

Grade 10

In tenth grade, students study literature from around the world. There are four twelve-week units (Russian literature, Asian literature, African/Middle Eastern literature, and Latin American literature); schools may select three out of the four. This allows schools some flexibility and gives them the opportunity to make use of their resources. Each unit allows for close study of literary works, as well as consideration of historical and cultural context. The units focus not only on geographical regions, but also on themes and literary forms that pertain to them. Thus students come to grasp the relationship between local concerns and universal questions. In the Russian literature unit, students begin by reading short Russian masterpieces of the nineteenth century (including works by Pushkin, Gogol, and Chekhov), and proceed to read select twentieth-century works in historical context. In the Asian literature unit, students observe and describe literary forms in texts ranging from Confucius's *Analects* to works by Rabindranath Tagore, and others. In the unit on Africa and the Middle East, students gain cultural insight as they explore prose and poetry from the *Arabian Nights* to Chinua Achebe's *Things Fall Apart*. When studying the literature of Latin America, students read works by Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, and others. They become aware of the authors' views of literature itself—its forms, peculiarities, language, and relationship to reality. Throughout the year, students take part in seminars, write essays, and deliver speeches. Having read literature from a variety of cultures, they now embark on eleventh grade and the study of American literature.

Grade 10 Units

- **UNIT 1** World Literature: Latin and Central America
- **UNIT 2** World Literature: Asia
- **UNIT 3** World Literature: Africa and the Middle East
- **UNIT 4** World Literature: Russia

Grade 10 Unit 1**World Literature: Latin and Central America**

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

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

Essential Question:

How does magical realism reveal new perspectives of reality?

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.

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.

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 Esquivel 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)

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. 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 an 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 an 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)

Rubric is at the end of the unit.

Terminology:

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

Grade 10 Unit 2**World Literature: Asia**

In this twelve-week unit, students read and discuss ancient and modern Asian literature, especially from China, India, and Japan.

Overview:

Through reading the diverse selections in this unit, students consider the role of ancient philosophies, universal themes, Western influence, and historical change in these works. In addition, students listen to recordings of some of the poems in the original language, so that they may appreciate their sounds, structures, and rhythms.

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.

Essential Question:

- **RL.9-10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **RL.9-10.5:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **RI.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.
- **RI.9-10.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
- **W.9-10.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- **W.9-10.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- **SL.9-10.1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

- **L.9-10.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- Explore ancient and modern works of literature from Asian countries, particularly China, India, and Japan.
- Consider how Asian literature both draws on and questions cultural traditions.
- Consider how certain Asian authors integrate Western literary influences into their cultural contexts.
- Compare two or more translations of a single poem.
- Write a close literary analysis of a work of poetry, fiction, or drama, considering language use and literary elements.
- Offer insightful inferences regarding the themes of the text.
- Create a clear, original, specific thesis statement.
- 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 philosophy influences literature.
- Understand how literary devices convey theme.

Student Objectives:

- Explore ancient and modern works of literature from Asian countries, particularly China, India, and Japan.
- Consider how Asian literature both draws on and questions cultural traditions.
- Consider how certain Asian authors integrate Western literary influences into their cultural contexts.
- Compare two or more translations of a single poem.
- Write a close literary analysis of a work of poetry, fiction, or drama, considering language use and literary elements.
- Offer insightful inferences regarding the themes of the text.
- Create a clear, original, specific thesis statement.
- 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 philosophy influences literature.
- Understand how literary devices convey theme.

Suggested Works:

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

LITERARY TEXTS

Note: This unit should include excerpts from an ancient work; one novel; one play; several short stories; and a long poem or selection of poems. The teacher may choose two novels or two plays instead of one novel and one play. In addition, students should consult informational texts and secondary sources, online and in the library, for their essays.

Novels

China

- *Dream of the Red Chamber* (Cao Xueqin) (selections)
- *Family* (Pa Jin)

India

- *Midnight's Children* (Salman Rushdie)
- *In Custody* (Anita Desai)
- *Nectar in a Sieve* (Kamala Markandaya)
- *The God of Small Things* (Arundhati Roy)

Japan

- *The Sound of Waves* (Yukio Mishima)
- *After Dark* (Haruki Murakami)
- *Norwegian Wood* (Haruki Murakami)

Short Stories

China

- *Strange Tales from a Chinese Studio* (Pu Songling, ed.)
- *Under The Red Flag* (Ha Jin) (selections)

Japan

- *Rashomon and Other Stories* (Ryunosuke Akutagawa)

Vietnam

- *The General Retires and Other Stories* (Nguyen Huy Thiep)

Plays

China

- *Thunderstorm* (Cao Yu)

India

- *The Post Office* (Rabindranath Tagore) (EA)

Poems

Sanskrit

- Excerpts from the *Ramayana* (attributed to the Hindu sage Valmiki)

China

- The Jade Mountain: A Chinese Anthology, Being Three Hundred Poems of the T'ang Dynasty 618-906 (Kiang Hang-Hu and Witter Bynner, trans.) (selections)
- "A Song of Ch'ang-kan" (Li Po) (E)
- "Substance, Shadow, and Spirit" (T'ao Ch'ien)
- "On a Gate-tower at Yuzhou" (Chen Zi'ang)

India

- "Song VII" (Rabindranath Tagore) (E)
- *The Golden Craft* (Rabindranath Tagore) (EA)

INFORMATIONAL TEXTS

Informational Text

- The Columbia Companion to Modern East Asian Literature (Joshua Mostow, ed.)
- Historical Dictionary of Modern Japanese Literature and Theater (J. Scott Miller)
- Trading Places: The East India Company and Asia, 1600-1834 (Anthony Farrington)
- The Scandal of Empire: India and the creation of Imperial Britain (Nicholas B. Dirks)

Literary Nonfiction

China

- *The Analects* (Confucius) (selections)
- *The I Ching* (transmitted by Fei Zhi)
- *The Tao Te Ching* (Lao Tzu) (selections)
- The Tao of Pooh and the Te of Piglet (Benjamin Hoff) (selections)

Autobiography

- Six Records of a Floating Life (Shen Fu) (China)

ART, MUSIC, AND MEDIA

Prompt: How does the study of select Asian objects give us a greater understanding of the depth and diversity of Asian literary forms and genres?

Art

Japan

- Ando Hiroshige, *One Hundred Views of Edo* (1856)
- Arita, *Porcelain plate with design of dragon* (1690s-1730s)
- *Kimono with carp, water lilies, and morning glories* (1876)

China

- Ma Lin, *wall scroll* (1246)
- *Moon-shaped flask with birds* (1723-1725)
- *Han Clothing*, pre-17th century

India

- *Radha at night*, Mughal painting (1650)
- *Box with lid*, late 16th century
- *Princess Damayanthi talking with Royal Swan about Nalan Hindu* (no date)

Media

- Chinese Poems of the Tang and Sung Dynasties: Read by Lo Kung-Yuan in Northern Chinese, Peking Dialect (Folkways Records, 1963)

Film

- *Rashomon* (1950) (Akira Kurosawa, dir.)
- *Curse of the Golden Flower* (2006) (Zhang Yimou, dir.)

Sample Activities and Assessments:

Teachers Note: 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. Ideas are student generated in this way. (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. 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

Analyze Akutagawa's story "In a Bamboo Grove" and Kurosawa's film *Rashomon*. How do the story and the film portray the characters' psychological states? (Note: Kurosawa's *Rashomon* is based on Akutagawa's "In a Bamboo Grove," not on his "Rashomon," though a few details from the latter story appear in the film.) Write an essay using at least three pieces of textual evidence to support an original thesis statement. (RL.9-10.7, SL.9-10.1, W.9-10.2)

Seminar and Essay

How does fiction writer Ryunosuke Akutagawa or playwright Tsao Yu integrate Western literary influences into his work? Use textual evidence from the literary and informational texts to support an original thesis. Write an essay using at least three pieces of textual evidence to support your thesis statement. (RL.9-10.6, RL.9-10.9, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

How are the novels from *India Midnight's Children* and *Nectar in a Sieve* allegorical texts? What does the allegory reveal about the author's point of view? Use evidence from reference texts *Trading Places: The East India Company and Asia, 1600–1834* and *The Scandal of Empire: India and the creation of Imperial Britain*. Write an essay using at least three pieces of evidence from the novels and the reference texts to support an original thesis statement. (SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

Compare and contrast *Midnight's Children* and *Nectar in a Sieve*. How do they differ in meaning? How are they similar in meaning? Write an essay using at least two pieces of textual evidence from each text to support an original thesis statement. (RL.9-10.6, RL.9-10.9, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

What does Amal teach the other characters in Rabindranath Tagore's *The Post Office*? Do these teachings reflect the values of Confucianism or Taoism? Write an essay using at least three pieces of textual evidence to support an original thesis. (RL.9-10.1, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

Does the poem “Spirit, Substance, Shadow” connect to the teachings of Lao Tzu or Confucius? What does the poem reveal about these two philosophies? Write an essay using at least three pieces of textual evidence from multiple sources to support an original thesis statement. (SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

How do the works you have read so far in this unit honor or rebel against cultural tradition? Write an essay that supports an original thesis statement, using at least three pieces of textual evidence to describe the cultural traditions. (The teacher may choose to focus on one or two texts.) (RL.9-10.6, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

How do Benjamin Hoff’s allegories reveal Asian teachings? Do the allegories accurately illustrate these teachings? Write an essay that uses textual evidence to support an original thesis statement. Use evidence from more than one text. (RL.9-10.6, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

(This assignment is especially appropriate for bi-lingual students who understand both languages presented in the texts.) Read James Merrill’s poem “Lost in Translation” and discuss it in the context of the works of Asian literature that you have read in this unit. What skills does a good translator need? In translation, is meaning lost irrevocably to the reader? Write an essay that uses at least three pieces of textual evidence to support an original thesis. (RL.9-10.6, SL.9-10.1, W.9-10.2, W.9-10.9)

Essay

Write a close literary analysis of one of the poems in the unit, with attention to its form, figurative language, symbolism, and meaning. Be sure to include any historical context necessary. Use at least three pieces of textual evidence to support your analysis in an essay. (SL.9-10.1, W.9-10.2, W.9-10.9)

Oral Presentation

(This assignment is especially appropriate for bi-lingual students who understand both languages presented in the texts.) Choose a recording of a poem from Chinese Poems of the Tang and Sung Dynasties, or find a different recording. Play the recording and explain the literary structure of the poem. Present two translations of the poem and compare the choices the translators have made. (RL.9-10.5)

Rubric is at the end of the unit.

Terminology:

- absurd
- allegory
- Confucianism
- figurative language
- filial piety
- first person perspective
- foreshadowing
- internal monologue
- irony
- metaphor
- morality

- paradox
- perfect rhyme
- perspective
- poetic translation
- simile
- stream of consciousness
- symbol
- Taoism
- theme
- third person omniscience
- tone (Chinese)
- vice
- virtue

Grade 10 Unit 3**World Literature: Africa and the Middle East**

In this twelve-week unit, students read ancient and modern works by African and Middle Eastern authors, as well as select Western perspectives on Africa and the Middle East.

Overview:

Students consider the beauty and craftsmanship of the works, as well as the effects of the African and Middle Eastern colonial experience—and the subsequent challenges of the postcolonial era. They consider religious, generational, and cultural conflicts, effects of modernization, political struggle, and other themes common to many literary works. At the same time, students recognize that 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 author biographies. They have the opportunity to read additional works of interest.

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.

Essential Question:

How does the literature in this unit offer insight into African and Middle Eastern cultural conflicts?

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.

Student Objectives:

- Read a variety of literary works from Africa and the Middle East, particularly from the postcolonial period.
- Consider the challenges of translation, including the different connotations that various cultures attach to given words.
- Through analysis of literary works, explore the changing social structures of Middle Eastern and African societies.
- Explore various literary devices in plot development such as suspense, foreshadowing, symbolism, and extended metaphor.
- Trace the development of an idea or argument in a work of literary nonfiction.
- Offer insightful inferences regarding the themes of the text.
- Create a clear, original, specific thesis statement.
- 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 convey theme.

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 novel or two short novels; a play; a selection of poems by various authors; and a nonfiction essay. They may choose to include ancient and medieval works, or they may focus on modern works. Where possible, teachers should play audio recordings of the poetry read in the original language, so that the students may become familiar with its sounds.

Novels

Turkey

- My Name is Red (Orhan Pamuk)

Nigeria

- *Things Fall Apart* (Chinua Achebe) (E)
- *The Joys of Motherhood* (Buchi Emecheta)

South Africa

- *Cry, the Beloved Country* (Alan Paton)
- *Waiting for the Barbarians* or *Life and Times of Michael K* (J.M. Coetzee)

Egypt

- *The Thief and the Dogs* (Naguib Mahfouz)

Senegal

- *So Long a Letter* (Mariama Ba)

United Kingdom

- *Martha Quest* (Doris Lessing)

Lebanon

- *Beirut Blues* (Hanan al-Shaykh)

Kenya

- *The River Between* (Ngũgĩ wa Thiong'o)

Short Stories

Botswana

- *The Collector of Treasures and Other Botswana Village Tales* (Bessie Head)

South Africa

- *Tales from a Troubled Land* (Alan Paton)

Mozambique

- *We Killed Mangy-Dog and Other Mozambique Stories* (Luis Bernardo Honwana)

Israel

- *The World Is a Room and Other Stories* (Yehuda Amichai)

Egypt

- “The Answer is No” (Naguib Mahfouz)

Other

- One Thousand and One Nights or Arabian Nights

Poems

- *The Epic of Gilgamesh* (Ancient poem from Mesopotamia)

Plays

South Africa

- “Master Harold”... and the boys (Athol Fugard) (E)
- *Woza Albert!* (Percy Mtwa, Mbongeni Ngema, and Barney Simon)

Nigeria

- *Death and the King’s Horseman: A Play* (Wole Soyinka) (E)
- *King Baabu* (Wole Soyinka) (EA)

Poems

Palestine

- *The Butterfly’s Burden* (Mahmoud Darwish)

Israel

- *Open Closed Open: Poems* (Yehuda Amichai) (selections)

Iran

- *The Conference of the Birds: A Sufi Allegory* (Farīd al Dīn Attār or Attar of Nishapur)
- *The Illuminated Rumi* (Jalal Al-Din Rumi Michael Green, and Coleman Barks, trans.) (selections)

General

- *Poems of Black Africa* (Wole Soyinka, ed.) (selections)

INFORMATIONAL TEXTS

Informational Text

Iran

- *Ethics of the Aristocrats and Other Satirical Works* (Nezam al-Din Obeyd-e Zakani)

South Africa

- *Living in Hope and History: Notes From Our Century* (Nadine Gordimer)

Autobiographies

- *Out of Africa* (Isak Dinesen)
- *Long Walk to Freedom: The Autobiography of Nelson Mandela* (Nelson Mandela)

ART, MUSIC, AND MEDIA

Prompt: How does studying objects from Africa and the Middle East, offer special insight into the literary cultures of these regions?

Africa

- Gabon, mask for the Okuyi Society (late 19th century)
- Burkina Faso, hawk mask (no date)
- Nigeria, coronet, Yoruba (20th century)
- Ivory Coast, leopard stool (20th century)
- Mali, standing female figure (late 19th or early 20th century)

- Congo, power figure (19th-20th century)

Middle East

- Turkey, dish (2nd half of 16th Century)
- Syria, Qur'an manuscript (late 9th–early 10th century)
- Iranian-American, Shirin Neshat, Untitled, (1996)
- Iran, antique Kurdish rug (no date)

Sample Activities and Assessments:

Teachers Note: 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. Ideas are student generated in this way. (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. 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

What is satire? What is being satirized in Ethics of the Aristocrats or King Baabu? What is the author's political point of view as revealed by this satire? Write an essay that uses at least three pieces of textual evidence to support an original thesis statement. (RL.9-10.1, RL.9-10.4, W.9-10.2)

Seminar and Essay

Agree or disagree: "Personal crisis coincides with cultural change." (Teachers choose the work.) Discuss in seminar and then use at least three pieces of textual evidence to support an original thesis in an organized essay. (RL.9-10.6, W.9-10.2, W.9-10.9)

Seminar and Essay

Writers are meant to: "Describe a situation so truthfully that the reader can no longer evade it." Choose an essay by Nadine Gordimer and explain what "truth" she develops in her essay. How does she develop that truth? Use at least three pieces of specific textual evidence from her essay to support an original thesis statement in an essay. (RI.9-10.5, W.9-10.2, W.9-10.4)

Seminar and Essay

What is "chi" in its cultural context? Compare the use of "chi" (personal spirit) in Things Fall Apart and The Joys of Motherhood. After discussion, use two pieces of evidence from each text to support an original thesis statement that compares the two texts in an essay. (RL.9-10.1, RL.9-10.4, W.9-10.2, L.9-10.5)

Seminar and Essay

Agree or disagree: "It is possible to understand this piece of literature outside of its historical context." (Teachers choose the work.) In an organized essay, use textual evidence from the work as well as from historical or reference works to support an original thesis statement. (W.9-10.1, W.9-10.2, W.9-10.5, W.9-10.6, W.9-10.7, L.9-10.6)

Seminar and Essay

Is there a common concern of postcolonial literature, as reflected in the works of this unit? Is there one statement they all seem to be making about colonialism? If so, what is that statement? Write an essay using at least three pieces of textual evidence to support an original thesis statement. (W.9-10.2, SL.9-10.4)

Seminar and Essay

Agree or disagree: "Moral choices are essentially choices between two sets of values: one belonging to one culture or era, one to another." Use textual evidence to support your response. After seminar, write an organized essay using at least three pieces of textual evidence to support an original thesis statement. (W.9-10.2, SL.9-10.3)

Creative Writing/performance

Write a narrative monologue from the point of view of one of the secondary characters in *Things Fall Apart* or *The Lion and the Jewel*. Perform the monologue for the class. (W.9-10.3, SL.9-10.6)

Oral Presentation

Working with a partner, choose a work in this unit with a character facing a difficult choice. Write and perform two monologues, each one defending a particular option. (W.9-10.3, SL.9-10.6)

Oral Presentation

Choose a poem that you have read on this unit and recite it from memory. Include an introduction that discusses:

- who wrote the poem and when it was written (i.e., historical context); and
- how the form of the poem and its meaning are related. (RL.9-10.2, SL.9-10.4, SL.9-10.6)

Rubric is at the end of the unit.

Terminology:

- antagonist
- denouement
- extended metaphor
- foreshadowing
- irony
- mysticism
- colonialism
- paradox
- persona
- point of view
- postcolonialism
- rhetoric
- satire

Grade 10 Unit 4

World Literature: Russia

The purpose of this twelve-week unit is twofold: to introduce students to some of the shorter masterpieces of Russian nineteenth-century literature and to explore the impact of twentieth-century historical events on Russian writers and their works.

Overview:

In the first part of this unit, students read short works by Pushkin, Gogol, Tolstoy, or Chekhov to be introduced to shared themes and literary devices. The class should read no more than three short works in four weeks, in order to devote adequate attention to each. At the end of the unit, teachers choose a novel to read as a seminal text, or opt for the short absurdist vignettes of Daniil Kharmis. The literary reading in this part of the unit should be paired with historical readings. By the end of the unit, students begin to understand Russian literature from both a literary and a historical standpoint and will have a foundation for further reading and study.

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.

Essential Question:

How is Russian literature both timeless and affected by historical events?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.9-10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **RL.9-10.5:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **RI.9-10.3:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

- **RI.9-10.6:** Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
- **RI.9-10.7:** Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.
- **W.9-10.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **W.9-10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- **SL.9-10.3:** Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **L.9-10.3:** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Student Objectives:

- Read works of Russian literature both for their intrinsic qualities and for their relation to the historical context.
- Analyze the motives, qualities, and contradictions of a character in Russian literature (including the narrator).
- Describe the effect of the narrative structure, pacing, and tone in a work of Russian literature.
- Analyze the role of utopian ideology in select works of Russian literature.
- Consider the impact of the Bolshevik Revolution and Communist rule on twentieth-century Russian writers and literature.
- Offer insightful inferences regarding the themes of the text.
- Create a clear, original, specific thesis statement.
- Organize concrete evidence and/or supporting textual details to support a thesis statement.
- Use precise language, avoiding casual language and clichés.
- Write appropriate transitions to organize paragraphs.
- Apply new terminology to the texts.
- Analyze how historical events influence literature.
- Analyze how literary devices help convey theme.

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 substitute a story for another story by the same author, or they may substitute one author for another major author from the same period. The selections should combine well, and there should be a balance of nineteenth- and twentieth-century literature. Roughly 4-5 weeks should be

devoted to nineteenth-century works, 2-4 weeks to a pivotal text, and 4-5 weeks to a twentieth-century work and historical readings.

Short Stories

- “The Nose” (Nikolai Gogol) (E)
- “The Overcoat” (Nikolai Gogol) (EA)
- “The Tale of How Ivan Ivanovich Quarrelled with Ivan Nikiforovich” (Nikolai Gogol) (EA)
- “Home” (Anton Chekhov) (E)
- “Ward No. 6” (Anton Chekhov) (EA)
- “Rothschild’s Fiddle” (Anton Chekhov) (EA)
- “The Duel” (Anton Chekhov) (EA)
- “Sleepy” (Anton Chekhov) (EA)
- “The Head-Gardener’s Story” (Anton Chekhov) (EA)
- “The Steppe” (Anton Chekhov) (EA)
- Tales of the Late Ivan Petrovich Belkin (Alexander Pushkin) (selections)
- *Today I Wrote Nothing: The Selected Works of Daniil Kharms* (Daniil Kharms) (selections)
- *Diary of a Madman and Other Stories* (Nikolai Gogol) (EA)

Novels/Novellas

- Notes from the Underground (Fyodor Dostoevsky) (EA)
- The Death of Ivan Ilyich (Leo Tolstoy)
- One Day in the Life of Ivan Denisovich (Aleksandr Solzhenitsyn)
- A Dead Man’s Memoir (Mikhail Bulgakov)

Plays

- *The Seagull* (Anton Chekhov) (EA)
- *The Inspector-General: A Comedy in Five Acts* (Nikolai Gogol) (EA)

Poems

- “The Twelve” (Aleksandr Blok)
- “To Urania” (Joseph Brodsky)

INFORMATIONAL TEXTS

Informational Text

- Literary St. Petersburg: A Guide to the City and Its Writers (Elaine Blair) (excerpts about authors in the unit)
- Everyday Stalinism: Ordinary Life in Extraordinary Times: Soviet Russia in the 1930s (Sheila Fitzpatrick) (chapters 1, 5, and 8)
- The Proud Tower: A Portrait of the World Before the War, 1890-1914 (Barbara Tuchman) (chapter 2)
- Russia and the Soviet Union: An Historical Introduction from the Kievan State to the Present (John M. Thompson) (chapters 9-12)
- Excerpts from *The Gulag Archipelago: An Experiment in Literary Investigation* (Aleksandr Solzhenitsyn)

Literary Nonfiction

- *Nikolai Gogol* (Vladimir Nabokov) (chapter 1)
- “A Slap in the Face of Public Taste” (Velimir Khlebnikov, Aleksey Kruchenykh, and Vladimir Mayakovsky)
- *Poets With History and Poets Without History* (Marina Tsvetaeva)
- *My Pushkin* (Marina Tsvetaeva)

- *Night Wraps the Sky: Writings By and About Mayakovsky* (Vladimir Mayakovsky and Michael Almerayda, ed.) (selections)

ART, MUSIC, AND MEDIA**Music**

- Dmitri Shostakovich, *The Nose* (1928)

Sample Activities and Assessments:

Teachers Note: 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. Ideas are student generated in this way. (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 reliable is the narrator in the short story “The Nose”? What does the loss of the nose symbolize? Why does the author use the absurd in his writing? Use at least three pieces of textual evidence to support an original thesis statement. (RL.9-10.1, RL.9-10.4, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

What is the comment being made by “The Overcoat” on the characteristics of communism? Is the story of “The Overcoat” ironic? How is the story of Akaki an example of carnivalesque? How is it an example of paranormal? Use textual evidence from chapter one of Nikolai Gogol (Vladimir Nabokov) and the short story itself. Write an essay that uses at least three pieces of textual evidence to support an original thesis statement answering one of these questions. (RL.9-10.1, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

Explore the spiritual and emotional changes of Ivan Ilyich in Tolstoi’s *The Death of Ivan Ilyich* or of Dr. Ragin in Chekhov’s “Ward No. 6.” How and why does the main character change throughout the story? Use textual evidence to support your claims in a seminar. Write an essay using three to six pieces of textual evidence to support an original thesis statement. (RL.9-10.1, RL.9-10.2, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

Why does Dostoevsky’s “Underground Man” reject the idea of the Crystal Palace? Use textual evidence to support your response. Write an essay using at least three textual details to support an original thesis statement. (SL.9-10.1, W.9-10.2, W.9-10.9, SL.9-10.3, L.9-10.3)

Seminar and Essay

Discuss “A Slap in the Face of Public Taste” before and after learning the historical context. How do historical references affect your interpretation of the document? Refer to the literary and informational texts to support your response. Write an essay using at least three textual details to support an original thesis. (RI.9-10.6, SL.9-10.1, W.9-10.2, W.9-10.9)

Seminar and Essay

How does the Bolshevik Revolution help us understand Blok’s poem “The Twelve” (or another work of early twentieth-century Russian literature)? Use evidence from informational texts, as well as the poem itself. Write an essay using at least three pieces of textual evidence to support an original thesis. (RL.9-10.6, RI.9.10.3, SL.9-10.1, W.9-10.2, W.9-10.9)

Oral Presentation

Conduct and present research on the life of one of the authors whose work you have read for this course. How have historical events affected the author’s point of view? How does the author express his point of view through the use of a narrator? Cite at least three pieces of textual evidence to support an original thesis statement. (SL.9-10.4)

Oral Presentation

Cite examples of narrative repetition or digression in one of the works you have read; comment on its significance in the story. (RL9-10.5)

Speech

Recite a favorite passage from one of the stories in this unit. Include an introduction that states:

From where it is excerpted

Who wrote it

Its literary significance (RL.9-10.2, SL.9-10.4, SL.9-10.6)

Rubric is at the end of the unit.

Terminology:

- the absurd
- allusion
- antihero
- Bolshevik Revolution
- carnivalesque
- communism
- digression
- fantasy
- fate
- grotesque
- gulag
- irony
- narrator reliability
- paranormal
- persona
- repetition
- Stalinism
- verse (syllabic, accentual, syllabic-accentual)