

Carefully read and consider the texts on the following pages, and then complete the assignment that follows.

LORD POLONIUS:

Yet here, Laertes! aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stay'd for. There; my blessing with thee!
And these few precepts in thy memory
See thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledged comrade. Beware
Of entrance to a quarrel, but being in,
Bear't that the opposed may beware of thee.
Give every man thy ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine ownself be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell: my blessing season this in thee!

Hamlet (1.3.55-81)

An excerpt from *Into Thin Air*

Indeed, the clock had as much to do with the tragedy as the weather, and ignoring the clock can't be passed off as an act of God. Delays at the fixed lines could easily have been avoided. Predetermined turn-around times were egregiously and willfully ignored. The latter may have been influenced to some degree by the rivalry between Fischer and Hall. Fischer had a charismatic personality, and that charisma had been brilliantly marketed. Fischer was trying very hard to eat Hall's lunch, and Hall knew it. In a certain sense, they may have been playing chicken up there, each guide plowing ahead with one eye on the clock, waiting to see who was going to blink first and turn around.

Shocked by the death toll, people have been quick to suggest policies and procedures intended to ensure that the catastrophes of this season won't be repeated. But guiding Everest is a very loosely regulated business, administered by a byzantine Third World bureaucracy that is spectacularly ill-equipped to assess qualifications of guides or clients, in a nation that has a vested interest in issuing as many climbing permits as the market will support.

Climbing mountains will never be a safe, predictable, rule-bound enterprise. It is an activity that idealizes risk-taking; its most celebrated figures have always been those who stuck their necks out the farthest and managed to get away with it. Climbers, as a species, are simply not distinguished by an excess of common sense. And that holds especially true for Everest climbers: When presented with a chance to reach the planet's highest summit, people are surprisingly quick to abandon prudence altogether. "Eventually," warns Tom Hornbein, 33 years after his ascent of the West Ridge, "what happened on Everest this season is certain to happen again."

For evidence that few lessons were learned from the mistakes of May 10, one need look no farther than what happened on Everest two weeks later. On the night of May 24, by which date every other expedition had left Base Camp or was on its way down the mountain, the South Africans finally launched their summit bid. At 9:30 the following morning, Ian Woodall radioed that he was on the summit, that teammate Cathy O'Dowd would be on top in 15 minutes, and that his close friend Bruce Herrod was some unknown distance below. Herrod, whom I'd met several times on the mountain, was an amiable 37-year-old with little climbing experience. A freelance photographer, he hoped that making the summit of Everest would give his career a badly needed boost.

As it turned out, Herrod was more than seven hours behind the others and didn't reach the summit until 5 P.M., by which time the upper mountain had clouded over. It had taken him 21 hours to climb from the South Col to the top. With darkness fast approaching, he was out of oxygen, physically drained, and completely alone on the roof of the world. "That he was up there that late, with nobody else around, was crazy," says his former teammate, Andy de Klerk "It's absolutely boggling."

Herrod had been on the South Col from the evening of May 10 through May 12. He'd felt the ferocity of that storm, heard the desperate radio calls for help, seen Beck Weathers crippled with horrible frostbite. Early on his ascent of May 24-25, Herrod had climbed right past the frozen body of Scott Fischer. Yet none of that apparently made much of an impression on him. There was another radio transmission from Herrod at 7 P.M., but nothing was heard from him after that, and he never appeared at Camp Four. He is presumed to be dead—the 11th casualty of the season.

By Jon Krakauer

Malala Yousafzai Speaks at the UN General Assembly

Yousafzai is the youngest winner of the Nobel Peace Prize, and champion of girls' rights to education. In 2012, a Taliban gunman shot Malala in the head when she was traveling home from school. She survived, and at age 16, spoke to the UN General Assembly.



Final excerpt from her speech:

“So let us wage a glorious struggle against illiteracy, poverty and terrorism, let us pick up our books and our pens; they are the most powerful weapons. One child, one teacher, one book and one pen can change the world. Education is the only solution. Education first. Thank you.”

You have been provided with three texts on previous pages. In the speech from Hamlet, Polonius bestows upon his son many seeds of fatherly advice. In the excerpt from Into thin Air, you are introduced to a group of people, mountain climbers, who have been known to ignore sound advice. The photograph of Malala Yousafzai, and accompanying quote, is a reminder that a professor of sound advice has no age restriction.

In you writing, you must

- use a prose form
- connect one or more of the texts provided in this assignment to your own ideas and impressions.

Ideas and Impressions	Presentation
The marker will consider the quality of - the student's exploration of the topic - the student's ideas and reflection support in relation to the student's ideas and impressions	The marker will consider the effectiveness of voice in relation to the context created by the student in the chosen prose form stylistic choices (including quality and correctness of language and expression) and the student's creation of tone - the student's development of a unifying and/or aesthetic effect Consider the complexity of the response in terms of its context and length.
5 Excellent (E) - The student's exploration of the topic is insightful. - Perceptions and/or ideas are confident and discerning. - Support is precise and aptly reinforces the student's ideas and impressions.	5 Excellent (E) - The voice created by the student is convincing. - Stylistic choices are precise and the student's creation of tone is adept. - The unifying effect and/or aesthetic effect is skillfully developed.
4 Proficient (P) - The student's exploration of the topic is purposeful. - Perceptions and/or ideas are thoughtful and considered. - Support is specific and strengthens the student's ideas and impressions.	4 Proficient (Pf) - The voice created by the student is distinct. - Stylistic choices are specific and the student's creation of tone is competent. - The unifying effect and/or aesthetic effect is capably developed.
3 Satisfactory (S) - The student's exploration of the topic is generalized. - Perceptions and/or ideas are straightforward and relevant. - Support is adequate and clarifies the student's ideas and impressions.	3 Satisfactory (S) - The voice created by the student is apparent. - Stylistic choices are adequate and the student's creation of tone is conventional. - The unifying effect and/or aesthetic effect is appropriately developed.
2 Limited (L) - The student's exploration of the topic is vague. - Perceptions and/or ideas are superficial and/or ambiguous. - Support is imprecise and/or ineffectively related to the student's ideas and impressions.	2 Limited (L) - The voice created by the student is indistinct. - Stylistic choices are imprecise and the student's creation of tone is inconsistent. - The unifying effect and/or aesthetic effect is inadequately developed.
1 Poor (P) - ideas and The student's exploration of the topic is minimal. - Perceptions and/or ideas are underdeveloped and/or irrelevant. - Support is lacking and/or unrelated to the student's impressions.	1 Poor (P) - The voice created by the student is obscure. - Stylistic choices impede communication and the student's creation of tone is ineffective. - A unifying effect and/or aesthetic effect is haphazard or obscure.