*MAAN* Act III, Scene iv Paraphrase & Analysis Name:

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| **Learning Targets** | 4.0 | 3.0 | 2.0 | 1.0 |
| **Comprehend** and  explain the **literal**  main ideas & details  & **cite text**  **evidence** | **I can** insightfully  explain author’s  meaning by  citing text evidence  accurately beyond  teacher’s expectations. | **I can** plainly explain  the author’s meaning  by citing text evidence  relatively accurately &  consistently. | **I can** just mention the  author’s meaning by  citing text evidence  somewhat accurately and  somewhat consistently. | **I struggle to** identify the  author’s meaning by  citing text evidence.  I have some inaccuracies  and/or **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.** |
| Analyze the **theme** (author’s message, lesson, intent) in texts. | **I can insightfully** analyze how text specifics address the author’s message in **accurately beyond expectations.** | **I can clearly** analyze how text specifics address author’s message **relatively** **accurately and consistently.** | **I can partially** analyze how some text specifics address author’s message **somewhat accurately and consistently.** | **I produced a partial and/or** **inaccurate** analysis of how text specifics address author’s message. **I struggle to do this alone.** |

Read the text in the left column, then write what the text is saying in your own words in the box next to it.

**Setting: Hero’s room, morning of her wedding day Characters: Hero and her two servants, Ursula & Margaret**

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| --- | --- |
| **Hero**: Good Ursula, wake my cousin Beatrice and desire her to rise and bid her come hither. | **H:** |
| **Ursula:** I will, lady. (*She exits*) | **U:** |
| **Margaret:** By my troth, I think your other collar were better. | **M:** |
| **Hero:** No, pray thee, good Meg, I’ll wear this. | **H:** |
| **Margaret:** By my troth, it’s not so good, and I guarantee Beatrice will say so. | **M:** |
| **Hero:** My cousin’s a fool, and thou art another. I’ll wear none but this. | **H:** You and Beatrice are wrong. This collar is the hotness; I’m wearing this one. |
| **Margaret:** I like the new hairpiece excellently, if the hair were a bit browner; and your gown’s a most excellent fashion, in faith. Also, I saw the Duchess of Milan’s gown that they praise so. | **M:** |
| **Hero:** Oh, that one is exceptional, they say. | **H:** |
| **Margaret:** By my troth, it’s but a nightgown with respect to yours-cloth o’ gold and slits, and laced with silver, set with pearls, down sleeves. Yours is fine, ingeniously crafted, graceful, and excellent fashion and worth ten of those. | **M:** |
| **Hero:** God give me joy to wear it, for my heart is exceedingly heavy (& happy) | **H:** |
| **Margaret:** ‘Twill be heavier soon by the weight of a man. (Yes, that is a joke) | **M:** |
| **Hero:** Fie upon thee! Aren’t you ashamed of what you just said? | **H:** |
| **Margaret:** Of what, my lady? Of speaking honorably? Is not marriage honorably even in a beggar? Is not your lord honorable even without marriage? If bad thinking do not pervert true speaking, I’ll offend nobody. Is there any harm in “is heavier for a husband” that I spoke? None, I think, if it be the right husband and the right wife. | **M:** What should I be ashamed of? Isn’t marriage honorable for everyone? Isn’t Claudio honorable?  Nothing is said is offensive because… |
| *Enter Beatrice*  **Beatrice:** ’Tis almost five o’clock, cousin. ‘Tis time you were ready. | **B:** |
| **Hero:** Gather the perfume from the gloves that Claudio sent me-a most excellent aroma. | **H:** |
| **Beatrice:** Cousin, I am stuffed (in the nose). I cannot smell. | **B:** |
| **Margaret:** You are an unmarried maid (in the 1600’s) and “stuffed”? That’s blasphemous! | **M:** |
| **Beatrice:** Oh, God help me! How long have you professed apprehension? | **B:** Good lord, Meg. You got a dirty mind. |

After seeing all of deception in this play and in *Hamlet*, an audience could make a synthesis statement about Shakespeare’s use of deception in real life. A theme about deception that is universal, accurate for both plays and

applies to modern life is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

How does Shakespeare make this theme clear in *Much Ado About Nothing* so far? Prove your claim with concrete plot details evidence for a “Proficient” 3.0 analysis/purpose. Prove your claim with author’s craft evidence for a “Mastery” 4.0 analysis/purpose. You have **13 minutes** to write this paragraph which analyzes how the theme you wrote is clear in *MAAN* so far. Review your learning targets log to use previous feedback to help you succeed on this task. Use third person & strong diction/syntax. Score yourself when you finish.