading guide to help them read and understand the poem <i>En</i>

Performance Task:	<p><i>una tempestad</i>.</p> <ul style="list-style-type: none"> Students read Rima LIII together and answer questions about its meaning and poetic language. Students read the story <i>El hijo</i> (Quiroga) at home. In class, they work in small groups, using a reading guide to help them understand the basic elements of the story. Teacher focuses their attention on the importance of the setting and the relationship between the external setting and the internal conflict of the main character. Students find examples of effective descriptions of the natural environment that correlate to the main character's emotional state and discuss the creation of tone. Students complete story analysis sheets. Teacher answers questions about the story's ending of <i>Las medias rojas</i> (Pardo Bazán) and highlight the author's use of powerful descriptions to create mood. In small groups, students complete role-play sheets to focus on the different perspectives of the two characters. Students read Darío's "Sonatina" and analyze which elements of modernismo they find in the poem. Students work in pairs and use a reading guide to read the Martí essay and take notes on its main points. Together the class reviews the answers to the guide. Students work in small groups and compare the ideas presented in "A Roosevelt" and "Nuestra América." They prepare posters to illustrate the main ideas and present them to the class.
Summative Performance Task:	<ul style="list-style-type: none"> Students respond to an essay prompt and write an in-class composition in which they explain Heredia's view of the relationship between man and Nature. Students work in small groups to find images and music for another Bécquer poem from <i>Rimas</i>. They prepare a PowerPoint presentation of their poems to share in class. Students will complete a two-part assignment: The first part is an individual assignment, and the second part is a group project. Each student will write an essay in response to a prompt that requires them to compare a political cartoon to an excerpt from either the Darío or the Martí text. (There is more than one prompt for this project.) Then they will work in small groups to prepare an oral presentation of their ideas. (Each group will react to a different political cartoon from The Oppen Project: Using Editorial Cartoons to Teach History.)
Formal Evidence of Learning & Progress:	<p>Written Responses Essays Quizzes Tests Research Projects</p>
Informal Evidence of Learning &	<p>Rubrics</p>

Progress:	Presentations Reading Assessments (Oral, etc.) Portfolios Examinations of Student Work Informal Observations/Dialogues
<h2>LEARNING PLAN</h2>	
Required Activities:	<ul style="list-style-type: none"> Students read background information on Romanticism and Heredia in <i>Azulejo</i> at home. In class, students listen to a lecture and take notes on Spanish Romanticism and the major Spanish Romantic poets. Teacher asks follow-up questions to check for comprehension. At home, students read the background on Bécquer from <i>Azulejo</i> and other sources provided by me. Teacher checks for comprehension with questions in class. Teacher share other selected poems by Bécquer so that students will begin to see how he conveys emotion in his writing. Students read background information on Quiroga in <i>Azulejo</i> at home. In class, students view a PowerPoint presentation on the author and the setting and themes of his writing, accompanied by teacher comments and questions to ensure comprehension. Students read the story <i>Las medias rojas</i> at home. In class, before discussing the story, students read background information on Pardo Bazán and Realism and Naturalism in <i>Azulejo</i>, commenting on her attitude toward women's rights. Students read the introduction to Darío's poetry in <i>Azulejo</i> and then research the historical period and the presidency of Theodore Roosevelt online. Teacher provides questions for small groups to answer. Students read the poem <i>A Roosevelt</i> together, using notes in <i>Azulejo</i> to understand the historical and literary references. Students read background information on Martí in <i>Azulejo</i> at home. In class, after reviewing what they have learned, they read the short essay on Martí and his work in <i>Voces de hispanoamérica: Antología literaria</i> and list the relevant points.
Suggested Activities:	<ul style="list-style-type: none"> Students listen to several musical interpretations of Bécquer's poem and comment on the effects of the music and images chosen for each. Students listen to a lecture based on an article by Roberto González Echevarría, "The Master of Modernismo," in <i>The Nation</i> and take notes on the life and work of Rubén Darío and the characteristics of <i>modernismo</i>.

	<ul style="list-style-type: none">• Students listen to the poem <i>A Roosevelt</i> recited by Argentine folksinger Jorge Cafrune and comment on his interpretation of the message of the poem• Students view the video <i>La guerra de Cuba</i>, on the events leading up to the Spanish American War, and take notes. Then the class discusses the main concepts and the timeline of the events• Students view the video <i>José Martí and Cuba Libre</i> on Martí as an inspirational leader in Cuba's fight for independence.
Strategies for Differentiation:	<ul style="list-style-type: none">• Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points• Interest: choices of books, homework options, explorations by interest and modes of expression (artistic, technological, written, oral, community service)• Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences options

Unit 6

Unit #6:	La Identidad
Timeframe:	4 weeks
Subject/Topics:	<ul style="list-style-type: none"> • La dualidad del ser • El tiempo y el espacio
DESIRED RESULTS	
Established Goals:	<ul style="list-style-type: none"> • 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. • 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. • 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. • 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics. • 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. • 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. • 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. • 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. • 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations. • 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports. • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts

	<p>about familiar and some unfamiliar situations.</p> <ul style="list-style-type: none"> 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal, and social needs. 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> 20th-century societal and cultural expectations in Spain and Latin America
Essential Questions:	<ul style="list-style-type: none"> How do public figures react to fame and its demands? What basic human needs are satisfied by organized religion? How does our environment affect how we view ourselves and the world around us? How is our identity shaped by our racial and cultural heritage?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> produce a short response about the messages of Machado's poems and an analysis of the poetic language used to convey them. understand how Borges makes the reader question his or her own concepts of reality. understand the main ideas presented in the novel <i>San Manuel Bueno, Mártir</i> and to be able to articulate them. understand how the poet Neruda communicates his experience via the combination of language and structure. demonstrate their comprehension of Guillén's ideas and poetic techniques.
EVIDENCE OF STUDENT LEARNING	
Formative Performance Task:	<ul style="list-style-type: none"> Students read the poem <i>He andado muchos caminos</i> and discuss its ideas and poetic language. They then listen to a musical interpretation of the poem and to other songs on Joan Manuel Serrat's CD, <i>Dedicado a Antonio Machado</i>. Students read a second Machado poem, "Caminante, no hay camino," and comment on its message and poetic language. At home, students read two articles related to faith and doubt. One is an article on Mother Teresa's religious doubts, and one is an article about the ethics of faith versus works. In class, they work in small groups to respond to one of five questions, all based on either the articles or the introductory readings by Unamuno. Each group will present their ideas to their classmates, who will respond with their own ideas.

	<ul style="list-style-type: none"> Students read the poem <i>Walking around</i> together and try to understand its language. Teacher points out the connection between the content and the structure. Students pick the most powerful images and draw their own illustrations of them, which they will share with the class and explain. Students read three other poems by Guillén — “Canto negro,” “Mulata,” and “Sensemayá” — and listen to the poet reciting them. Then they discuss the characteristics of his poetry. Students read the poem <i>Balada de los dos abuelos</i> together in class and discuss the poetic language used to communicate the theme.
Summative Performance Task:	<ul style="list-style-type: none"> Students write an essay in which they explain how Borges saw the world and himself. Students compare Neruda’s “Walking around” and Lorca’s “Vuelta de paseo” from <i>Poeta en Nueva York</i>. Working in small groups, they make a list of the concepts presented and analyze the language used by the poets to convey those concepts. At home, they write an essay based on their group work. Students read a poem by Luis Pales Matos, “Danza negra,” and write an essay in which they compare it to the Guillén poem “Sensemayá.” Teacher instructs them to focus on the characteristics of <i>la poesía negra</i> that each poem exhibits.
Formal Evidence of Learning & Progress:	<p>Written Responses</p> <p>Essays</p> <p>Quizzes</p> <p>Tests</p> <p>Research Projects</p>
Informal Evidence of Learning & Progress:	<p>Rubrics</p> <p>Presentations</p> <p>Reading Assessments (Oral, etc.)</p> <p>Portfolios</p> <p>Examinations of Student Work</p> <p>Informal Observations/Dialogues</p>
LEARNING PLAN	
Required Activities:	<ul style="list-style-type: none"> Students read background information on Machado in <i>Azulejo</i> at home. In class, students listen to a lecture and take notes on the historical period and the Generation of 98. Teacher asks follow-up questions to confirm comprehension.

	<ul style="list-style-type: none"> Students read “Borges y yo” and analyze the contrast between the public and private Borges. Additional readings of groups of poems (such as “Everything and Nothing,” “Episodio del enemigo,” and “Las ruinas circulares”) will further reveal Borges’s views on personal identity and the nature of reality. Teacher poses guided questions for each work, and students offer their own responses. Working in pairs, students use a reading guide to work their way through the story <i>El Sur</i>. After completing the guide, each pair draws an illustration of the story’s structure to share with the class. Finally, the class discusses Borges’s concept of time and the individual’s power to change his own reality. Teacher introduces Unamuno by having the class read selected works by Miguel de Unamuno: “Mi religión,” selected passages from <i>Del sentimiento trágico de la vida en los hombres y los pueblos</i>, “Razón y fe,” and “Oración del ateo.” After each work, students discuss the main points and begin to make a list of the key ideas. At home they will read the background information on Unamuno, found in <i>Azulejo</i>. Students read the novel, using reading guides and comprehension checks to highlight key concepts. Teacher guides their reading and point out important literary techniques and stylistic features, such as the use of symbols and the role of dialogue. Students also keep a list of key vocabulary needed to discuss the concepts in the novel. At home, students read the introduction to Neruda in <i>Azulejo</i>. In class, teacher gives a talk on Neruda’s life and work and share excerpts from <i>Confieso que he vivido</i>, Neruda’s autobiography. Students take notes and share main ideas. Students read background information on Guillén in <i>Azulejo</i> at home; in class, they listen to a lecture on Guillén and <i>la poesía negra</i>, taking notes. Teacher checks for comprehension by asking follow-up questions.
Suggested Activities:	<ul style="list-style-type: none"> Students view two visual and musical interpretations of the poem <i>Balada de los dos abuelos</i>. After viewing the first interpretation, they discuss how the images selected for the video are or are not what they expected. After viewing the second interpretation of the poem, they compare the two and discuss the effect of the different musical interpretations. Students view Jorge Luis Borges: The Mirror Man (6 parts) on Borges’s life and works. Students view the video, Jorge Luis Borges, Profile of a Writer, Vol. 7, on Borges’s life and works, focusing on his view of himself and his attitude toward reality.
Strategies for Differentiation:	<ul style="list-style-type: none"> Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points Interest: choices of books, homework options, explorations by interest and modes of expression (artistic, technological, written, oral, community service) Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences

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Unit 7

Unit #7:	El ser y la sociedad
Timeframe:	4 weeks
Subject/Topics:	<ul style="list-style-type: none"> Las relaciones interpersonales Las sociedades en contacto

DESIRED RESULTS

Established Goals:	<ul style="list-style-type: none"> 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics. 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations. 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports.
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	<ul style="list-style-type: none"> • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts about familiar and some unfamiliar situations. • 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal, and social needs. • 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context • CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> • Lifestyles of marginalized groups in early 20th-century Spain • The Mexican Revolution of 1910 and its aftermath • Family structure in the 20th century in the United States and Hispanic America • Societal attitudes toward immigrants in the United States
Essential Questions:	<ul style="list-style-type: none"> • How do historical events affect the development of social realities? • How do marginalized groups deal with the conflict between their own values and those of the dominant culture? • How do societal expectations affect our own self-image and our interpersonal relationships?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> • show that they understand the characteristics of Lorca's romances and the power of his imagery. • demonstrate their understanding of the conflicts between the different characters in Lorca's novel <i>La casa de Bernarda Alba</i>. • produce a visual representation of the author's attitude toward his work "No oyes ladrar los perros" (Rulfo), demonstrating an understanding of the connection between the tone and the ideas conveyed in the story. • understand the power of Rulfo's language and to consider which elements of the story are most effective in conveying his message. • demonstrate their understanding of the relationship between setting and tone in the story "Mi caballo mago" (Ulibarri). • demonstrate their understanding of the common elements in two stories, as well as the difference in the final effect of each story • understand the play's message of <i>El hombre que se convirtió en perro</i> (Dragún) and can relate it to their own experience.

	<ul style="list-style-type: none"> demonstrate their understanding of Rivera's work and the current issues it presents, both here and in other countries.
EVIDENCE OF STUDENT LEARNING	
Formative Performance Task:	<ul style="list-style-type: none"> Students read the play and use comprehension questions as a guide to understanding. Teacher asks students to select key quotations for each of the main characters that illustrate their individual characteristics and the conflicts they face. In small groups, students share their quotes and prepare short presentations on each character. After reading the story <i>No oyes ladrar los perros</i> at home, students are asked to create a drawing that conveys the tone of the story. They must include at least one quote from the story that is related to their drawing. When they finish, all the drawings are posted, and students vote on the ones that they think are most effective. Students complete the story analysis sheet at home. In class, we review the story's main elements and then students produce a sticky-note poster on the role of the setting and its connection to the tone and the theme of the story. Students share their responses in small groups while teacher circles around the classroom to check for understanding. Once the posters are put up around the room, students are free to walk around and compare and contrast their responses with those of their classmates. Complete this assessment via a group discussion. Students read the Ulibarri's story <i>Mi caballo mago</i> at home. In class, before discussing the story, they read the <i>Azulejo</i> information on the author. Students then complete the story analysis sheets in small groups. Teacher points out key elements of the author's style and ask students to list examples of the language used to establish the story's tone. Students end this discussion by focusing on possible themes of the story. Students read the García Márquez' story <i>La siesta del martes</i> and complete the story analysis sheet. Teacher highlights the author's skill at characterization. Then students work in small groups to compare the portrayal of parent-child relationships in this story with that in the Rulfo story. They prepare charts to illustrate their points. At home they use their outlines to write a brief comparative essay. Teacher assigns roles to students, who read the play aloud in class. After reading, students respond questions about characters and theme. Students then discuss the relevance of this work to the current socioeconomic situation in our own country and the world. Students read the two required chapters from the novel <i>... y no se lo tragó la tierra</i> and list the problems that the family faces in these two episodes. Teacher points out stylistic techniques that Rivera uses to portray the conflicts of the characters. Students read additional chapters in small groups and prepare a short summary for

	<p>their classmates. After sharing these summaries, students discuss the dilemma of marginalized groups in our society.</p> <ul style="list-style-type: none"> Students read an excerpt from Francisco Jiménez’s story, “Cajas de Cartón” and compare it to an excerpt from the Rivera novel. They work in small groups to list the similarities and differences in the two works.
Summative Performance Task:	<ul style="list-style-type: none"> Students respond to an essay prompt about Lorca’s themes as conveyed in the works they have read. Students work in pairs or small groups to compare Lorca’s <i>La casa de Bernarda Alba</i> with Dragún’s play. There are two focuses to their comparison: the social issues dramatized and the dramatists’ art in conveying these issues. After completing the collaborative work, each pair or group makes a presentation that summarizes their analysis and gives textual support. Students choose a work from this unit and a theme that it illustrates. Then they prepare class presentations in which they explain how the theme is presented in the work selected, giving examples from the texts and their own creative interpretations of the themes (visual, musical, etc.).
Formal Evidence of Learning & Progress:	<p>Written Responses Essays Quizzes Tests Research Projects</p>
Informal Evidence of Learning & Progress:	<p>Rubrics Presentations Reading Assessments (Oral, etc.) Portfolios Examinations of Student Work Informal Observations/Dialogues</p>
LEARNING PLAN	
Required Activities:	<ul style="list-style-type: none"> Teacher lectures on the history of the gypsies in Spain and Lorca’s <i>Romancero gitano</i>, accompanied by PowerPoint images. Students read the required text and discuss the poetic elements that are typical of Lorca’s poetry. Then they read two other romances by Lorca — “Romance de la luna, luna” and “Romance de la Guardia Civil Española”

	<p>— and discuss their reactions to the two works, focusing on the poet’s use of images. Teacher reminds students of the characteristics of medieval romances read earlier in the year and ask students to consider how Lorca’s romances are both traditional and modern. Teacher also shares some of Lorca’s drawings from this period.</p> <ul style="list-style-type: none"> • Teacher lectures on Lorca’s drama, highlighting the three plays that focus on the role of women in rural Spain in the early 20th century. Students take notes and respond questions. • Students read about Rulfo in <i>Azulejo</i> at home. In class, teacher lectures on the historical and social context of Rulfo’s work and show some of Rulfo’s photographs of post-Revolutionary Mexico. • Students take notes as teacher presents information about the life and work of Osvaldo Dragún, the historical situation in Argentina during his life, and the characteristics of theater of the absurd. Teacher checks for comprehension by asking follow-up questions. • At home, students read about the author (background on Rivera’s life and work from Wikipedia). In class, teacher presents a slideshow of the struggles of migrant workers and Chicanos in the United States.
Suggested Activities:	<ul style="list-style-type: none"> • Students view <i>La casa de Bernarda Alba</i> from Paraíso Films and then compare the filmmaker’s interpretation with their own understanding of the play. Each student then writes a review of the film. In discussions about the student reviews, we consider what themes each student has identified as central and how it relates to the play and the film. • Students listen to the Maná song “Justicia, tierra y libertad” (from the CD Revolución de amor) and comment on the themes it conveys and their connection to the Mexican Revolution. • Students view the film García Márquez, <i>A Witch Writing</i>, in which the author comments on why he writes and on how he constructs the stories that he tells. • Students view the film, <i>...y no se lo tragó la tierra</i>, and discuss the filmmaker’s interpretation of the novel.
Strategies for Differentiation:	<ul style="list-style-type: none"> • Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points • Interest: choices of books, homework options, explorations by interest and modes of expression (artistic, technological, written, oral, community service) • Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences options

Unit 8

Unit #8:	Lo fantástico y lo femenino
Timeframe:	4 weeks
Subject/Topics:	<ul style="list-style-type: none"> • La dualidad del ser • La construcción del género
DESIRED RESULTS	
Established Goals:	<ul style="list-style-type: none"> • 7.1. IH.A.2 Demonstrate comprehension of oral and written instructions connected to daily activities through appropriate responses. • 7.1. IH.A.3 Compare and contrast the use of verbal and nonverbal etiquette. • 7.1. IH.A.4 Use the target language to describe people, places, objects, and daily activities learned about through oral and written descriptions. • 7.1.IH.A.5 Demonstrate comprehension of conversations and written information on a variety of topics. • 7.1. IH.A.8 Compare and contrast unique linguistic elements in English and the target language. • 7.1. IH.B.2 Give and follow a series of oral and written directions, commands, and requests for participating in age-and level-appropriate classroom and cultural activities. • 7.1. IH.B.3 Use appropriate gestures, intonation, and common idiomatic expressions of the target language in familiar situations. • 7.1. IH.B.4 Ask and respond to factual and interpretive questions of a personal nature or on school-related topics. • 7.1. IH.B.5 Engage in short conversations about personal experiences or events, topics studied in other content areas, and some unfamiliar topics and situations. • 7.1. IH.C.2 Dramatize student-created and/or authentic short plays, skits, poems, songs, stories, or reports. • 7.1. IH.C.3 Use language creatively to respond verbally and in writing to a variety of oral or visual prompts about familiar and some unfamiliar situations. • 8.1.12.F.2 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal, and social needs. • 9.1.12.D.1 Interpret spoken and written communication within the appropriate cultural context • CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level;

	demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Enduring Understandings:	<ul style="list-style-type: none"> • Social, economic, and cultural realities of the 20th century in Latin America • The “Boom” in Latin American Literature • Gender attitudes in the 20th century in Spain, the United States, and Hispanic America
Essential Questions:	<ul style="list-style-type: none"> • How are our concepts of what is fantastic and what is real shaped by our own experience? • What is the difference between “lo fantástico” and “lo maravilloso”? • How are our ideas of gender shaped? • How do society’s concepts of gender roles affect our self-concepts?
All Students Will Know and Be Able To. . .	<ul style="list-style-type: none"> • understand how Borges’s story laid the groundwork for the work of Cortázar and many others. • explain the connection between two different ways to express similar concepts • demonstrate their understanding of the Fuentes story <i>Chac Mool</i> and of the concept of “lo fantástico.” • understand magical realism in different works • explain the concepts of “lo fantástico” and “lo maravilloso” in the stories we have studied. • demonstrate their understanding of the themes expressed by the poets Storni and Sor Juana Inés de la Cruz • reflect on the power of cultural products that shape our views of the roles of men and women. • understand the conflict of identity expressed in the Burgos poem <i>A Julia de Burgos</i>, as well as the contrast between that conflict and the presentation of personal duality by Borges. • discuss possible themes of the different poems and stories. • explain how the author Montero uses humor to convey her message.
EVIDENCE OF STUDENT LEARNING	
Formative Performance Task:	<ul style="list-style-type: none"> • At home, students read the story. In class, teacher asks students to draw an illustration of the story’s structure. After these are displayed and shared, the class discusses the story’s structure and the effect of the ending on the reader. In pairs or small groups, students compare the structure and final effects of this story and those of Borges’s “El sur.” • After viewing examples of M.C. Escher’s art, students discuss what those examples represent and how they are similar to the Cortázar story.

	<ul style="list-style-type: none"> Teacher shares images of Chac Mool and talk to the class about the source of Fuentes's ideas for this story. Students use a reading guide to take notes on the story. Final discussion centers around the story's structure and effect and the author's treatment of "lo fantástico." Students read the story at home. In class they discuss how the author presents the different reactions to "lo maravilloso" and how this is a story of transformation. Teacher highlights common themes in García Márquez's stories and ask students to compare the effect of this story with that of "La siesta del martes." Students also discuss how this story is different from the Cortázar and Fuentes stories. Students read the Storni poem "Tú me quieres blanca." Teacher asks students to remember the ideas expressed by Sor Juana Inés de la Cruz in the poems they have read and then to compare these poems with those of Storni. Students work in pairs to list the similarities and differences, focusing on theme and tone. Students discuss some of the themes present in the poems they have heard. Then they read "Mujer negra" and respond to my questions about the themes it presents. Students examine the connections between the poet's personal experience and the ideas presented in this poem. Students then read the poem "Persona" and analyze the issues of identity presented by the poetic voice. Students read the Allende story <i>Dos palabras</i> at home. Then, in small groups, they create two lists for each of the two main characters in the story. One is a list of adjectives that describes each character, and the other is a list of verbs that describe the actions of each character. Teacher asks students to select words from their lists and explain why they chose those words. Then students discuss possible themes of the story. Students read the Montero piece and react to her use of humor. Then they discuss the portrait of modern society that she paints in this brief vignette.
Summative Performance Task:	<ul style="list-style-type: none"> Students write an essay that addresses the ideas in the Bruce Holland Rogers article about magical realism and how they apply to the stories in this unit. Students write an essay in which they compare the themes and poetic language of the Burgos and Morejón poems. Using their notes from Allende's lecture, students analyze how her female protagonist in "Dos palabras" embodies those ideas. This analysis can occur in several ways. For example, we work together as a class to generate ideas orally (which teacher record on the board while they take notes), and sometimes they work in small groups to brainstorm ideas, which they record in writing before we come back together as a large group to share those ideas orally. Students pick the female writer they are most interested in and read another work by that writer. They prepare a class presentation on the writer and the work they have selected.

Formal Evidence of Learning & Progress:	Written Responses Essays Quizzes Tests Research Projects
Informal Evidence of Learning & Progress:	Rubrics Presentations Reading Assessments (Oral, etc.) Portfolios Examinations of Student Work Informal Observations/Dialogues
LEARNING PLAN	
Required Activities:	<ul style="list-style-type: none"> Teacher lectures about the period of the “Boom” in Latin American literature and the development of “lo fantástico.” Teacher introduces the work of Cortázar. At home, students read about Fuentes in <i>Azulejo</i>. In class, they listen to a podcast of an interview with the author in which he discusses his life and work. Teacher lectures about the difference between the concepts of “lo fantástico” and “lo maravilloso,” introducing the concept of magical realism and its history in Latin American literature. Together, students read an essay on magical realism (Bruce Holland Rogers’s “What Is Magical Realism, Really?”) and list its main points. Students read the essay at home and create five questions and answers to share in class. After everyone’s questions are answered, students read the Storni poem “Hombre pequeño” together and discuss the attitude of the poet toward men’s and women’s roles as expressed in the poem. Students read the required poem and compare the views expressed with those of the first poem. The class discusses the poetic language used by Storni and its effect. Students read about the poet’s life in <i>Azulejo</i> and speculate on how it may have affected her work. After reading the poem together, students make two lists, one for each of the two “Julias” in the poem, and compare the things that are either celebrated or condemned. Then students compare the effect of “Borges y yo” with that of this poem: How and why are they different?

	<ul style="list-style-type: none"> Students read background information on Allende in <i>Azulejo</i> at home, and in class view the TED lecture by the author (“Isabel Allende Tells Tales of Passion”). Afterward, students summarize in writing the main points the author makes about writing, which they will use later Students visit the Rosa Montero home page and read a series of articles and interviews about her life and work. They then listen to an interview and take notes on her ideas about writing.
Suggested Activities:	<ul style="list-style-type: none"> Students listen to the song “Alfonsina y el mar,” by Mercedes Sosa and compare it to the poem “Voy a dormir.” After viewing selected clips from the film <i>Alfonsina, 1957</i>, students comment on the interpretation of Storni’s life and work as presented in the film. I show students images that reveal women’s roles in our society in past decades. Students then work in small groups to prepare collages of images that show how we view men and women today — what we value, what we expect, etc. Students will present these collages, along with several songs they pick that relate to men’s and women’s roles in our society. Students listen to a lecture about Nancy Morejon’s life and the experiences that have shaped her work. Then they listen to the poet recite some of her poems (Nancy Morejón: First International Festival of Poetry of Resistance, April 2009).
Strategies for Differentiation:	<ul style="list-style-type: none"> Readiness: small-group instruction, homework options, tiered assessments, compacting, multiple-entry points Interest: choices of books, homework options, explorations by interest and modes of expression (artistic, technological, written, oral, community service) Learning Style: organizational options, working choice options, flexible environment, Multiple Intelligences options