

Roselle Park Public Schools
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Home Instruction Packet for English 4 CP

Name of Teacher and Class: Mrs. Robinson's English 4 CP

In this packet are materials and directions.....

This work will be collected by the teacher. This work will be graded and counted towards their marking period grade.

I am available to support you during the hours 7:50am-2:50 pm to answer any of your questions. I will be responding to your emails within the hour.

You contact me at arobinson@rpsd.org

Lesson: Title, Objective, What doing and how assessed.	Assignment Directions and how collected. Definitive due dates...
<p>Week 1- <i>Hamlet</i> by William Shakespeare Students will be able to explore texts that connect to, build upon, and/or extend their knowledge and comprehension of the anchor text previously read in class. Students will be assessed on their comprehension and retention of the previous text and their ability to effectively connect knowledge to new supplemental texts.</p> <p>Lesson 1: "Frailty Thy Name is Woman"</p> <p>Lesson 2: On Tragedy</p>	<p>All work must be typed and submitted to turnitin.com. Read the selected texts and respond to all questions. Use MLA format. One document per week.</p> <p>Week 1 is due on turnitin by 3pm the Friday of the first week. Week 2 is due on turnitin by 3pm the Friday of the second week. Week 3 is due on turnitin by 3pm the Friday of the third week.</p>

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Week 2- *Hamlet* by William Shakespeare
Students will be able to explore texts that connect to, build upon, and/or extend their knowledge and comprehension of the anchor text previously read in class. Students will be assessed on their comprehension and retention of the previous text and their ability to effectively connect knowledge to new supplemental texts.

Lesson 1: Hamlet 1.3.78

Lesson 2: 'To Be or Not To Be' Soliloquy

Week 3- *Hamlet* by William Shakespeare
Students will be able to explore texts that connect to, build upon, and/or extend their knowledge and comprehension of the anchor text previously read in class. Students will be assessed on their comprehension and retention of the previous text and their ability to effectively connect knowledge to new supplemental texts.

Lesson 1: "How Small Fibs Lead to Big Lies"

Lesson 2: "I Felt a Funeral, in My Brain"

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	Directions for Paper Assignments: Same as the internet assignment, except written or typed work will be collected on the day we return to school. No late work will be accepted, unless excused absent.

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Learning from Home Lesson Plans

Class	Weeks	Electronic Assignments	Paper Assignments
English 4 CP	Week 1	"Frailty Thy Name is Woman" and On Tragedy	Same- saved as PDF on desktops and packets also available.
	Week 2	Hamlet 1.3.78 and 'To Be or Not To Be' Soliloquy	Same- saved as PDF on desktops and packets also available.
	Week 3	"How Small Fibs Lead to Big Lies" "I Felt a Funeral, in My Brain"	Same- saved as PDF on desktops and packets also available.

Name: _____ Class: _____

"Frailty, Thy Name is Woman!"

From Hamlet

By William Shakespeare
1603

William Shakespeare is a British poet and playwright who is widely regarded as the greatest writer and playwright in the English language. Hamlet is one of Shakespeare's most famous tragedies. The play dramatizes the revenge Prince Hamlet is instructed to enact on his uncle Claudius, who murdered Hamlet's father and married his mother. As you read, take notes on how Hamlet uses figurative language to express his feelings.

Hamlet:

- [1] O, that this too, too solid flesh would melt
Thaw and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon¹ 'gainst self-slaughter! O God! God!
- [5] How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie² on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank³ and gross in
nature
Possess it merely. That it should come to this!
- [10] But two months dead: nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion⁴ to a satyr;⁵ so loving to my mother
That he might not beteem⁶ the winds of heaven
Visit her face too roughly. Heaven and earth!
- [15] Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet, within a month —
Let me not think on't — Frailty, thy name is
woman! —
A little month, or ere⁷ those shoes were old
- [20] With which she follow'd my poor father's body,
Like Niobe,⁸ all tears: — why she, even she —
O, God! a beast, that wants discourse of reason,



"Hamlet" by Derek Winterburn is licensed under CC BY-NC-ND 2.0.

1. A canon is a set of rules, judgments, and morals. Here they refer to ones set by God, referred to as "the Everlasting."
2. An exclamation of distaste
3. very unpleasant; overgrown vegetation
4. A powerful, godly Titan from Greek mythology and the father of the sun, moon, and stars.
5. A satyr was another figure from Greek mythology, half man and half goat.
6. to grant permission to
7. before

Would havemourn'd longer — married with my uncle,
My father's brother, but no more like my father
[25] Than I to Hercules:⁹ within a month:
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous¹⁰ sheets!
[30] It is not nor it cannot come to good:
But break, my heart; for I must hold my tongue.

"Frailty, Thy Name is Woman!" from Hamlet by William Shakespeare (1603) is in the public domain.

8. In Greek mythology, Niobe was a queen who made the mistake of rudely boasting to Leto, who only had twins, that she had seven sons and seven daughters. Unfortunately for her, Leto's twins were the gods Apollo and Artemis, who killed all of Niobe's children as a punishment for insulting their mother. Niobe was so devastated that she wept ceaselessly. The gods took pity on her and turned her into a stone, but the stone still spouted water like her tears.
9. A mighty hero from Greek mythology
10. Although Gertrude is not related by blood to Claudius, it is still considered incestuous because he is her brother-in-law.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best expresses Hamlet's perspective in this soliloquy?
 - A. Life is cruel and death is the only relief, as shown by the death of his father.
 - B. In mythology, heroes' paths are determined by fate or destiny.
 - C. His mother's betrayal is evidence that women are weaker than men.
 - D. The power of human nature always overcomes the rules of society.

2. PART B: Which phrase from the soliloquy provide the best support for the answer to Part A?
 - A. "O, that this too too solid flesh would melt / Thaw and resolve itself into a dew!" (Lines 1-2)
 - B. "How weary, stale, flat and unprofitable,/Seem to me all the uses of this world!" (Lines 5-6)
 - C. "... tis an unweeded garden, / That grows to seed; things rank and gross in nature / Possess it merely." (Lines 7-9)
 - D. "O, God! a beast, that wants discourse of reason,/Would have mourn'd longer--married with my uncle," (Lines 22-23)

3. PART A: Which statement best describes how Hamlet's ideas progress in his soliloquy?
 - A. Hamlet yells at his mother for her choices, explores with his rage toward his father's death, and ends his soliloquy by accusing his mother of sin.
 - B. Hamlet expresses despair over life, remembers his mother and father's relationship, and then expresses his frustration with the current state of his family.
 - C. Hamlet describes his father's death in detail and dwells on the quick marriage of his mother and her new husband, although he does not blame her.
 - D. Hamlet compares himself to a hero in Greek mythology who finds himself facing an impossible task, which he later reveals to be the grief he feels for his father.

4. Explain the impact that the use of figurative language has on the soliloquy's tone. Cite evidence from the text in your response.

Name: _____ Class: _____

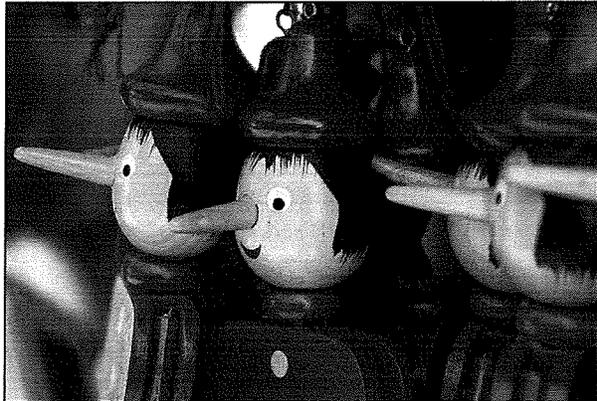
How Small Fibs Lead to Big Lies

By Rebecca Hersher
2016

Most people would agree that small lies can lead to bigger lies. But how true is this theory? In this informational text, Rebecca Hersher discusses a study in which participants are tested to determine whether or not an initial small lie will develop into a larger one. As you read, take notes on how the participants behave during the study and what motivates their behavior.

- [1] New research finds little lies pave the way for big ones.

The study, published Monday in the journal *Nature Neuroscience*, is the latest addition to the catalog of scientific findings that make many people think, "Well yeah, we knew that." (Other examples include the findings that sugar makes bees hyper, that holiday food makes us fatter and that not many people read online service contracts, all of which led to a collective "Duh.")



"Untitled" by jackmac34 is licensed under CC0

But testing the truth of what appears obvious is kind of what science is all about, and the latest study, conducted by researchers from University College London and Duke University, set out to test whether telling small lies really did pave the way for telling larger ones.

As they put it in the introduction to their paper:

- [5] "Many dishonest acts are speculatively traced back to a sequence of smaller transgressions¹ that gradually escalated. From financial fraud to plagiarism,² online scams and scientific misconduct, deceivers retrospectively³ describe how minor dishonest decisions snowballed into significant ones over time. Despite the dramatic impact of these acts on economics, policy and education, we do not have a clear understanding of how and why small transgressions may gradually lead to larger ones."

To test whether little lies led to bigger ones, the researchers had 55 people look at pictures of jars full of pennies, and asked them to tell a partner how much money was in the jar. In some scenarios, they adjusted the incentives such that people would be rewarded for lying about how much money was in the jar — for example, they would get to keep the difference between what they said and what their partner said.

While that was happening, the researchers scanned the brains of about half the participants for activity in the amygdala region, known to process emotion.

1. **Transgression (noun):** an offense
2. the act of taking someone else's work or ideas and passing them off as one's own
3. with consideration of past events or situations

What they found was that when people first started lying — deceiving⁴ their partner in order to benefit themselves — the amygdala showed more activity. But the more the participant lied, the less active the amygdala got.

And the magnitude of self-serving lies grew with repetition. A participant who deceived his partner for a couple pennies many times was more likely to go on to deceive his partner out of more money in later experiments.

- [10] “This experimental result is consistent with anecdotal⁵ observations of small digressions⁶ gradually snowballing into larger ones,” the authors write.

Notably, participants were also willing to lie to benefit their partners, but the magnitude⁷ of those lies did not grow over time.

As for the role of the emotion-processing part of the brain, the authors speculate that it may be related to the idea of moral desensitization.⁸ “People often perceive self-serving dishonesty as morally wrong,” they write. “Physiological and neurological measures of emotional arousal are observed when people deceive.”

Or, as another deception researcher, Sophie van der Zee at the Free University of Amsterdam in the Netherlands, explained it to the *New Scientist*, “When you lie or cheat for your own benefit, it makes you feel bad. But when you keep doing it, that feeling goes away, so you’re more likely to do it again.”

So, if there’s less of an emotional response to lying, they reason, “people may engage in more frequent and severe acts [of self-serving deception].”

- [15] Study author Tali Sharot tells NPR the new findings suggest follow-up work should be done “to examine if similar adaptation causes escalation of other negative behaviors, such as violent acts and excessive risk taking.”

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4. **Deceive (verb):** to cause someone to believe something that is not true
5. **Anecdotal (adjective):** based on personal accounts rather than facts or research
6. to stray from the original subject
7. **Magnitude (noun):** the great size or extent of something
8. to render insensitive or less sensitive to something

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best identifies the text's main idea about lying?
 - A. The more often people lie, the more comfortable they become and the more likely they are to tell serious lies.
 - B. People are naturally excited by misleading others, but eventually need to commit more serious misconducts to achieve the same experience.
 - C. People who lie more often are more likely to not only tell bigger lies, but participate in other forms of serious misconduct.
 - D. People who naturally have less activity in their amygdala are more capable of telling lies without understanding the consequences.

2. PART B: Which detail from the text best supports the answer to Part A?
 - A. "Despite the dramatic impact of these acts on economics, policy and education, we do not have a clear understanding of how and why small transgressions may gradually lead to larger ones." (Paragraph 5)
 - B. "What they found was that when people first started lying — deceiving their partner in order to benefit themselves — the amygdala showed more activity." (Paragraph 8)
 - C. "Notably, participants were also willing to lie to benefit their partners, but the magnitude of those lies did not grow over time." (Paragraph 11)
 - D. "So, if there's less of an emotional response to lying, they reason, 'people may engage in more frequent and severe acts [of self-serving deception].'" (Paragraph 14)

3. Which statement best describes how the author introduces the study conducted about lying?
 - A. The author explains why researchers are studying something people already believe to be true.
 - B. The author provides readers with examples of other successful studies conducted by the researchers.
 - C. The author explains why the study is the first of its kind and has never been attempted before.
 - D. The author acknowledges that readers may be skeptical about the results of the study.

4. What is the author's main purpose in the final paragraph of the text?
 - A. to encourage readers to think about the consequences of even seemingly harmless actions
 - B. to suggest the study's findings could help to understand how other forms of misconduct grow
 - C. to prove that small lies can lead to more serious acts of misconduct and criminal conduct
 - D. to provide readers with the information to look into another ongoing study about how misconduct can escalate

5. How do the results of the study contribute to the author's main claim in the text?

Name: _____ Class: _____

I felt a Funeral, in my Brain

By Emily Dickinson
1896

Emily Dickinson (1830-1886) was an American poet who lived a very private life. In her seclusion, she wrote about 1,800 poems. In this poem, the speaker describes experiencing a great loss. As you read, take notes on the sounds described throughout the poem.

[1] I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading - treading - till it seemed
That Sense was breaking through -

[5] And when they all were seated,
A Service, like a Drum -
Kept beating - beating - till I thought
My mind was going numb -

And then I heard them lift a Box
[10] And creak across my Soul
With those same Boots of Lead, again,
Then Space - began to toll,

As all the Heavens were a Bell,
And Being, but an Ear,
[15] And I, and Silence, some strange Race,
Wrecked, solitary, here -

And then a Plank in Reason, broke,
And I dropped down, and down -
And hit a World, at every plunge,
[20] And Finished knowing - then -



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"I felt a Funeral in my Brain" by Emily Dickinson (1896) is in the public domain.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following identifies the theme of the poem? [RL.2]
 - A. There is nothing more painful than losing someone you love.
 - B. By allowing time for grieving, a person is more likely to recover.
 - C. A person's loss of self can feel as tragic as a death.
 - D. It is common to feel abandoned when you are left alone.

2. PART B: Which detail from the poem best supports the answer to Part A? [RL.1]
 - A. "Kept treading - treading - till it seemed / That sense was breaking through - " (Lines 3-4)
 - B. "Kept beating - beating - till I thought / My mind was going numb - " (Lines 7-8)
 - C. "And then I heard them lift a Box / And creak across my Soul" (Lines 9-10)
 - D. "With those same Boots of Lead, again, / Then Space began to toll," (Lines 11-12)

3. How does stanza 5 contribute to the speaker's depiction of their experiences (Lines 17-20)? [RL.5]
 - A. It portrays them as overcoming their emotional turmoil.
 - B. It depicts them as not being able to make sense of anything.
 - C. It emphasizes the advanced outlook on the world they now have.
 - D. It shows how pessimistic their experiences have made them.

4. What rhyme scheme does the poet use and how does it contribute to the poem? [RL.4]

Name: _____ Class: _____

On Tragedy

By Aristotle
c. 335 BCE

Aristotle (385 B.C.–322 B.C.) was an ancient Greek philosopher and scientist. A student of Plato and the teacher of Alexander the Great, Aristotle authored many influential works regarding the physical sciences, philosophy, literature, and politics. In this chapter from Poetics, Aristotle seeks to define “tragedy” as it relates to literature and human emotion. As you read, take notes on the different elements of what Aristotle considers to be an ideal tragedy and construct a working definition.

Chapter 13

- [1] As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means¹ the specific effect of Tragedy will be produced.

A perfect tragedy should, as we have seen, be arranged not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited² misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes — that of a man who is not eminently³ good and just, yet whose misfortune is brought about not by vice⁴ or depravity,⁵ but by some error of judgement or frailty. He must be one who is highly renowned and prosperous — a personage like Oedipus,⁶ Thyestes,⁷ or other illustrious men of such families.



"The School of Athens (fresco)" by Raphael is in the public domain.

1. action or system by which a result is brought about; a method
2. undeserved or undeserving
3. **Eminent (adjective):** famous, respected, and successful
4. **Vice (noun):** bad or immoral behavior or habits
5. an evil or immoral act; a state of moral corruption

A well-constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses — on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus,⁸ and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art, should be of this construction. Hence they are in error who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides,⁹ faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which some place first. Like the *Odyssey*, it has a double thread of plot, and also an opposite catastrophe¹⁰ for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies — like Orestes and Aegisthus — quit the stage as friends at the close, and no one slays or is slain.

“On Tragedy” from Poetics by Aristotle is in the public domain.

6. Oedipus was a mythical Greek king. A tragic hero in mythology, Oedipus accidentally fulfilled the prophecy, despite his efforts not to, that he would end up killing his father and marrying his mother, thereby bringing disaster to his city and family. When the truth was discovered, his wife-mother hanged herself, and Oedipus gouged out his own eyes.
7. Thyestes was son of the King of Olympia in Greek mythology. Thyestes and his brother, Atreus, were exiled by their father for having murdered their half-brother, Chrysippus, in their desire for the throne of Olympia.
8. various tragic heroes of Greek mythology
9. Euripides (c. 480-406 BC) was a writer of tragedy from Athens. Euripides is identified with theatrical innovations that have profoundly influenced drama down to modern times, especially in the representation of traditional, mythical heroes as ordinary people in extraordinary circumstances. This new approach led him to pioneer developments that later writers adapted to comedy, some of which are characteristic of romance. Yet he also became, as Aristotle says, “the most tragic of poets,” focusing on the inner lives and motives of his characters in a way previously unknown.
10. This is a term used in drama to describe the ending or resolution of a narrative plot. It is used most frequently when referring to ancient or classical tragedies.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. Summarize at least 3 elements of an ideal tragedy, as described by Aristotle.

2. How does paragraph 1 contribute to the development of ideas in the article/passage?
- A. It captures the reader's attention by making the topic of the text seem relatable to the experience of the reader.
 - B. It summarizes the central idea of the text: that poets should avoid constructing complicated plot lines when crafting a work of tragedy.
 - C. It introduces the purpose of the subsequent paragraphs: to advise writers on the components of an ideal tragedy.
 - D. It summarizes central ideas relating to how poets construct plot as described in earlier parts of the book (not included in this excerpt).
3. PART A: What does the word "spectacle" most closely mean as it is used in paragraph 2?
- A. Tragic hardship or misfortune
 - B. Success as the result of deceit or foul play
 - C. A boring or mundane story
 - D. A dramatic scene often involving scandal
4. PART B: Which phrase from the paragraph best supports the answer to Part A?
- A. "change of fortune"
 - B. "prosperity to adversity"
 - C. "moves neither pity nor fear"
 - D. "merely shocks us"

5. Some literary critics have defined tragedy as “the downfall of a hero.” Would Aristotle agree? How might he revise this definition?

Discussion Questions

Directions: *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. Why do you think tragedy is a popular genre? Is tragedy entertaining? What benefit do people derive from watching the downfall of a tragic hero?
2. What is the significance of pity and fear in tragedy?
3. How does what Aristotle calls our "moral sense" play into the concept of tragedy?
4. Aristotle says that the tragic hero must be similar to the audience in order to evoke fear. How do we see ourselves in literary characters?

Name: _____ Class: _____

'To Be Or Not To Be' Soliloquy

By William Shakespeare
c. 1599

William Shakespeare (1564-1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. Hamlet is one of Shakespeare's most famous tragedies. The play dramatizes the revenge Prince Hamlet is instructed to enact on his uncle Claudius, who murdered Hamlet's father. In this soliloquy from Act III, Scene I, a despondent Prince Hamlet contemplates death and suicide while waiting for Ophelia, his love interest. As you read, make notes about the way Shakespeare describes life and death.

- [1] **HAMLET:** To be, or not to be — that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
- [5] And by opposing end them. To die, to sleep —
No more — and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation¹
Devoutly to be wished. To die, to sleep —
- [10] To sleep — perchance to dream: ay, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity² of so long life.
- [15] For who would bear the whips and scorns of
time,
Th' oppressor's wrong, the proud man's
contumely³
The pangs of despised love, the law's delay,
The insolence⁴ of office, and the spurns
That patient merit of th' unworthy takes,
- [20] When he himself might his quietus⁵ make
With a bare bodkin?⁶ Who would fardels⁷ bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country, from whose bourn⁸



"Hamlet, The Philosopher" by Andrew Smith is licensed under CC BY-SA 2.0.

1. completion (of life)
2. **Calamity (noun):** a misfortunate disaster
3. insulting language or treatment
4. **Insolence (noun):** rude and disrespectful behavior
5. something with a calming or soothing effect; death
6. a sharp dagger or knife
7. burdens

- [25] No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
- [30] Is sicklied o'er with the pale cast of thought,
And enterprise of great pitch and moment
With this regard their currents turn awry
And lose the name of action. — Soft you now,
The fair Ophelia⁹ — Nymph,¹⁰ in thy orisons¹¹
- [35] Be all my sins remembered.

"To Be Or Not To Be" Soliloquy" by William Shakespeare (c. 1599) is in the public domain.

8. boundary
9. Ophelia is the love interest of Hamlet in the play.
10. Nymphs are beautiful mythological spirits of nature.
11. prayers

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best states a theme of the soliloquy?
 - A. Suicide is not only tragic but morally wrong, and should be discouraged.
 - B. When life is full of pain and struggle, it is worthwhile to end one's life rather than suffer.
 - C. It is better to take one's own life rather than take another's in the name of revenge.
 - D. Life is full of struggle, but the great unknown of death is far more fearsome.

2. PART B: Which of the following quotes best supports the answer to Part A?
 - A. "To die, to sleep — / No more — and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to. 'Tis a consummation / Devoutly to be wished." (Lines 5-9)
 - B. "For who would bear the whips and scorns of time, / Th' oppressor's wrong, the proud man's contumely / The pangs of despised love, the law's delay, / The insolence of office, and the spurns / That patient merit of th' unworthy takes, / When he himself might his quietus make" (Lines 15-20)
 - C. "The undiscovered country, from whose bourn / No traveller returns, puzzles the will, / And makes us rather bear those ills we have / Than fly to others that we know not of?" (Lines 24-27)
 - D. "And thus the native hue of resolution / Is sicklied o'er with the pale cast of thought, / And enterprise of great pitch and moment / With this regard their currents turn awry / And lose the name of action." (Lines 29-33)

3. PART A: How does Shakespeare use figurative language to talk about death?
 - A. Shakespeare compares life to a nightmare and death to peaceful sleep.
 - B. Shakespeare compares life to crossing into new countries and death to being in a fixed state.
 - C. Shakespeare compares life and death to battles in which one has the choice of fighting.
 - D. Shakespeare compares death to sleep and dreams to the afterlife.

4. PART B: Which TWO quotes from the text support the answer to Part A?
 - A. "'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune" (Lines 2-3)
 - B. "take arms against a sea of troubles / And by opposing end them." (Lines 4-5)
 - C. "and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to." (Lines 6-8)
 - D. "For in that sleep of death what dreams may come / When we have shuffled off this mortal coil, / Must give us pause." (Lines 11-13)
 - E. "That patient merit of th' unworthy takes, / When he himself might his quietus make / With a bare bodkin?" (Lines 19-21)
 - F. "But that the dread of something after death, / The undiscovered country, from whose bourn / No traveller returns" (Lines 23-25)

5. How does Hamlet's conclusion on the question of "To be or not to be" develop the reader's understanding of his character?

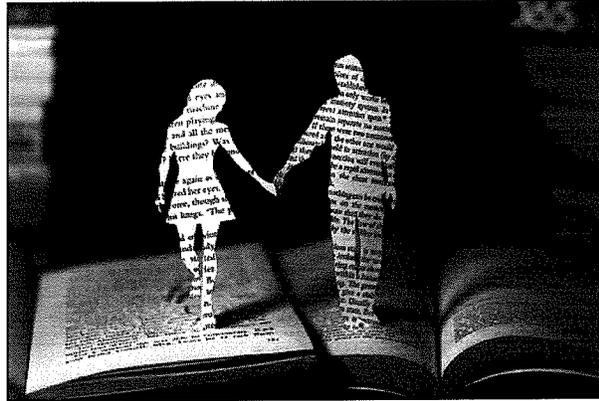
Name: _____ Class: _____

Hamlet 1.3.78

By Gary Soto
2016

Gary Soto is an American poet, novelist, and memoirist. "Hamlet 1.3.78" comes from a collection called You Kiss By Th' Book. Soto begins every poem in this collection with a line from Shakespeare's plays, but then takes the poem in new and often surprising directions. As you read, take notes on the poem's use of imagery.

- [1] This above all: to thine own self be true.¹
Alas, I confess that I am not true to myself but to
you —
The stars reveal this, the mighty oak and the rose,
The flinty² rocks I skipped across a brook.
- [5] I have walked my loneliness to the sea,
And the sea roared in both ears.
I swallowed and tasted sadness.
I lay in the grass and closed my eyes —
I saw only you, in a dress white as a cloud.
- [10] Admittedly, I'm not as tall as thee,
Neither smart as thee, nor rich as thee.
Yet, my dear lamb,
Let me be your admirer.
I am a stable boy,
- [15] You a rich farmer's daughter.
Let me be like wheat in wind, bending just so,
Not the weak-stemmed daffodil, bent in rain,
Dipping its face in mud churned³ by a workman's clogs.



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1. "This above all: to thine own self be true" is a famous line from Act I Scene 3 of William Shakespeare's Hamlet.
2. "Flinty" means containing or resembling flint, a hard gray rock.
3. **Churn** (*verb*): to stir or mix something with force

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following statements best describes the theme of this poem?
 - A. Being alone in nature is the best way to get over a failed relationship.
 - B. Romantic love is mostly sad, lonely, and depressing.
 - C. Love can make us forget who we are and what we desire.
 - D. Even people who are different can approach love as equals.

2. PART B: Which of the following lines best supports the answer to Part A?
 - A. "This above all: to thine own self be true. / Alas, I confess that I am not true to myself but to you" (Lines 1-2)
 - B. "The stars reveal this, the mighty oak and the rose, / The flinty rocks I skipped across a brook." (Lines 3-4)
 - C. "I have walked my loneliness to the sea, / And the sea roared in both ears. / I swallowed and tasted sadness." (Lines 5-7)
 - D. "Let me be your admirer. / I am a stable boy, / You a rich farmer's daughter. / Let me be like wheat in wind, bending just so" (Lines 13-16)

3. PART A: How do lines 8-9 contribute to the meaning of the poem?
 - A. They show that the boy dreams of marrying the girl he is in love with.
 - B. They imply that the boy has only imagined the person he loves.
 - C. They show how sad the boy is after losing his lover.
 - D. They develop the idea that nature increases a person's sense of isolation.

4. PART B: Which of the following phrases best supports the answer to Part A?
 - A. "tasted sadness" (Line 7)
 - B. "lay in the grass" (Line 8)
 - C. "closed my eyes" (Line 8)
 - D. "dress as white as a cloud" (Line 9)

5. Consider the final image of the poem in lines 16-18. How does this image contribute to the theme of the poem?
