Subject sciences and subject didaktics in dialogue: A task-based tandem seminar

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I. General information about the seminar

The seminar is part of an integrated module at the end of the Master's programme and aims at enabling the students to…

… explore an exemplary school-relevant topic from a subject-specific and subject-didactic perspective,

… reactivate relevant subject-specific and subject-didactic contents from previous study phases,

… relate and integrate the findings from the various disciplines in a meaningful way

… use and transform these findings independently in a productive way with regard to a treatment of the topic in 'real life' Spanish lessons at secondary level.

The chosen exemplary subject is cultural memory in Spanish literary texts.

Topic-specific intended learning outcomes:

The students ...

... are familiar with core theories in cultural memory studies,

... understand dimensions and functions of media of remembrance and can apply theoretical approaches to Spanish/Hispanic-American media cultures,

... can understand/analyse literature and other cultural texts as an element of the cultural imaginary and cultural memory and take into account transcultural discourses,

... can relate their knowledge of cultural/literary studies and subject didactics on memory cultures to their [future] work as a foreign language teacher,

... know the basic paradigms and principles of neo-communicative Spanish teaching and can justify didactic and methodological decisions in their own teaching concepts – including cross-phase perspectives,

... can analyse authentic texts and other cultural media in terms of language, culture and media didactics and implement them in a competence/task-oriented way,

... have the capacity to plan and reflect foreign language teaching and learning processes (taking into account content-related and procedural competence goals of the subject as well as interdisciplinary aspects).

II. Curricular context

The teacher training system in Germany is a consecutive dual system, consisting of university studies (5 years) and induction phase (*Vorbereitungsdienst* or *Referendariat*, 1.5-2 years), and always includes at least two subjects.

		bachelor phase			M.Ed. phase		induction phase (Referendariat)	
	(year)	1	2	3	4	5	6	7
	(term)	1 2	3 4 5 6	7 8	9 10		
subject 1	subject-specific science > content knowledge (CK)	75 ECTS		17 ECTS		Integrated master's seminar (4 ECTS)		
	subject didactics > pedagogical content knowledge (PCK)	5 ECTS		10 ECTS				
subject 2	subject-specific science > content knowledge (CK)	75 ECTS		17 ECTS				
	subject didactics > pedagogical content knowledge (PCK)	5 ECTS		10 ECTS				
educational sciences > pedagogical knowledge (PK)		4 ECTS		35 ECTS				
induction / hands-on components (school context)		6 ECTS		16 ECTS				

In Freiburg, the university study phase is again implemented in two stages, with a predominantly subject-oriented polyvalent Bachelor's degree and a strongly pedagogically focussed Master of Education (see diagram).

The seminar is located in the final phase of the M.Ed. curriculum.

III. Overall structure and design principles

preliminaries and introduction ▸ definition and context ▸ dealing with literature ▸ project phase ▸ oral exam ▸ implementation in school

⊡ Brief outline of the TE and curricular context and synopsis of the course concept in a short explanatory video here↗. Two key principles form the foundation on which the course is based: (1) the task-oriented 4C/ID model, (2) tandem teaching. See brief commentary on design principles and coherence here↗.

IV. Detailed structure

Step 0: Preliminaries

⊞ 3-5 weeks prior to the semester: online presentation of the project texts, constitution of project groups

🔗 *focusing coherence: early selection of texts/media for the final task enables the theoretical input from the seminar to be* **related to concrete material**

Step 1: Opening the field

⊞ Gathering students' preconceptions of the concept of *memoria histórica*
⊞ Presentation and discussion of an exemplary medium of remembrance (details↗)
Starting from there, introductory theoretical remarks on cultural memory and media theory as well as on the role of the topic in secondary education curricula in Spanish
didactic method: teaching conversation

🔗 *focusing coherence:*
– discussed image serving as an **iconic cue** *for the participants, which is also displayed on the learning platform as an icon in the header of course and to which reference is made repeatedly in the course of the semester*
– **Relevance/meaningfulness** *of the chosen topic of the seminar, both from the point of view of social reality and (commemorative as well as general) politics in the target country as well as in the field of cultural and media theory and school practice.*

Step 2: Deepened insight into selected theories of cultural memory, definition of the concept of 'memoria histórica'

🖳 Distribution of key texts to expert groups for…
👥 preparation of short presentations and handouts
(between sessions)

Constitution of project groups (PG)
and theory expert groups (T-EG)

> 🔗 *focusing coherence:*
>
> *Expert groups to be constituted **transversally** to projects groups, in order to have one expert of any of the theoretical core texts in every project group. This is supposed to enable a more **solid linking of theoretical texts with the respective project texts** in the final phase of the seminar. The handouts created in the expert groups as well as additional abstracts provided by the lecturers will be at hand as supportive information on the learning platform during this phase.*

🖳 Plenary presentation of expert groups, discussion
👥 Elaboration of a working definition of 'memoria histórica' within the project groups
(between sessions)
🖳 Plenary presentation of working definitions, clarification of connections to theoretical texts, discussion and complementary observations — implications for the treatment of the topic in foreign language classes in secondary school, critical evaluation of the definition/location and contextualization of the concept of 'memoria histórica' in secondary education official reference paper (*Bildungsplan Baden-Württemberg*), ideas for deepening/enhancing the concept based on theoretical insights gained so far (subject science as first step; see <u>second step below</u>🡕)

> 🔗 *focusing coherence:*
>
> *– unit supposed to show the **relevance of scientific findings** for the appropriate constitution of **school topics***
> *– narrowing down a topic for treatment in school requires **previous grasp of its complexity** (to avoid invalid didactical reduction and perpetuation of misconcepts)*

🖳👥 Collaborative learning task (based on <u>4C/ID-Model</u>🡕): Recording of a short explanatory video on the concept of 'memoria histórica', to be used ad lib. as material in project dossiers (<u>see original task below</u>🡕)

> 🔗 *focusing coherence:*
>
> *– **theory-practice link by real-life-task**: explaining as core practice in school education, transfer of theory-based content knowledge to a learner-oriented form, production of audiovisual learning material*
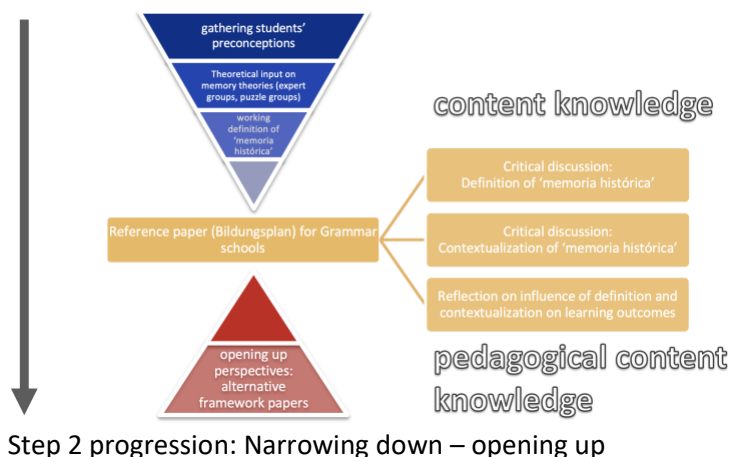
🖹 Learning task: Defending the relevance of an understanding of cultures of remembrance for Spanish learners in secondary education, now taking into account alternative framework papers — second step in enhancing the concept from subject didactics perpective (see first step above ↗)

🗫 Plenary discussion of created videos

Step 2 progression: Narrowing down – opening up

🗫 Lecture on competence domains in secondary language education (functional, intercultural, symbolic, transversal etc.) — linkage to the topic of *memoria histórica*

Step 3: Reading literary texts in and for secondary foreign language class

🖹👥 Collaborative learning task: Criteria-based choice of text from the predefined corpus (see preliminary session ↗) for project phase – supportive information: didactic research papers on selection criteria for literary texts in secondary education

🖹 Learning tasks: Cultural memory in literature, Literature as cultural memory: guided commentary on exemplary text excerpts, using provided supportive information on principles of structural text analysis (link to introductory lessons from first year of bachelor studies) and handouts on cultural memory theories elaborated by the participants (see step 2) — individual written feedback by tutor
(see original tasks below ↗)

🗫 Plenary discussion of texts and students' answers — adopting the learner's perspective: reflection on difficulties of understanding the text — reflection on possible transfer in Spanish class

👥 Discussing the transferability of the insights from the text analyses to the chosen project text

— last steps to be repeated several times with different text excerpts, progressively arranged according to their degree of complexity

🔗 focusing coherence:

*– **'vertical' coherence** to introductory **courses from early study phases**, reactivation of possibly unconnected and/or 'fossilised' content knowledge, retrospective demonstration of its practical relevance*

*– **'vertical' coherence** to **initial phase of this seminar** (application of theories to texts)*

*– direct **transfer on project text**, immediate application of results from the study of exemplary texts to the project text als **real-life task***

Step 4: Project phase

📝👥 Project groups work on the selected project text (see [preliminary session ↗]) with a view to implementing it in real-life Spanish class in grammar schools – collaborative (rather than co-operative) creation of a dossier with supplementary materials
6 weeks of continuous project work supported by lecturers via bi-weekly face-to-face tuition units and online support

📝 (adapted and revised) results of previous learning tasks
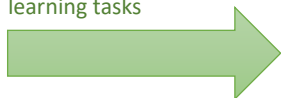
Guiding questions for elaboration of integrative dossier:
– Justify your choice of text excerpt(s) (according to formal-aesthetic, content-related and/or didactic criteria)
– Comment on the function of the text passage in the overall context of the novel
– Relate the text extract to the topic of memoria histórica and the relevant theories
– Make preliminary diagnostic considerations (prior knowledge – regarding language level, cultural/world knowledge, reading socialisation, pre-/misconceptions, difficulties)
– With what objectives would you implement your chosen text in class? (concrete graduated competence objectives, relevant paradigms in terms of psychology of learning, literary and cultural theory)
– What basic considerations for didactic-methodological design can you derive from the mentioned objectives? ('Analytical' vs. 'responsive' approaches, methods, sequencing)
– How could the chosen text be integrated into a superordinate task or unit on memoria histórica/cultures of memory?
– Which cross-phase and/or cross-curricular considerations seem relevant to you? (construction of conceptual cultural knowledge, language awareness, dealing with non-didacticised authentic texts)
– What cross-curricular approaches are also possible (> transversal competences…)?
– In your dossier, you should also collect other relevant memory media that you might use in addition… Justify your choice (functions, psychological, didactic and methodological aspects)

implementation in school
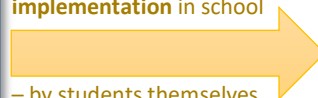
– by students themselves (induction phase)
– by in-service teachers via **publication as OERs**

supportive information from past steps in seminar

additional supportive infromation (adapted to chosen text, needs of the group)

*🔗 focusing coherence: **meaningfulness** and **theory-practice link** through constant perspective on **future use of the dossier under authentic conditions** — possibility of implementation and feed-back by in-service teachers after publication*

Step 5: Oral exam

🏛 30 min individual oral exam: Student explains and justifies the decisions made in the collaborative project dossier of his/her group

🔗 focusing coherence:

*– **Perspective** of individual coherence-oriented **final exam** guarantees a minimum level of penetration of the entire dossier and different domains of knowledge (shared dossier – individual responsibility)*

*– ability to **individually justify** and evaluate existing material corresponds to the **demands of professional life**, where teachers have to make subject-scientific, didactic and pedagogic decisions primarily on an individual basis, even when working with third-party teaching materials (OERs, textbooks)*

*– Opportunity to **discuss alternative solutions** and 'blind spots'*

*– **Metareflection** of the working mode in project group*

*– Assessment as a means of **measuring achieved coherence** (knowledge integration) by the lecturers (potentially showing need for adaptation of course design in subsequent cycles)*

Overall design principles

The **4C/ID Model** (4-Component Instructional Design Model) is an instructional design approach focusing on organizing and optimizing learning tasks and learning experiences for complex skill development. The model emphasizes four main components: Learning Tasks, Supportive Information, Procedural Information, and Part-task Practice. For details see the [4C/ID-Model project page](#)🔗). In terms of 🔗**coherence** in teacher education, the 4C/ID Model offers several benefits: (a) integration of theoretical knowledge and practical skills by using real-world learning tasks that require students to apply both; (b) scaffolding, as the model provides a structure for learning tasks that gradually increase in complexity, with appropriate support and guidance provided at each level; (c) active learning, as it engages learners in problem-solving, collaboration, and reflection; (d) focus on transferable skills.

Tandem teaching: Designed as a co-taught seminar with two lecturers from two different institutions and scientific domains, the seminar focuses on connecting subject-specific science (i.e. literary studies) and subject didactics. Both lecturers are present in each session, discussing topics from different perspectives (even though some sessions are predominantly led by one of the two instructors), showcasing divergent viewpoints and providing complementary insights. Consequently, both lecturers also jointly conduct the oral final exams. In terms of 🔗**coherence** in teacher education, this approach has several advantages: (a) comprehensive understanding: Tandem teaching facilitates a more comprehensive understanding and fosters interdisciplinary thinking; (b) richer classroom discussions: Tandem teaching encourages more in-depth discussions, as it encourages students to evaluate different positions and develop their critical thinking; (c) co-teaching as real-life model: observing collaboration between instructors helps the students to recognise the value of teamwork and cooperation teaching; (d) improving the quality of teaching beyond the seminar: Tandem-teaching also allows the instructors to learn from each other, enhancing their understanding of their respective disciplines and of neighboring scientific domains, fostering a more comprehensive and interdisciplinary approach in other (non-co-taught) courses within the curriculum.

On the topic of successful collaborative teaching, see the tools and guidelines provided in the University of Zagreb's OER on [ConnEcTEd project website](#)↗, IO 5.

Exemplary memory medium to kick off the seminar

Graffiti (*mural*) "Chile/Octubre 2019, una reinterpretación del Guernica" by Miguel Ángel Kastro in memory of the social upheavals (*estallido social*) in Chile in 2019

Reproduction of the graffiti in front of the *museo del estallido social* (https://museodelestallidosocial.org), Santiago de Chile
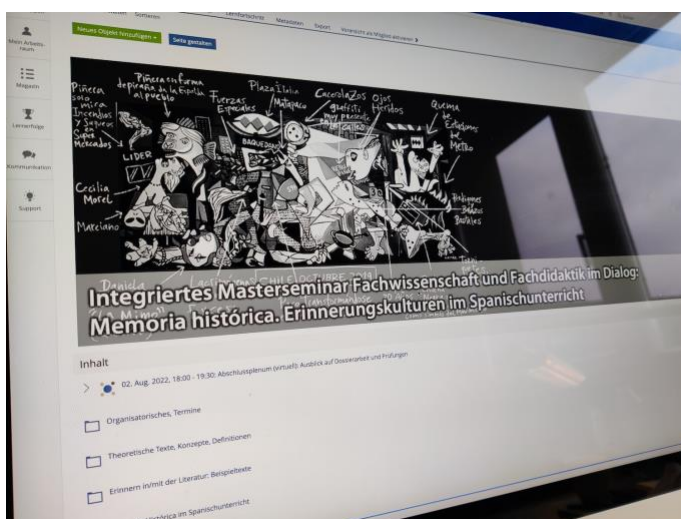
Mural in the header of the seminar's learning platform space, serving as memory cue and reference point for learners throughout the semester

(back to top ↩)

Integrative sample task: Explaining memoria histórica

Translation of task description:

You are teaching a Spanish class at a secondary school in Kirchzarten. After the Pentecost holidays, the curriculum calls for "memoria histórica in Spain and Latin America." Since you expect that several students will be on a student exchange in France after the holidays, you plan a hybrid format that should start with a short flipped classroom unit for everyone (as an introduction to the topic, activating prior knowledge, etc.):

Explain "memoria histórica": Choose an appropriate format (explanatory video, PowerPoint with recorded audio commentary, audio file, transcribed oral text – with a duration of about 4-6 minutes) in which you explain the concept of "memoria histórica" to your students in a target-group-appropriate manner. First, consider which key terms and aspects seem important to you for an initial approach to the topic (also take into account <u>selected theories</u> central to cultural memory research) and how you can appropriately convey these (activating prior knowledge, cohesion, principle orientation, examples). You can create the file in German, Spanish, both German and Spanish, with/without subtitles – and you should be able to justify your choice.

Goals: Didactic reduction, core practice of "explaining," introduction to/deepening of sociocultural concept/orientation knowledge.

Integrative sample tasks: Cultural memory in literature, Literature as cultural memory

Im Verlauf Ihrer weiteren Unterrichtsvorbereitungen stoßen Sie im Internet auf die Seite „Erinnern für die Gegenwart" des Auswärtigen Amts und informieren sich über unterschiedliche fachliche und fachübergreifende Projekte, die seit 2019 an Deutschen Auslandsschulen zu Erinnerungskulturen erarbeitet wurden. Sie interessieren sich für die Zielsetzungen und Ansätze einiger Projekte und planen, für das kommende Schuljahr selbst eine größere Unterrichtseinheit zu *memoria histórica*.

Da Sie aus Ihren kulturtheoretischen Kenntnissen wissen, dass Erinnern mit Erzählen zu tun hat und persönliche wie kollektive Identität begründet, ziehen Sie zunächst autobiographisch geprägte Erzählliteratur in Betracht und stoßen auf zwei Texte, die Sie genauer im Hinblick auf das Thema Erinnerung und seine literarische Umsetzung ansehen (ILIAS-Ordner *Erinnern in/mit der Literatur: Beispieltexte*)

a) Miguel de Unamuno, *Recuerdos de niñez y mocedad*
Wie der Titel bereits verdeutlicht, handelt es sich um eine Autobiographie, also eine Gattung, die – neben anderen Gattungen wie den Memoiren und dem Tagebuch auf individueller und dem historischen Roman oder dem Epos auf überindividueller Ebene – ein zentraler Schauplatz der literarischen Auseinandersetzung mit der Erinnerung ist.
Erster Ansatz zu einer Strukturanalyse: Was kennzeichnet die Gattung Autobiographie strukturell (etwa narratologisch), was inhaltlich? Wo finden Sie diese Merkmale im Text?
Themenbezogen (1): Welche Formen oder Modi des Erinnerns treten im Eröffnungskapitel hervor? Stellen Sie, wo möglich, Bezüge zu zu unseren Erinnerungstheorien her: (a) intradiegetisch *im erzählten Inhalt* und (b) extradiegetisch *durch den autobiographischen Text* selbst. Wie spiegelt sich auf erzähltechnischer Ebene der Vorgang des Erinnerns strukturell?
Themenbezogen (2): Bezug Unterricht: Sehen Sie (im Text, durch den Text) mögliche Bezüge zu schulischen Bildungszielen, ggf. unter Berücksichtigung der Rahmenpapiere?
Hilfsmittel bei Bedarf: Lehrbuchauszug zur Strukturanalyse von Erzähltexten
  ➢ **Abgabe:** Text mit (je nach verfügbarer Zeit und Energie ggf. skizzenhaften) Antworten zu den gestellten Fragen bis bis **17.04.2023 06:00 Uhr** über ILIAS.

b) Juan Goytisolo, *Señas de identidad*
Dieser sehr bedeutende autobiographisch inspirierte Exilroman der spanischen Moderne leistet einer schnellen Lektüre zunächst Widerstand, Sie erkennen aber doch verschiedene Aspekte aus dem Themenfeld Erinnerung.
Wie verhalten sich hier individuelle und kollektive Ebene? wie kommunikatives und kulturelles Gedächtnis? Wo treten wie Erinnerungsmedien in den Vordergrund? Was sind die "señas" im Einzelnen, um wessen "identidad" geht es? Was haben Orte mit Erinnerung zu tun? "Erinnern in/mit der Literatur": Wo ist hier ersteres (in), wo letzteres (mit)?
Sie reflektieren angesichts dieses Textes über die Schwierigkeiten und Chancen literarischer Lektüren: Welche Eigenschaften des Textes haben Ihre Lektüre erschwert? Wodurch lässt sich die Lektüre unterstützen? Worin sehen Sie den Mehrwert der Lektüre eines solchen Textes gegenüber einem verständlich gehaltenen Sachtext über Erinnern und Identität?
  ➢ **Abgabe:** Text mit (je nach verfügbarer Zeit und Energie ggf. skizzenhaften) Antworten zu den gestellten Fragen bis bis **17.04.2023 06:00 Uhr** über ILIAS.

Translation of task description:
In the course of your further lesson preparations, you come across the website "Remembering for the Present" of the German Ministry of Foreign Affairs and inform yourself about various subject-specific and interdisciplinary projects on memory cultures that have been developed since 2019 at German schools abroad. You are interested in the objectives and approaches of some projects and plan to create a larger teaching unit on *memoria histórica* for the coming year.
Since you know cultural theories that show how remembering is related to storytelling and establishes personal and collective identity, you first consider autobiographically focused narrative literature and find two texts that you examine more closely in terms of memory and its literary implementation.

a) Miguel de Unamuno, *Recuerdos de niñez y mocedad*

As the title already makes clear, this is an autobiography, a genre that – alongside other genres such as memoirs and diaries on an individual level and historical novels or epics on a supra-individual level – is a central venue for the literary examination of memory.

First approach to a structural analysis: What characterizes the genre of autobiography structurally (e.g., narratologically), and what in terms of content? Where do you find these features in the text?

Theme-related approach (1): What forms or modes of remembering emerge in the opening chapter? Establish connections, where possible, to memory theories we discussed: (a) on the intradiegetic level, in the narrated content and (b) on the extradiegetic level, through the autobiographical text itself. How is the process of remembering structurally reflected on the narrative level?

Theme-related approach (2): Connection to teaching: Do you see (in the text, through the text) possible connections to educational goals, possibly taking into account the framework papers?

b) Juan Goytisolo, *Señas de identidad*

This very significant, autobiographically inspired exile novel of Spanish modernism at first sight resists a quick reading, but you still recognize various aspects from the field of memory. How do individual and collective levels relate here? How do communicative and cultural memory relate? Where and how do memory media come to the fore? What are the "señas" (signs) in detail, and whose "identidad" (identity) is it about? What do places have to do with memory? "Remembering in/with literature": Where is the former (in), where is the latter (with) playing a role?

Reflecting on this text, you consider the difficulties and opportunities of literary readings: What properties of the text have made your reading more difficult? How can reading be supported? What added value do you see in reading such a text compared to a comprehensible factual text about remembering and identity?

Nachdem Sie sich mit den persönlich gefärbten spanischen Texten in die literarische Darstellung von individueller und kollektiver Erinnerung eingefunden haben, machen Sie sich, nicht zuletzt in Erinnerung der Theorie von Benedict Anderson, auf die Suche nach Gründungserzählungen nationaler Tragweite. Sie wissen aus der Epochenvorlesung im Bachelorstudium, dass Epen wie der *Cantar de mio Cid* als große Verserzählungen oft diese Funktion erfüllen und es auch ähnliche monumentale Langformen in neueren Epochen gibt. In der lateinamerikanischen Literatur finden Sie zwei historisch weit auseinander liegende, aber eng aufeinander bezogene berühmte literarische Werke und damit verbundene Texte (ILIAS-Ordner *Erinnern in/mit der Literatur: Beispieltexte*)

a) Alonso de Ercilla, *La Araucana*
Berühmtes Epos über die Eroberung des heutigen Chile, publiziert zwischen 1569 und 1589 — hier das Vorwort und die ersten Strophen. Welche Position hat (bzw. schreibt er sich zu) der Autor Ercilla gegenüber dem erzählten Geschehen? Inwiefern ist dieses Epos ein literarischer "Erinnerungstext"? Kommentieren Sie auch kurz die Form und die rhetorische Gestaltung.

Abgabe: Text mit (je nach verfügbarer Zeit und Energie ggf. skizzenhaften) Antworten zu den gestellten Fragen bis bis **24.04.2023 06:00 Uhr** über ILIAS.

b) Pablo Neruda, *Canto general, El Mensajero, Incitación al nixonicidio*
Nach der Lektüre von Ercillas *Araucana* und von ihr ausgehend lesen Sie Auszüge aus Pablo Nerudas *opus maximum*, dem *Canto general*, sowie zwei weitere, kurze Texte.
Wie stellt sich hier der Zusammenhang von Literatur und Politik sowie nationaler Identität dar? Denken Sie an den Begriff des 'Gründungsmythos'. Kommentieren Sie die intertextuellen Bezüge von Nerudas Texten. Was hat Intertextualität mit Erinnerung zu tun?
Bei einer Webrecherche stellen Sie fest, dass der *Canto general* in Nordrhein-Westfalen in der Vergangenheit bereits auf der Lektüreliste für den Spanischunterricht in der Sekundarstufe II stand. Welche Aspekte des Textes, soweit sie ihn kennen, rechtfertigen Ihrer Meinung nach diese Vorgabe?

Abgabe: Text mit (je nach verfügbarer Zeit und Energie ggf. skizzenhaften) Antworten zu den gestellten Fragen bis bis **24.04.2023 06:00 Uhr** über ILIAS.

1. Zwischenzeitlich hat sich Ihr Ziel verfestigt, im kommenden Schuljahr selbst eine größere Unterrichtseinheit zu *memoria histórica* vorzusehen, in der Sie mit ausgewählten literarischen Texten arbeiten würden. Anlässlich des 50. Jahrestags des „Golpe de estado" in Chile 1973, der immer wieder Thema im Spanischunterricht ist und 2023 einen besonderen Stellenwert einnehmen wird, recherchieren Sie, welche Werke der jüngeren chilenischen Gegenwartsliteratur dafür in Frage kommen…

   a) Überlegen Sie, welche **Kriterien** Sie grundsätzlich für die Auswahl möglicher Lektüren ansetzen würden. Lesen Sie dazu vorbereitend den Text von Kirchhoff (2019; siehe ILIAS) und gehen Sie die Kriterienraster von Pfäfflin und Grünewald durch (Folien; siehe ILIAS). Bearbeiten Sie die Teil-aufgabe zunächst individuell, bevor Sie die von Ihnen präferierte Lektüreauswahl in Ihrer Projekt-gruppe diskutieren… Diskutieren Sie beide Punkte in Ihrer Projektgruppe, bevor Sie sich auf einen Projekttext einigen.
   b) Skizzieren Sie, welche **Zielsetzungen, Funktionen und (didaktischen) Potenziale** sie der Arbeit mit **literarischen Texten im Kontext der *memoria histórica*-Thematik** im Spanischunterricht zuschrei-ben (und warum… welche Bedingungsfaktoren sind dabei zu berücksichtigen?).

Abgabe: Datei bis **24.04.2023 6:00 Uhr** über ILIAS.

Translation of task description:
After familiarizing yourself with the autobiographically focused Spanish texts in the vein of literary representation of individual and collective memory, you now remember Benedict

Anderson's theory about collective memory as a key element in nationalism, you set out to search for founding narratives of national importance. You know from the survey on Spanish literary history in your bachelor's degree that epics such as the *Cantar de mio Cid* often fulfill this function as grand narrative poems and that there are also similar monumental long forms in more recent epochs. In Latin American literature, you find two famous literary works and associated texts that are far apart in time but very closely related in content.

a) Alonso de Ercilla, *La Araucana*
Famous epic about the conquest of present-day Chile, published between 1569 and 1589 – see here the preface and the first stanzas. What position does the author Ercilla have in relation to the narrated events (or is he attributing to himself)? To what extent is this epic a literary "remembrance text"? Briefly comment on the form and rhetorical design.

b) Pablo Neruda, *Canto general, El Mensajero, Incitación al nixonicidio*
After reading Ercilla's *Araucana* and taking it as a starting point, read excerpts from Pablo Neruda's opus maximum, the *Canto general*, as well as two other short texts.
How does the relationship between literature and politics and national identity appear here? Reflect upon the concept of the 'founding myth'. Comment on the intertextual references of Neruda's texts. What does intertextuality have to do with memory?
In a web search, you find that the *Canto general* already appeared on the reading list for upper secondary Spanish class in the state of North Rhine-Westphalia in the past. Which aspects of the text, as far as you know it, justify this in your opinion?

In the meantime, your plan has taken shape to create a larger teaching unit on *memoria histórica* in the coming year, in which you would work with selected literary texts. On the occasion of the 50th anniversary of the "Golpe de estado" in Chile in 1973, which is a recurring topic in Spanish lessons and will have a special significance in 2023, you research which works of younger contemporary Chilean literature are suitable for this purpose…

a) Consider what criteria you would generally apply for selecting possible readings. As preparation, read the text by Kirchhoff (2019; see ILIAS) and go through the criteria grids of Pfäfflin and Grünewald (slides; see ILIAS). First, work on the sub-task individually before discussing your preferred reading selection in your project group… Discuss both points in your project group before agreeing on a project text.
b) Outline what objectives, functions, and (didactic) potentials you would attribute to working with literary texts in the context of the *memoria histórica* theme in Spanish lessons (and why… which conditioning factors should be considered?).

🔗 *focusing coherence:*

*– evaluation of the students' submitted answers as a means of **measuring achieved coherence** (knowledge integration) by the lecturers: Are the school-related questions (also) answered with recourse to the results of the subject-specific analysis?*