**World Literature: Latin and Central America**

**In this twelve-week unit, students read works by Latin American and Central American authors.**

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**Overview**

* + They consider religious, generational, and cultural conflicts, as well as the effects of modernization, political struggle, and other themes common to many literary works. Magical realism is found in this unit and may be compared to that found in the Russian unit (4). Students also recognize how not all literary works make explicit political or cultural statements and must be approached on their own terms. In order to enrich their understanding, students investigate the historical background for selected works, as well as read author biographies.

*Note: the tenth-grade World Literature course consists of three twelve-week units. Four units have been provided (Russia; Africa and the Middle East; Asia; and Latin America); schools may select three out of the four. The middle unit will likely cross from one semester into another; teachers should divide it accordingly.*

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**Focus Standards**

* + These Focus Standards have been selected for the unit from the Common Core State Standards.
    - **RL.9-10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
    - **RL.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
    - **RL.9-10.6:** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
    - **RI.9-10.5:** Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
    - **RI.9-10.8:** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.
    - **W.9-10.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
    - **W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)
    - **W.9-10.6:** Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
    - **W.9-10.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.
    - **SL.9-10.6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 on pages 54 for specific expectations.)
    - **L.9-10.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
    - **L.9-10.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

[Common Core State Standards, ELA](http://commoncore.org/free/resources/CCSSI_ELA_Standards.pdf) (1.5 MB)

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**Suggested Student Objectives**

* + - Explore the role of the magical and fantastic in Latin American literature.
    - Explore narrative forms and techniques in Latin American literature.
    - Analyze the role of time in Latin American narrative.
    - Listen to and analyze Latin American poetry in the original and in translation.
    - Explore the role of local and universal themes in Latin American literature.
    - Consider the challenges of translation, including the different connotations that various cultures attach to given words.
    - Offer insightful inferences regarding the themes of the text.
    - Create clear, original, specific thesis statements.
    - Organize concrete evidence and supporting textual details to support a thesis statement.
    - Use precise language, avoiding casual language and clichés.
    - Write appropriate transitions to organize paragraphs.
    - Analyze how literary devices produce meaning.
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**Suggested Works**

* + (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

**Literary Texts**

**Note:  Teachers may choose texts from the list in a number of ways. They might include one mid-length novel or two short novels; a play; a selection of poems by various authors; and a nonfiction essay.**

**Short Stories**

*Argentina*

* + - “End of the Game” (Julio Cortázar)
    - “Letter to a Young Lady in Paris”(Julio Cortázar)
    - “The Secret Miracle” (Jorge Luis Borges)
    - “The Garden of Forking Paths” (Jorge Luis Borges)

*Cuba*

* + - “Journey Back to the Source” (Alejo Carpentier)

*Chile*

* + - *The Short Stories of Eva Luna* (Isabel Allende) (selections)

*Columbia*

* + - “The Sea of Lost Time” (Gabriel García Márquez)
    - “No One Writes to the Colonel” (Gabriel García Márquez)
    - “Chronicle of a Death Foretold” (Gabriel García Márquez)

**Novels**

*Chile*

* + - *House of Spirits* (Isabel Allende and Magda Bogin)

*Mexico*

* + - *The Underdogs: A Novel of the Mexican Revolution* (Mariano Azuela and Sergio Waisman, trans.)
    - *The Book of Lamentations* (Rosario Castellanos)
    - *Like Water for Chocolate* (Laura Esquival and Thomas Christensen, trans.)
    - *The Old Gringo* (Carlos Fuentes and Margaret Sayers Peden, trans.)

*Columbia*

* + - *One Hundred Years of Solitude* (Gabriel García Márquez)

**Plays**

* + - *The Impostor: A Play for Demagogues* (Rodolfo Usigli and Ramon Layera, trans.) (Mexico)

**Poems**

*Mexico*

* + - *Eagle or Sun?* (prose poems) (Octavio Paz) (selections)

*Chile*

* + - *Gabriela Mistral: A Reader* (Gabriela Mistral, Maria Giachetti, trans., Marjorie Agosin, ed.) (selections)
    - “Book of Twilight” (Pablo Neruda)
    - *Twenty Love Poems and a Song of Despair* (Pablo Neruda and W.S. Merwin, trans.) (selections)

**Informational Texts**

**Informational Text**

* + - “Complex Feelings about Borges” in *The Noé Jitrik Reader: Selected Essays on Latin American Literature* (Noé Jitrik and Susan E. Benner, trans.) (essays on Borges and Cortázar)
    - *The Noé Jitrik Reader: Selected Essays on Latin American Literature* (Noé Jitrik and Susan E. Benner, trans.)
    - Excerpts from *The Testimony of Contemporary Latin American Authors* (Doris Meyer, ed.)

**Speeches**

* + - Nobel Prize in Literature Acceptance Speech 1982 (“The Solitude of Latin America”) (Gabriel García Márquez)
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**Sample Activities and Assessments**

* + ***Teacher Notes:*** *After reading and discussing a work or pairing of works as a class, students prepare for seminars and essays by reflecting individually, in pairs, and/or in small groups on a given seminar/essay question. In this way, ideas are student generated. (Seminar/Essay assignments include more than one question. Teachers may choose one or all the questions to explore in the course of the seminar; students should choose one question for the essay.) Seminars should be held before students write essays so that they may explore their ideas thoroughly and refine their thinking before writing. (Click here to see a sample seminar scoring rubric.) Page and word counts for essays are not provided, but teachers should consider the suggestions regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.*

**Collaborate**

Reflect on seminar questions, take notes on your responses, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.9-10.1, SL.9-10.1)

**Seminar and Essay**

How does magical realism in *The Short Stories of Eva Luna*, “The Secret Miracle,” “The Garden of Forking Paths,” *House of Spirits,*OR*Like Water for Chocolate* help the reader gain a deeper understanding of reality? How does magical realism reveal the author’s true point of view? Write and essay in which you use at least three pieces of specific textual evidence to support an original thesis statement. (RI.9-10.5, W.9-10.2, W.9-10.4, W.9-10.9, SL.9-10.1)

**Seminar and Essay**

Consider magical realism in *The Short Stories of Eva Luna,* “The Secret Miracle,” “The Garden of Forking Paths,” *House of Spirits*, OR *Like Water for Chocolate.* How is magical realism a metaphor? What is the relationship between the literal and the metaphoric? Does the reader need to suspend their notions of reality to accept the device of magical realism of the text? Defend your response using textual evidence to support an original thesis. Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (RI.9-10.5, W.9-10.2, W.9-10.4, W.9-10.9, SL.9-10.1)

**Seminar and Essay**

What does Marquez mean by “solitude” in his Nobel Prize acceptance speech “The Solitude of Latin America” and his novel *One Hundred Years of Solitude*? How is solitude a metaphor? Is it a fitting metaphor? Why or why not? Use specific textual evidence to discuss. After seminar, write an essay using at least two pieces of textual evidence to support a clear thesis from both his speech and his novel. (RL.9-10.4, W.9-10.2, W.9-10.4, W.9-10.9, SL.9-10.1)

**Seminar and Essay**

(*Note: This assessment is meant especially for bi-lingual students who have fluency or emerging fluency in both Spanish and English*.) Read key passages of “The Secret Miracle” or “The Garden of Forking Paths” in English and Spanish. Consider issues of translated texts. What skills does a good translator need to have? What if anything is lost in translation between the texts? Write and essay in which you organize three to six pieces (i.e., ideally, at least three pieces from each text) of textual evidence to support an original thesis statement in an essay. (RL.9-10.4, W.9-10.2, W.9-10.4, W.9-10.9, SL.9-10.1)

**Seminar and Essay**

How does love serve as a metaphor? Is there one common statement the texts in this unit all seem to be making about love? If so, what is that statement? After discussion in seminar, write a well organized essay using six pieces of textual evidence to support an original thesis statement. (RL.9-10.4, W.9-10.2, W.9-10.4, W.9-10.9, SL.9-10.1, SL.9-10.4)

**Narrative**

Write a five-page short story inspired by any of the works in the unit. Read it aloud to the class and invite discussion about which work might have inspired it and how. (W.9-10.3)

**Speech**

Choose a poem or a prose passage from this unit (three minutes maximum) and recite it from memory. Include an introduction that discusses:

* + - Who wrote the poem and when it was written (i.e., historical context);
    - What makes it memorable or significant; and
    - Words and phrases that hold special meaning in context. (RL.9-10.2, SL.9-10.6, L.9-10.5)

**Oral Presentation**

Prepare a ten-minute report on the life of a Latin American author, with pictures, maps, audio recordings, and any other applicable resources. (RI.9-10.1, SL.9-10.2, SL.9-10.5)

[Scoring Rubric](http://commoncore.org/free/resources/Socratic_Seminar_Rubric_SP.doc)

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**Additional Resources**

* + [Author Gabriel García Márquez was born on this day](http://www.readwritethink.org/classroom-resources/calendar-activities/author-gabriel-garcia-marquez-20460.html) (ReadWriteThink) (RL.9-10.6)
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**Terminology**

* + - extended metaphor
    - first person point of view
    - foreshadowing
    - imagery
    - irony
    - magical realism
    - metaphor
    - paradox
    - rhetoric
    - symbolism
    - theme
    - third person omniscience