

For your major grade on this unit, submit a paper of no less than 1,000 words (not including Works Cited) in response to one of the prompts below. You may cite outside sources in support of your claims, but your paper should primarily reflect your own analysis and interpretation of the text. If you do use outside sources, use books and/or authored articles and criticism found in scholarly journals, not general websites. A good starting point to find legitimate criticism is <http://www.scdiscus.org>. Avoid consulting sites like Sparknotes, etc.

Formatting requirements: Times New Roman 12, 1" margins, double-spaced, MLA style. For information about MLA guidelines, see the Purdue Owl link in the *Bedroom*.

The due date will be announced in class and posted by Gregor in the *Bedroom*. Papers must be printed, stapled, and submitted in class. Please do not e-mail your paper unless you are absent on the due date. Late papers will not be accepted.

Prompts:

1. Write an essay focusing on Santiago's relationships with women under the title, "Falcon's Fall: Fatal Attraction in *Chronicle of a Death Foretold*."
2. Choose a cultural and/or historical aspect of the context of *Chronicle of a Death Foretold* and explain why (and in what ways) it is critical to the theme of the work.
3. Write a transcript of an interview between an IB student and Gabriel Garcia Marquez in which *three critical questions* are asked about *Chronicle* by the student and answered by the author. (Note: your essay will be evaluated on the depth & quality of the questions as well as on the answers.)
4. What do Poncho and Argenida remember differently, and why is it important in understanding *Chronicle*?
5. How does the magistrate's marginal note in Folio 382 of the brief, *Fatality makes us invisible*, look past the crime to the deeper meaning of the novel?
6. Imagine you are Santiago Nasar in the last moment of your life. With your finger, you write a word or phrase in blood on the kitchen floor. You die, and you watch from heaven (or hell) as the townspeople try to interpret your message. In Santiago's voice, write about three of those people: two who get it wrong, and one who gets it right. (Note: for the purposes of this paper, consider Santiago—being dead—as an omniscient narrator, that is, he has insights about the characters based on information found throughout the novel. Be sure Santiago's assessments about them are backed by textual evidence.)