2015 To be or not to be Lesson plan

1. The previous day in class, students did the 3.1 paraphrase and got feedback.
2. In the library, learners open this document in one tab and <http://genius.com/William-shakespeare-to-be-or-not-to-be-annotated/> in another tab.
3. The point of today is that by the end of the day, they submit a third person paragraph that answers the question, “How did the author effectively express his message?” This paragraph follows the same structure as every other literary analysis paragraph that has been written in class so far (italics are examples):
   1. Transition that identifies the location of the text that you are using as evidence to prove your claim: *In lines 16-19 of Hamlet’s soliloquy, Shakespeare,…*
   2. Topic sentence that states the paragraph’s purpose. Since the entire purpose of the paragraph is to state how the claim is true through literary devices, this topic sentence should sound like, “The author uses (literary device) to prove his claim that (theme).” *In line 16-19 of Hamlet’s soliloquy, Shakespeare used a list with parallelism to show the reader that Hamlet is contemplating a serious decision.*
   3. Cite/highlight/mention specific word for word examples from the text that prove the topic sentence. This means “copy/pasting” the literary device from the text and explaining how the text words are in fact examples of that author’s craft technique. *Hamlet uses parallelism to list multiple items that he is contemplating. Specifically, he lists “The 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 the unworthy takes…” Here, he is listing multiple nouns and items in a list that Hamlet is considering.*
   4. “HOW” ANALYSIS: This is the most important part of your paragraph. It should be three sentences AT LEAST. These are sentences that directly accomplish your task by explaining HOW the author used writing tricks effectively to prove his/her claim. In other words, how does that specific author’s craft thing make the author’s claim clear? Use the following sentence stems to help you frame your 3-5 “how” analysis sentences if you would like.

*The purpose of soliloquies is for the audience to see inside the character’s mind, as there is no description or narrator in a play to make character thoughts clear. Therefore, this soliloquy shows the audience that Hamlet is trying to contemplating a crucial decision. When humans are trying to make a decision, they often list pro and con factors. Shakespeare sues this common trick in decision making (creating a list) to make it clear that Hamlet is in serious thought. By hearing a list of factors that he is considering, Shakespeare makes it obvious to the audience that Hamlet is in deep thought.*

The author challenges the audience to… The author establishes the idea that X by…

The writer builds his argument by… By doing this, the author...

(Author name) adds credibility to her claim by… In this way, (author’s name)…

This (author’s craft evidence) provides X for the readers by…

This (author’s craft evidence) urges the reader to…

This (author’s craft evidence) furthers the argument because…

1. Before writing this paragraph, learners need to watch both videos at the genius.com website, click on each annotated phrase of the text to see helpful analysis on the right margin and then brainstorm their approach. Learners need to print the following page, and only the following page, to submit before the end of the hour. Before submitting, they need to score themselves. Learners can print page three of this document to annotate themselves, if they choose.

“To be…” Analysis Student Name:

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| --- | --- | --- | --- | --- |
| **Learning Targets** | 4.0 | 3.0 | 2.0 | 1.0 |
| Determine the **author’s craft of narratives, informational and persuasive texts.** | **I can** insightfully  explain all examples  of author’s craft  accurately beyond  teacher’s expectations. | **I can** plainly explain  several examples of  author’s craft relatively accurately and consistently. | **I can** mention some  examples of author’s craft  somewhat accurately and somewhat consistently. | **I struggle to** identify  examples of author’s  craft. I analyze A. C. with  some inaccuracies & **need teacher assistance**. |
| **Purpose** = Did I produce clear writing to accomplish a specific purpose: to persuade, to inform, to **analyze**, and/or to entertain? | **I can make my** purpose very clear beyond teacher expectations. My reader is completely familiar with my claim in a profound way. | **I can make my** purpose clear consistently. My reader is pretty familiar with my claim. My purpose is apparent and believable. | **I can make my** purpose fairly clear. My reader is somewhat familiar with my claim. Some aspects of my purpose are confusing or unclear. | **I struggle to make my purpose** **obvious.** My reader is not clear about my claim. **I require teacher assistance to clarify a purpose in my writing.** |
| **Mechanics =** Did I  produce writing that  follows conventions:  accurate **grammar**,  punctuation, & mechanics? | **I can** display an  advanced use of  grammar, punctuation &  mechanics. I use mature mechanics: colon,  semi-colon, dashes, etc. | **I can** display a sufficient,  consistent control over  grammar & punctuation.  My errors do not  significantly distract  from meaning. | **I can only** display an  inconsistent or partial  control over grammar & punctuation. My errors sometimes distract  from meaning. | **I have** multiple miscues in  grammar, punctuation &  mechanics; my errors  distract from meaning. **I**  **need teacher help to do**  **this proficiently.** |

Hamlet’s “To be or not to be” soliloquy from

*Hamlet*, act III, scene i

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,

And by opposing end them? To die: to sleep;

No more; and by a sleep to say we end

The heart-ache and the thousand natural shocks

That flesh is heir to, 'tis a consummation

Devoutly to be wish'd. To die, to sleep;

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 calamity of so long life;

For who would bear the whips and scorns of time,

The 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 the unworthy takes,

When he himself might his quietus make

With a bare bodkin? who would fardels bear,

To grunt and sweat under a weary life,

But that the dread of something after death,

The undiscover'd 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?

Thus conscience does make cowards of us all;

And thus the native hue of resolution

Is sicklied o'er with the pale cast of thought,

And enterprises of great pith and moment

With this regard their currents turn awry,

And lose the name of action. - Soft you now!

The fair Ophelia! Nymph, in thy orisons

Be all my sins remember'd.