11.1.2 Unit Overview

“Though this be madness, yet there is method in ’t.”

<table>
<thead>
<tr>
<th>Text</th>
<th>Hamlet by William Shakespeare</th>
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<tbody>
<tr>
<td>Number of Lessons in Unit</td>
<td>25</td>
</tr>
</tbody>
</table>

Introduction

In this unit, students continue to develop skills, practices, and routines that will be used on a regular basis in the English Language Arts classroom throughout the year: reading closely, annotating text, collaborative discussion, and evidence-based writing. Students continue to practice an approach to close reading that develops their ability to critically analyze texts for deep meaning and collect and analyze evidence for use in writing and discussion.

Students further develop close reading skills as they examine Shakespeare’s Hamlet. The tragedy of Hamlet develops many central ideas, including revenge, mortality, madness, and the tension between action and inaction. Students analyze the play through the close study of Hamlet’s soliloquies and other key scenes to determine how Shakespeare’s language and choices about how to structure the play impact character development and central ideas. The showing of a filmed version of the play in select lessons supplements students’ understanding of plot and background points and encourages them to consider actors’ interpretations of the text.

There are two formal assessments in this unit. The Mid-Unit Assessment asks students to choose one of Hamlet’s first three soliloquies to analyze how Shakespeare develops Hamlet’s character and his relationship to other characters in that soliloquy. For the End-of-Unit Assessment, students identify two central ideas from the play and discuss how these ideas interact and build on one another over the course of the play. In their responses, students identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.
Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Cite specific textual evidence to support analysis

Standards for This Unit

<table>
<thead>
<tr>
<th>CCS Standards: Reading — Literature</th>
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</thead>
<tbody>
<tr>
<td>RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
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<tr>
<td>RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
</tr>
<tr>
<td>RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
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## CCS Standards: Writing

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<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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| W.11-12.2.a-f | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
  a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
  b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.  
  c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.  
  d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.  
  e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
  f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). |
| W.11-12.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. |
| W.11-12.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). |
### CCS Standards: Speaking & Listening

**SL.11-12.1.a, b, c, d, e**  
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.

<table>
<thead>
<tr>
<th>SL.11-12.1.a, b, c, d, e</th>
<th>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</th>
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<td>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</td>
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<td></td>
<td>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</td>
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<td></td>
<td>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</td>
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<td>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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### CCS Standards: Language

**L.11-12.1**  
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.11-12.2**  
Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L.11-12.4.a-c**  
Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

<table>
<thead>
<tr>
<th>L.11-12.4.a-c</th>
<th>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</th>
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<td>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <em>conceive, conception, conceivable</em>).</td>
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<td></td>
<td>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or phrase.</td>
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</table>
determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

L.11-12.5.a, b  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
  b. Analyze nuances in the meaning of words with similar denotations.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

<table>
<thead>
<tr>
<th>Ongoing Assessment</th>
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<tbody>
<tr>
<td><strong>Description of Assessment</strong></td>
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<tr>
<th>Mid-Unit Assessment</th>
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<tr>
<td><strong>Standards Assessed</strong></td>
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<td><strong>Description of Assessment</strong></td>
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<tr>
<th>End-of-Unit Assessment</th>
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<tr>
<td><strong>Standards Assessed</strong></td>
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<tr>
<td><strong>Description of Assessment</strong></td>
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# Unit-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Hamlet</em>, Act 1.1: lines 1–61 (Masterful Reading: lines 1–190)</td>
<td>In this lesson, students begin their study of <em>Hamlet</em> by reading and viewing Act 1.1. Students explore Shakespeare’s language, initial plot points, and the setting of the play. Working in pairs and small groups, students begin to analyze the language, meaning, and implications of the first scene.</td>
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<tr>
<td>2</td>
<td><em>Hamlet</em>, Act 1.2: lines 90–110 (Masterful Reading: lines 90–110)</td>
<td>In this lesson, students encounter the character of Hamlet for the first time through the eyes of his uncle and now stepfather Claudius. Following a masterful reading of the first part of the soliloquy, students continue to work with standards RL.11-12.3 and RL.11-12.4 by engaging in a discussion about how Claudius introduces and develops Hamlet. Specifically, they address the impact of Claudius’s word choices and the manner in which he introduces the audience to Hamlet as a character through Claudius’s accusations of an excessive and unmanly grief. In this reading, students acquire a preliminary understanding of the characters of Claudius and Hamlet through their communication with each other. At the same time, they begin to determine the emergence of concepts such as gender roles, the concept of duty, and mortality in this scene.</td>
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<tr>
<td>3</td>
<td><em>Hamlet</em>, Act 1.2: lines 110–121 (Masterful Reading: lines 110–132)</td>
<td>In this lesson, students read the end of Claudius’s monologue to Hamlet. Having previously focused on the development of Hamlet’s character, students now shift their focus to the development of Claudius in this monologue. After reading the new addressed standards SL.11-12.a, c, students listen to a masterful reading of an excerpt of Claudius’s monologue and engage in small-group discussion focused on the development of Claudius.</td>
</tr>
<tr>
<td>4</td>
<td><em>Hamlet</em>, Act 1.2: lines 133–149 (Masterful Reading 133–164)</td>
<td>Students begin reading Hamlet’s first soliloquy in which he laments his situation and mourns for his father. Students continue to focus on the development of Hamlet’s character. They consider the impact of Shakespeare’s choice to introduce Hamlet from two perspectives, first from Claudius’s point of view, then in his own words. After listening to a Masterful Reading of the full soliloquy, students engage in a group discussion of the development of Hamlet’s character at the beginning of the soliloquy.</td>
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<tr>
<td>Lesson</td>
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<td>Learning Outcomes/Goals</td>
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<td>5</td>
<td><em>Hamlet</em>, Act 1.2: lines 149–164 (Masterful Reading: lines 133–164)</td>
<td>Students continue reading and analyzing Hamlet’s first soliloquy, lines 149–164 from Act 1.2 of <em>Hamlet</em>. Students engage in a discussion about the meaning of these lines and how Shakespeare develops Queen Gertrude through this soliloquy. Students also continue to work with standards RL.11-12.3 and RL.11-12.4 and talk explicitly about Shakespeare’s language that is “particularly fresh, engaging, or beautiful.”</td>
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<td>6</td>
<td><em>Hamlet</em>, Act 1.3: lines 1–55 (Masterful Reading: lines 1–145)</td>
<td>In this lesson, students read and analyze lines 1–55 from Act 1.3 of <em>Hamlet</em>, Laertes’s farewell monologue to Ophelia and a brief conversation between Ophelia and Laertes. Students engage in a discussion about the meaning of these lines and how Shakespeare develops the characters of Laertes and Ophelia. This selection also provides an opportunity for students to engage with concepts such as gender roles, family duty, and chastity—concepts that arise again in Unit 3 in relation to Virginia Woolf’s <em>A Room of One’s Own</em>.</td>
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<td>7</td>
<td><em>Hamlet</em>, Act 1.5: lines 99–119 (Masterful Reading: lines 1–119)</td>
<td>In this lesson, students read and analyze lines 99–119 from Act 1.5 of <em>Hamlet</em>, Hamlet’s soliloquy following his conversation with his father’s ghost. Students engage in discussions about the impact of Shakespeare’s word choices on the development of central ideas such as revenge and action versus inaction.</td>
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<tr>
<td>8</td>
<td><em>Hamlet</em>, Act 2.2: lines 576–607 (Masterful Reading: lines 445–634)</td>
<td>In this lesson, students read and analyze lines 576–607 from Act 2.2 of <em>Hamlet</em>. This selection is a soliloquy in which Hamlet criticizes himself in contrast to an actor who has just recited a passionate speech. Students discuss the meaning of the soliloquy and analyze Shakespeare’s figurative language and how it contributes to central ideas such as action vs. inaction and revenge.</td>
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<td>9</td>
<td><em>Hamlet</em>, Act 2.2: lines 607–634 (Masterful Reading: lines 576–634)</td>
<td>In this lesson, students continue their analysis of Hamlet’s third soliloquy with a focus on how the introduction of a key plot point—that Hamlet will stage a play to determine the guilt of his uncle—serves to move the play along as well as further develop Hamlet’s character. Students discuss how these elements—plot, character, order of action—interact in order to develop the drama.</td>
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<td>10</td>
<td><em>Hamlet</em>, Act 1.2: lines 133–164; Act 1.5: lines 99–119; Act 2.2: lines 576–634</td>
<td>In this Mid-Unit Assessment, students use textual evidence from one of Hamlet’s first three soliloquies to craft a formal multi-paragraph essay about how Shakespeare develops Hamlet’s character in relation to other characters.</td>
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<tr>
<td>Lesson</td>
<td>Text</td>
<td>Learning Outcomes/Goals</td>
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<td>11</td>
<td><em>Hamlet</em>, Act 3.1: lines 64–84 (Masterful Reading: lines 64–98)</td>
<td>In this lesson, students begin to explore Hamlet’s “To be or not to be” soliloquy. Students focus on how Shakespeare’s word choice impacts the meaning of the passage, with attention to his use of beautiful and engaging language to examine one of the central concerns of literature and the human experience. Students are assessed on their ability to discuss how Shakespeare’s language portrays Hamlet’s tone towards life and the contrast he sets up between life and death.</td>
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<tr>
<td>12</td>
<td><em>Hamlet</em>, Act 3.1: lines 84–98 (Masterful Reading: lines 64–98)</td>
<td>In this lesson, students continue their analysis of Hamlet’s “To be or not to be” soliloquy while shifting focus from the use of figurative language to the development and interaction of central ideas in the soliloquy. Students also consider how the central ideas in this passage relate to others in the play and how the interaction impacts the overall meaning of the drama thus far.</td>
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<tr>
<td>13</td>
<td><em>Hamlet</em>, Act 3.1: lines 99–130 (Masterful Reading: lines 31–63 and 99–130)</td>
<td>This is the first of two lessons on the dialogue between Hamlet and Ophelia. In this lesson, students listen to a masterful reading of the staging of a dialogue between Hamlet and Ophelia and then read the beginning of the dialogue in lines 99–130 of Act 3.1. In the beginning of the dialogue, students focus on the development of Ophelia’s character in relation to the other characters in the scene.</td>
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<tr>
<td>14</td>
<td><em>Hamlet</em>, Act 3.1: lines 131–162; review Act 1.3: lines 13–48 (Masterful Reading: Act 3.1, lines 131–162)</td>
<td>In this lesson, students read Act 3.1, lines 131–162, the conclusion of the dialogue between Hamlet and Ophelia. Students continue to read and discuss the dialogue in pairs, focusing on the development of Ophelia’s character in relation to Hamlet. Students also review Laertes’s monologue to Ophelia from Act 1.3, lines 13–48, comparing Hamlet’s and Laertes’s words to Ophelia and discussing how she develops in relation to both men.</td>
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<td>15</td>
<td><em>Hamlet</em>, Act 3.1: lines 163–175 (Optional Activity: lines 176–203)</td>
<td>In this lesson, students read and analyze Act 3.1, lines 163–175, Ophelia’s monologue on Hamlet’s madness. Students analyze Shakespeare’s use of figurative language and discuss Ophelia’s perspective and her characterization of Hamlet.</td>
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<tr>
<td>16</td>
<td><em>Hamlet</em>, Act 3.3: lines 40–103 (Masterful Reading: lines 29–103)</td>
<td>In this lesson, students read and analyze two rich soliloquies that include Claudius’s confession to King Hamlet’s murder and Hamlet’s decision to delay killing Claudius. Students engage in a discussion about how Shakespeare orders the action and further develops the characters of Claudius and Hamlet through these</td>
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<tr>
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<td>17</td>
<td><em>Hamlet</em>, Act 3.4: lines 41–102 (Masterful Reading: lines 1–102)</td>
<td>In this lesson, students read Act 3.4, Hamlet’s murder of Polonius, his confrontation with Gertrude, and her repentance. Students listen to a masterful reading of the whole scene. Then they reread Hamlet’s confrontation with Gertrude and her repentance, using a jigsaw activity to analyze Hamlet’s monologues.</td>
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<tr>
<td>18</td>
<td><em>Hamlet</em>, Act 4.4: lines 34–56 (Masterful Reading: lines 1–69)</td>
<td>In this lesson, students read Hamlet’s final soliloquy (Act 4.4, lines 34–69), paying particular attention to lines 34–56. Students discuss how Shakespeare continues to develop Hamlet’s character in this passage. Students also consider larger ideas related to Hamlet’s character.</td>
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<tr>
<td>19</td>
<td><em>Hamlet</em>, Act 4.4: lines 56–69 (Masterful Reading: lines 34–69)</td>
<td>In this lesson, students use annotation to focus on central ideas they encounter in Hamlet’s last soliloquy (Act 4.4, lines 34–69). Earlier lessons in this unit focused on central ideas within a single soliloquy. This lesson requires students to analyze central ideas as they develop across multiple scenes in the play. This builds on the work students did in the previous lesson and provides scaffolding for the Module Performance Assessment, which requires analysis of central ideas across the module’s three texts.</td>
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<tr>
<td>20</td>
<td><em>Hamlet</em>, Act 5.1: lines 254–289 (Masterful Reading: lines 1–68 and 224–319)</td>
<td>In this lesson, students listen to a masterful reading of the opening of Act 5.1 before reading a passage in which the characters gather at Ophelia’s grave. As students read the scene, they analyze and discuss how the setting impacts other elements in the drama.</td>
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<tr>
<td>21</td>
<td><em>Hamlet</em>, Act 5.1: lines 254–289 (Masterful Reading: lines 254–289)</td>
<td>In this lesson, students reread the scene at Ophelia’s grave (Act 5.1, lines 254–289) in order to analyze how Shakespeare develops the characters through their responses to Ophelia’s death. This lesson follows a lesson in which students completed a close reading of the scene that explored students’ literal understanding of the text and demonstrated how the setting of a scene impacts other dramatic elements. Previous lessons in the unit focused on analysis of central ideas or narrative elements. This lesson integrates both standards for a complex analysis of how character development impacts central ideas.</td>
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<td>22</td>
<td><em>Hamlet</em>, Act 5.2: lines 239–332 (Masterful Reading: Act 4.7: lines</td>
<td>In this lesson, students read and analyze lines 239–332 from Act 5.2 of <em>Hamlet</em>, in which Hamlet and Laertes fence and then wound each other with the poisoned blade. Students also listen to a</td>
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</table>
Lesson | Text | Learning Outcomes/Goals
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 | 141–186 and Act 5.2: lines 239–332) | masterful reading of the conversation between Claudius and Laertes to provide context about the plan to kill Hamlet. Students analyze how central ideas that were introduced and developed throughout the play interact during the play’s final scene.
23 | *Hamlet*, Act 5.2: lines 344–398 (Masterful Reading: 333–398) | In this lesson, students finish their reading of *Hamlet* and analyze the play’s tragic resolution in which Hamlet, Laertes, Claudius, and Gertrude all die. To support their analysis, students view a film representation of the fencing match and the resulting action.
24 | *Hamlet* | This lesson comprises the first of two parts of the End-of-Unit Assessment for 11.1.2. In this lesson, students collect evidence to support their analysis of how central ideas interact and build on one another in *Hamlet*.
25 | *Hamlet* | This lesson comprises the second part of the End-of-Unit Assessment for 11.1.2. In this lesson, students draft a multi-paragraph response to the End-of-Unit Assessment prompt: Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

**Preparation, Materials, and Resources**

**Preparation**

- Read and annotate *Hamlet*.
- Review the 11.1.2 Mid-Unit and End-of-Unit Text Analysis Rubrics.
- Review all unit standards and post in classroom.

**Materials and Resources**

- Copies of the *Hamlet* text
- Masterful recording of the text
- Film interpretation of *Hamlet*
  - This unit uses the Royal Shakespeare Company’s 2009 film directed by Gregory Doran, available on DVD, digital download, or online streaming (free-of-charge, but contains commercials)
• Self-stick notes for students (optional)
• Writing utensils including pencils, pens, markers, and highlighters
• Methods for collecting student work: student notebooks, folders, etc.
• Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
• Copies of handouts and tools for each student: see materials list in individual lesson plans
• Copies of the Short Response Rubric and Checklist
• Copies of the 11.1 Speaking and Listening Rubric and Checklist
• Copies of the 11.1.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
• Copies of the 11.1 Common Core Learning Standards Tool
• Copies of the Central Ideas Tracking Tool
Introduction

In this first lesson of the unit, students begin their study of William Shakespeare’s play *Hamlet* by reading and viewing all of Act 1.1, in which the night watchmen encounter a Ghost that looks like King Hamlet. Students explore Shakespeare’s language, initial plot points, characters, and the setting of the play. Working in pairs and small groups, students begin to analyze the language, meaning, and implications of the first scene by focusing on Act 1.1, lines 1–61 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Stay! speak! speak! I charge thee, speak!”). Student learning is assessed via a Quick Write at the end of the lesson: What choices does Shakespeare make about how to begin the play? How do these choices contribute to meaning and aesthetic impact?

For homework, students reread Act 1.1, lines 1–190 of *Hamlet* (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and write an objective summary of the scene using this lesson’s vocabulary words.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RL.11-12.5</th>
<th>Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</th>
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</thead>
</table>
| Addressed Standard(s) | L.11-12.4.c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.  
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. |
Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- What choices does Shakespeare make about how to begin the play? How do these choices contribute to meaning and aesthetic impact?

Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Describe at least two choices Shakespeare makes to begin the play (e.g., the guards’ nervous tone or the eerie appearance of the Ghost).
- Explain how each choice either contributes to meaning or aesthetic impact (e.g., The guards’ nervous tone at the beginning of the play contributes to the aesthetic impact by creating an uncertain and anxious atmosphere. In the first few lines, Barnardo asks, “Who’s there?” (line 1), only to have Francisco respond, “Nay, answer me. Stand and unfold yourself” (line 2). This exchange demonstrates how nervous both characters are, and because the audience does not know these characters, the audience is also uncertain. In later lines, the audience learns that Barnardo and Francisco are both watchmen and friends. The fact that they do not recognize each other and question each other’s identity emphasizes their nervousness and the overall unease of the scene. This atmosphere is confirmed with the Ghost’s appearance, which creates further fear in the watchmen.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- apparition (n.) – a supernatural appearance of a person or thing, especially a ghost
- assail (v.) – attack vigorously or violently; assault
- stalks (v.) – walks with measured, stiff, or haughty strides

Vocabulary to teach (may include direct word work and/or questions)

- unfold yourself (phrase) – disclose your identity
- harrows (v.) – torments
### Additional vocabulary to support English Language Learners (to provide directly)
- late (adj.) – living until recently; not now living
- haste (n.) – speed or motion of action
- dreaded (adj.) – causing great fear
- fortified (adj.) – made someone or something stronger

### Lesson Agenda/Overview

#### Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards: RL.11-12.5, L.11-12.4.c</td>
<td>10%</td>
</tr>
<tr>
<td>Text: <em>Hamlet</em> by William Shakespeare, Act 1.1: lines 1–61 (Masterful Reading: Act 1.1)</td>
<td>10%</td>
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</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

#### Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Film Viewing (optional)
7. Closing

### Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of *Hamlet* for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Excerpt from Gregory Doran’s *Hamlet* (00:00–06:36)
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tbody>
<tr>
<td>10%</td>
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<td>📚</td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.5. In this unit, students work with William Shakespeare’s *Hamlet*, analyzing monologues, soliloquies, and other key scenes for Shakespeare’s language use and development of complex characters and central ideas. In this lesson, students read and view Act 1.1 of *Hamlet* and explore how Shakespeare begins the play.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.11-12.5. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard RL.11-12.5.

Instruct students to talk in pairs about what they think standard RL.11-12.5 means. Lead a brief discussion about this standard.

- Student responses may include:
  - Students identify how authors organize or structure texts (for example, how to begin or end a story).
  - Students analyze how structural choices affect the overall meaning of the text.
  - Students analyze how structural choices affect the beauty or power of the text.

It is likely that this is the students’ first encounter with the term *aesthetic impact*. If so, spend some time discussing this concept as a class. Consider asking the following questions:

**What are some other words for the word *impact***?

- Other words for *impact* are *affect*, *change*, or *influence*.
How can an author impact a text?

- Authors can choose how to structure a text; for example, they choose how and where to begin a story, or how to end it. They can also choose to give it a happy or sad ending.

Explain to students that aesthetic means “of or relating to the beautiful.”

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.1 or RI.11-12.1 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.1 or RI.11-12.1 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Masterful Reading 15%

Distribute copies of Hamlet and ask students to read the title and the Dramatis Personae, or Character List. Instruct students to discuss the following questions in pairs before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: late means “living until recently; not now living.”

- Students write the definition of late on their copies of the text or in a vocabulary journal.

What information do you gather from the full title of the play: The Tragedy of Hamlet, Prince of Denmark?

- Student responses may include:
  - The play is about a person named Hamlet.
  - This is a tragic or sad play.
  - Hamlet is a prince.
  - The play likely takes place in Denmark.

Lead a brief whole-class discussion on what tragedies students may have read thus far in high school, both in and out of class, and what qualifies those texts as tragedies.

Differentiation Consideration: If students struggle, consider asking the following questions:

What does the word tragedy mean? How might a play be characterized as a tragedy?
Student responses may include:

- A *tragedy* is a very sad and unfortunate event.
- A play might be a *tragedy* if it is about sad and unfortunate events.

If students have read other Shakespearean tragedies, consider engaging the class in a discussion of common elements of the texts and genre. If not, ask students to consider the impact of including the word *tragedy* in the title of *Hamlet*.

Students further explore *tragedy*, *tragic hero*, and *tragic flaw* in later lessons.

**What information does the reader learn from the first 6 lines (4 names) of the *Dramatis Personae*?**

Student responses may include:

- There is a ghost in the play.
- Hamlet’s father (also named Hamlet) has died.
- Hamlet’s mother (named Gertrude) has remarried Hamlet’s uncle, Claudius.
- Claudius is now the king of Denmark.

Remind students to return to this character list each time they encounter a new character in the play.

Have students listen to a masterful reading of *Hamlet*, Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”). Ask students to focus on what choices Shakespeare makes to begin the play.

- Students follow along, reading silently.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

*How does Shakespeare begin the play?*

Consider facilitating a brief whole-class discussion of student observations.

**Activity 4: Reading and Discussion 50%**

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate the text as they read and discuss.

Instruct student groups to read Act 1.1, lines 1–35 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “He may approve our eyes and speak to it. / Tush, tush, ‘twill not appear”) and answer the following questions before sharing out with the class.
Provide students with the following definition: *apparition* means “a supernatural appearance of a person or thing, especially a ghost.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
  - Students write the definition of *apparition* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *haste* means “speed or motion of action” and *dreaded* means “causing great fear.”

- Students write the definitions of *haste* and *dreaded* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following words: *unfold yourself.*

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**Describe Barnardo and Francisco’s tone in the first 5 lines. What words demonstrate their tone?**

- Barnado and Francisco seem nervous or upset. The questions “Who’s there?” (line 1) and “Barnardo?” (line 4) show that they are unsure of each other’s identity. The exclamation point in “Long live the King!” shows that they are upset or excited (line 3). The short sentences also convey a feeling of excitement or nervousness: “Who’s there? / Nay, answer me. Stand and unfold yourself” (lines 1–2).

**What is Barnardo doing in lines 6–7?**

- Barnardo arrives to take his “hour” on the watch and replace Francisco (line 6).

**Based on the masterful reading and the *Dramatis Personae*, what is likely the “thing” that Horatio asks whether it has “appeared again tonight” (line 26)?**

- Horatio refers to the Ghost.

**Reread lines 28–30. According to Marcellus, what does Horatio think of the Ghost?**

- Marcellus says that Horatio believes “‘tis but our [Marcellus’s and Barnardo’s] fantasy” or something they just imagined (line 28).

**How many times have Barnardo and Marcellus seen the Ghost?**

- Marcellus says they have seen the Ghost “twice” (line 30).

**Why is Horatio present in this scene?**
Horatio is there so that “[h]e may approve [Marcellus’s and Barnardo’s] eyes and speak to it” (line 34), or so that Horatio can find out whether or not Marcellus and Barnardo are imagining the Ghost and so that he may speak to it if it does appear.

Lead a brief whole-class discussion of student responses.

Instruct groups to read lines 36–46 (from “Sit down awhile, / And let us once again assail your ears” to “Marcellus and myself, / The bell then beating one”) and answer the following questions before sharing out with the class. Encourage students to read the dialogue, with each student taking a role (Barnardo, Francisco, Horatio, or Marcellus).

Provide students with the following definition: *assail* means “attack vigorously or violently; assault.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

   - Students write the definition of *assail* on their copies of the text or in a vocabulary journal.

2. **Differentiation Consideration:** Consider providing students with the following definition: *fortified* means “made someone or something stronger.”

   - Students write the definition of *fortified* on their copies of the text or in a vocabulary journal.

In lines 36–39, what does Barnardo suggest to Horatio?

- Barnardo suggests that Horatio “[s]it down a while” and listen to his story of how he and Marcellus saw the Ghost (line 36).

What *mood* does Shakespeare create through Bernardo’s story? How does he accomplish this?

- Shakespeare creates an unsettling, sinister *mood* through Bernardo’s story. Barnardo describes the Ghost appearing in the middle of the night, “The bell then beating one—” (line 46), and when it was dark: “Last night of all, / When yond same star that’s westward from the pole” (lines 42–43).

- **Differentiation Consideration:** If students struggle, consider explaining that the *mood* of a text is the emotional state that it creates in the reader.

Lead a brief whole-class discussion of student responses.
Instruct groups to read lines 47–61 (from “Peace, break thee off! Look where it comes again” to “Stay! speak! speak! I charge thee, speak!”) and answer the following questions before sharing out with the class.

Provide students with the following definition: stalks means “walks with measured, stiff, or haughty strides.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
   - Students write the definition of stalks on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: harrows.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**How does each of the men react to the appearance of the Ghost?**

- Marcellus shouts, “Peace, break thee off!” (line 47). Barnardo describes it as looking “like the King that’s dead” (line 48). Horatio says that it “harrows [him] with fear and wonder” (line 51).

**Whom does the Ghost look like?**

- The Ghost looks like the “King that’s dead,” Hamlet’s father (line 48).

**What is the cumulative impact of the men’s reactions on the mood of the text?**

- The cumulative impact of their reaction contributes to the scary, foreboding mood of the text. The verb “harrows” (line 51) shows how scared and unsettled Horatio feels by the appearance of the Ghost.

Reread lines 54–58. Using the explanatory notes and context, paraphrase these lines. What does Horatio ask of the Ghost?

- What are you who comes at this time of night with the same handsome warrior form as the buried King of Denmark? Tell me!

**How does the Ghost react to Horatio’s speech?**

- The Ghost is “offended” (line 59) and “stalks away” (line 60).

In addition to Barnardo’s story and the men’s reactions to the Ghost, how does Shakespeare create a mood in this act?

- Student responses may include:
Shakespeare uses the word “dreaded” to describe the Ghost (line 30). “Dreaded” has negative connotations, meaning “feared,” which creates a scary mood.

Shakespeare creates a night setting with only a few characters. The castle is otherwise quiet and seems deserted, which creates a mood of fear and the sense that something bad is about to happen.

Shakespeare shows that the guards’ behavior is jittery. Barnardo asks, “Who’s there?” (line 1), which creates a mood of uncertainty.

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

What choices does Shakespeare make about how to begin the play? How do these choices contribute to meaning and aesthetic impact?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Film Viewing (optional)**

Show Act 1.1, from 0:00–6:36 of the film, which students have heard or read during this lesson. Ask students to focus on the setting and the mood that the director creates.

- Students view Act 1.1 of the film *Hamlet*.

Instruct students to Turn-and-Talk in pairs about the setting, mood, and the choices the director made to begin the film.

- Students responses may include:
  - The director chooses to start the film as if through a security camera. This creates a creepy, voyeuristic mood.
The director chooses to use dark lighting that parallels the dark mood of the scene.
The director chooses to show the perspective of the Ghost approaching the guard, which is scary.
The director chooses not to show the Ghost on the security camera, which increases the strange nature of the Ghost and the scene.

Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and write an objective summary of the scene.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students follow along.

Homework

Reread Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and write an objective summary of the scene.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.
Introduction

In this lesson, students read Act 1.2, lines 90–110 (from “‘Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so’”), in which they encounter the character of Hamlet for the first time through the eyes of his uncle and now stepfather, Claudius, who reproaches him for his continued grief over the death of his father. Following a masterful reading of the first part of the monologue, students continue to work with standards RL.11-12.3 and RL.11-12.4 by engaging in a discussion about how Claudius introduces and develops Hamlet. Student learning is assessed via a Quick Write at the end of the lesson: How do specific word choices in Claudius’s monologue impact the development of Hamlet’s character?

For homework, students reread Act 1.2, lines 90–110 (from “‘Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so’”) and respond briefly in writing to the following prompt: To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim. Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a new focus standard (RL.11-12.2 or RI.11-12.2) and prepare for a 3–5 minute discussion of their texts based on that standard.

Standards

<table>
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<th>Assessed Standard(s)</th>
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<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<tr>
<td>RL.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
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<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>L.11-12.4.b, c</td>
<td>Determine or clarify the meaning of unknown and multiple meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of...</td>
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strategies.

b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do specific word choices in Claudius’s monologue impact the development of Hamlet’s character?

**High Performance Response(s)**

A High Performance Response should:

- Determine aspects of Hamlet’s character that emerge from this monologue (e.g., Hamlet’s tendency towards excessive emotion, weakness, childishness, and unreasonableness, etc.).

- Identify specific word choices that develop these aspects of Hamlet’s character, as viewed by Claudius (e.g., Claudius’s description of Hamlet’s grief as “unmanly” (line 98) develops three parts of Hamlet’s character: his tendency towards excessive emotion, his childishness, and his weakness. The word “unmanly” first implies that Hamlet is acting more like a woman than a man in his “obstinate condolement” for his father’s death (line 97), meaning Hamlet’s emotions are excessive and weak. Also, the word “unmanly” (line 98) means Hamlet’s grief is childlike; Claudius points out that Hamlet’s father “lost a father / That father lost, lost his” (lines 93–94), and that death is nothing out of the ordinary. Finally, Claudius further criticizes that Hamlet’s grief is “[t]o reason most absurd,” suggesting that Hamlet seems silly and weak to Claudius (line 107.).

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

- filial (adj.) – of, relating to, or befitting a son or daughter

- impious (adj.) – lacking reverence for God, religious practices, etc.
Vocabulary to teach (may include direct word work and/or text-dependent questions)

- obsequious (adj.) – dutiful
- condolment (n.) – sorrow
- vulgar (adj.) – of, pertaining to, or constituting the ordinary people in a society; current, popular, common

Additional vocabulary to support English Language Learners (to provide directly)

- commendable (adj.) – deserving praise and approval
- mourning (n.) – great sadness felt for someone who has died
- survivor (n.) – a family member who remains alive after another person’s death
- obligation (n.) – something that you must do because of a law, rule, promise, etc.
- bound (v.) – required by law or duty to do something
- reason (n.) – ideas and opinions that are fair, sensible, and appropriate
- absurd (adj.) – extremely silly, foolish, or unreasonable

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>Standards &amp; Text:</td>
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<tr>
<td>• Standards: RL.11-12.3, RL.11-12.4, L.11-12.4.b, c</td>
<td></td>
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<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 1.2: lines 90–110</td>
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<tr>
<td>Learning Sequence:</td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
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<td>3. Masterful Reading</td>
<td>3. 5%</td>
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<td>4. Reading and Discussion</td>
<td>4. 60%</td>
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<tr>
<td>5. Quick Write</td>
<td>5. 10%</td>
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<tr>
<td>6. Closing</td>
<td>6. 10%</td>
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Materials

- Student copies of Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
Learning Sequence

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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.4. In this lesson, students discuss Claudius’s first monologue, through which they are introduced to the character of Hamlet. Students determine how Claudius uses language to convey his point of view and how this use of language develops the audience’s first impressions of Hamlet.

▶ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 1.1, lines 1–190 and write an objective summary of the scene. Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.) Instruct students to Turn-and-Talk in pairs about their objective summaries, comparing which aspects they chose to emphasize and the vocabulary words they used.

✏ Student responses may include:

- Francisco, Barnardo, and Marcellus are guards watching the palace of the Danish king.
- Marcellus and Barnardo relieve Francisco, along with Horatio.
- Marcellus and Barnardo have asked Horatio to come with them.
- Marcellus and Barnardo want Horatio to see what they have seen: an apparition in the form of Hamlet’s recently deceased father.
- Horatio does not believe them; he thinks that the Ghost is a “fantasy” (line 28).
- The Ghost appears, and all three are very frightened; Horatio is “harrow[ed]” by fear (line 51).
o Horatio, who is a scholar, speaks to the Ghost, demanding to know who or what he is that “usurp’st” the night (line 54).

o The Ghost “stalk[s]” off, offended (line 77).

o Horatio agrees with Marcellus and Barnardo that the Ghost is real and that it looks like “the King” of Denmark, Hamlet’s father (line 69).

o Horatio thinks that it means something bad is going to happen in Denmark.

o They discuss the war that is brewing due to the actions of Fortinbras of Norway.

o The Ghost reappears, but disappears again when the “cock” crows (line 165).

o Marcellus, Barnardo, and Horatio are unable to stop or speak to the Ghost.

o They decide to tell Hamlet, son of the late king, who is friends with Horatio, about the Ghost, because they believe that it will speak to him.

Lead a brief whole-class discussion about the opening scene. Select several students to share their summaries.

Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of Act 1.2, lines 90–110 (from “’Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so’”). Ask students to pay attention to Claudius’s choice of words.

▶ Students follow along, reading silently.

1 Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does the audience learn about Hamlet in this excerpt?

Activity 4: Reading and Discussion 60%

Remind students of their reading of Robert Browning’s “My Last Duchess,” a poem written in the form of a dramatic monologue, in 11.1.1. Explain to students that in addition to dialogues (such as the one students read in the previous lesson, 11.1.2 Lesson 1), Hamlet includes dramatic monologues, one of which they begin to explore in this lesson.

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.
Instruct student groups to read lines 90–93 (from “‘Tis sweet and commendable in your nature” to “But you must know your father lost a father”) and answer the following questions before sharing out with the class.

1. **Differentiation Consideration:** Consider providing students with the following definitions: *commendable* means “deserving praise and approval” and *mourning* means “great sadness felt for someone who has died.”
   - Students write the definitions of *commendable* and *mourning* on their copies of the text or in a vocabulary journal.

In lines 90–92, who is Hamlet mourning?
- Hamlet is “mourning” his father (line 92).

What are the first two adjectives that the King Claudius uses to describe Hamlet’s nature?
- He uses the adjectives “sweet and commendable” (line 90).

Evaluate Claudius’s sincerity about Hamlet’s “sweet and commendable” nature (line 90). What evidence from the text supports your position?
- Claudius is not sincere. His use of the word “but” at the beginning of line 93 indicates a shift to the main purpose of his speech, which is to criticize Hamlet.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 93–96 (from “But you must know your father lost a father” to “for some term / to do obsequious sorrow”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *filial* means “of, relating to, or befitting a son or daughter.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
   - Students write the definition of *filial* on their copies of the text or in a vocabulary journal.

1. **Differentiation Consideration:** Consider providing students with the following definitions: *survivor* means “a family member who remains alive after another person’s death,” *obligation* means “something that you must do because of a law, rule, promise, etc.,” and *bound* means “required by law or duty to do something.”
Students write the definitions of *survivor, obligation, and bound* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *obsequious.*

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**How does Claudius view the loss of Hamlet’s father?**

Claudius views the death of Hamlet’s father as natural and inevitable. He points out that Hamlet’s “father lost a father” (line 93), just as Hamlet’s grandfather lost his father, and so on.

**How does Claudius emphasize his point in lines 93–94?**

Claudius emphasizes his point that everybody loses his/her father through the repetition of the words “lost” and “father” (lines 93–94).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 96–101 (from “But to persever / In obstinate condolement is a course” to “a mind impatient / An understanding simple and unschooled”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *impious* means “lacking reverence for God, religious practices, etc.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *impious* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *obstinate condolement.*

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**Summarize lines 93–98. What is Claudius saying to Hamlet?**

Claudius is saying that everyone loses his or her father, and that he or she must mourn for him, but that to carry on grieving for too long is stubborn and inappropriate.
Differentiation Consideration: If students struggle, consider asking the following questions:

Which familiar word is in the word *condolence*?
- Condole or condolences.

What does it mean to *send condolences*?
- It means to send sympathy for someone’s grief.

What does Claudius mean by *condolence* in line 97?
- Claudius means “sorrow.”

Consider drawing students’ attention to their application of standard L.11-12.4.b through the process of determining word meaning through word parts.

What idea links the phrases “mourning duties” (line 92), “filial obligation” (line 95), and “obsequious sorrow” (line 96)?
- The idea of duty runs through the phrases “mourning duties” (line 92), “filial obligation” (line 95), and “obsequious sorrow” (line 96).

What is Claudius suggesting about grief and its relationship to duty?
- Claudius’s use of phrases like “mourning duties” (line 92) and “filial obligation” (line 95) treats grief not as an emotion or feeling that may last for some time, but as a duty to be fulfilled that comes to a natural end.

In lines 96–98, of what fault does Claudius accuse Hamlet?
- The words “obstinate” (line 97) and “stubbornness” (line 98) show that Claudius is accusing Hamlet of being stubborn by persisting in his grief.

What does Claudius mean when he calls Hamlet’s grief “unmanly” in line 98?
- Student responses may include:
  - By “unmanly,” Claudius means Hamlet is acting more like a woman than a man.
  - By “unmanly,” Claudius means Hamlet is acting childishly, behaving more like a boy than a grown man.

It is important here that students consider both possible meanings of *unmanly*, as both are relevant to the central ideas of the play, in particular the concepts of duty and gender roles.

A consideration of Hamlet’s behavior as being potentially womanly could be important as a way of preparing students for their later work with Virginia Woolf.
Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 102–106 (from “For what we know must be and is as common” to “A fault against the dead, a fault to nature”) and answer the following questions before sharing out with the class.

**In line 102, what does Claudius mean by “what we know must be”?**

- By “what we know must be,” Claudius refers to death.

**Where earlier in the speech has Claudius made a similar point?**

- In lines 93–95, when Claudius explains that Hamlet’s “father lost a father” (line 93), Claudius also makes the point that death is a commonplace occurrence and mortality is a fact of life.

1. **Differentiation Consideration:** If students struggle, consider asking the following questions:

   - **How is the word vulgar used in line 103?**
     - *Vulgar is used to mean “ordinary or common.”*

   - **Which other word with a similar meaning does Claudius use in lines 102–103? What is the impact of using these two words close together?**
     - *Claudius uses the word “common” (line 102). He uses the words common and vulgar close together to emphasize that death is an everyday event.*

**What does Claudius’s repeated insistence upon death as an everyday occurrence imply about Hamlet’s character?**

- Claudius implies that Hamlet is wrong or at “fault” for continuing to grieve his father’s death (lines 105–106).

1. **Differentiation Consideration:** If students struggle, consider asking the following questions:

   - **What is the impact of the repetition of the word fault in lines 105–106 on Claudius’s depiction of Hamlet?**
     - *It emphasizes that Hamlet is in the wrong, that he is committing a fault.*

   - **What is Hamlet’s “fault” (lines 105–106)?**
Hamlet’s fault is his excessive grief.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 107–110 (from “To reason most absurd, whose common theme” to “till he that died today / ‘This must be so’”) and answer the following questions before sharing out with the class.

1. **Differentiation Consideration:** Consider providing students with the following definitions: 
   - *reason* means “ideas and opinions that are fair, sensible, and appropriate” and 
   - *absurd* means “extremely silly, foolish, or unreasonable.”

   → Students write the definitions of *reason* and *absurd* on their copies of the text or in a vocabulary journal.

In line 107, how does Hamlet’s grief appear “to reason,” according to Claudius?

- Hamlet’s grief seems “absurd,” or ridiculous, “[t]o reason” (line 107).

What is the reasonable attitude toward death, according to Claudius?

- According to Claudius, the reasonable attitude toward death is “This must be so” (line 110).

Paraphrase Claudius’s monologue thus far into a single sentence.

- Hamlet, your grief at your father’s death is excessive and unreasonable because everyone must die and everyone must experience grief.

Lead a brief whole-class discussion of student responses, paying close attention to comprehension of the play in the last question.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**How do specific word choices in Claudius’s monologue impact the development of Hamlet’s character?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

→ Students listen and read the Quick Write prompt.
Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Students will refer to their Quick Write responses from this lesson in 11.1.2 Lesson 4.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 90–110 (from “‘Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so’”) and respond briefly in writing to the following prompt:

To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of their texts based on that standard.

Introduce the new focus standard, RL.11-12.2 or RI.11-12.2, and model what applying a focus standard looks like. For example, RL.11-12.2 asks students to “Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.” Students who read “My Last Duchess” might say the following: In “My Last Duchess,” the Duke’s madness becomes obvious when he states, “I gave commands; / Then all smiles stopped together.” The central idea of madness interacts with the central ideas of power and status, since the Duke seems to have gotten away with silencing or perhaps killing the Duchess, and speaks freely about her absence in spite of his involvement.

- Students follow along.

Homework

Reread Act 1.2, lines 90–110 (from “‘Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so’”) and respond briefly in writing to the following prompt:
To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

Also, continue reading your Accountable Independent Reading text through the lens of the new focus standard, RL.11-12.2 or RI.11-12.2, and prepare for a 3–5 minute discussion of your text based on that standard.
Introduction

In this lesson, students read Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiepest courtier, cousin, and our son”), the end of Claudius’s monologue to Hamlet, in which he instructs Hamlet to “throw to earth” his grief and remain at the court of Denmark rather than return to his studies in Wittenberg. Students analyze the development of Claudius in this monologue. Students listen to a masterful reading and engage in small group discussion focused on Claudius’s development. Then students work in pairs sharing their notes and evidence on the characters of Claudius and Hamlet, which they revise in later lessons as they learn more about the characters’ development. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop the character of Claudius in lines 110–121?

For homework, students reread Act 1.2, lines 110–121 of *Hamlet* (from “We pray you, throw to earth / This unprevailing woe” to “Our chiepest courtier, cousin, and our son”), and respond briefly in writing to the following prompt: How does this section further develop Hamlet? Cite at least two pieces of evidence from the text to support your claim. Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.2 or RI.11-12.2.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>SL.11-12.1.a, c</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 11–12 topics, texts, and issues</em>, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>a.</td>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
</tbody>
</table>
c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

L.11-12.4.c  Determine or clarify the meaning of unknown and multiple meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

• How does Shakespeare develop the character of Claudius in lines 110–121?

High Performance Response(s)

A High Performance Response should:

• Identify an important aspect of Claudius’s character (e.g., benevolence, arrogance, manipulativeness, or an authoritative nature).

• Demonstrate how Shakespeare develops this aspect in lines 110–121 (e.g., Shakespeare develops Claudius’s arrogance through his attempt to replace Hamlet’s father in advising and controlling Hamlet. Claudius asks Hamlet to think of him “[a]s of a father” (line 112) and says that he gives Hamlet advice “with no less nobility of love / Than that which dearest father bears his son” (lines 114–115). In these lines, Claudius demonstrates that he thinks very highly of himself because he believes he can act like or be a replacement for Hamlet’s recently deceased father. Claudius also demonstrates his arrogance when he tells Hamlet that Hamlet should not return to school because doing so is “retrograde to,” or against, Claudius’s “desire” (line 118). In other words, Claudius suggests that Hamlet leave school because Claudius wants him to, which demonstrates Claudius’s arrogance in believing others should do what he desires.)
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- beseech (v.) – to beg eagerly for; solicit

Vocabulary to teach (may include direct word work and/or questions)

- unprevailing (adj.) – futile, useless
- most immediate (adj.) – next in line of succession
- retrograde (adj.) – opposite, contrary
- chiefest (adj.) – highest in rank or authority; most important; principal
- courtier (n.) – a person who is often in attendance at the court of a king or other royal personage

Additional vocabulary to support English Language Learners (to provide directly)

- woe (n.) – a feeling of great pain or sadness
- take note (idiom) – to notice or give special attention to someone or something
- intent (n.) – the thing you plan to do or achieve
- cheer (n.) – a happy feeling or attitude

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.3, SL.11-12.1.a, c, L.11-12.4.c</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 1.2: lines 110–121 (Masterful Reading: lines 110–132)</td>
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</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.
Learning Sequence:

1. Introduction of Lesson Agenda 10%
2. Homework Accountability 15%
3. Masterful Reading 5%
4. Reading and Discussion 40%
5. Group Discussion 15%
6. Quick Write 10%
7. Closing 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Character Tracking Tool for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text indicates questions for the teacher to ask students.</td>
<td></td>
</tr>
<tr>
<td>italicized text indicates a vocabulary word.</td>
<td></td>
</tr>
<tr>
<td>▼</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🎨</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📐</td>
<td>Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students continue reading Claudius’s monologue to Hamlet and consider how the latter section of the monologue develops the character of Claudius.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Remind students that they were introduced to standard SL.11-12.1 and substandard SL.11-12.1.b in 11.1.1.
Lesson 2. Inform students that in this lesson they begin to work with two new substandards: SL.11-12.1.a, c. Instruct students to individually read these substandards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with substandards SL.11-12.a, c.

Instruct students to talk in pairs about what they think the substandards mean. Lead a brief discussion about the substandards.

- Student responses may include:
  - Students come to discussions prepared.
  - Students show preparedness by producing evidence gained from reading and research.
  - Students challenge their own and others’ thinking.
  - Students ensure that different and interesting perspectives are heard.

### Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 1.2, lines 90–110 and respond briefly in writing to the following prompt: To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim.) Instruct student pairs to discuss their responses to the homework assignment.

- Student responses may include:
  - Claudius holds Hamlet to a standard of filial duty: Claudius makes it clear that while a period of “obsequious sorrow” (line 96) is a “filial obligation” (line 95), it is “impious stubbornness” (line 98) to continue to mourn in this way.
  - Claudius holds Hamlet to standards of manliness: Claudius implies that Hamlet is being less than a man when he speaks of “unmanly” grief (line 98). A man who persists with his grief as Hamlet does is behaving childishly and not as a man, showing “[a]n understanding simple and unschooled” (line 101).
  - Claudius holds Hamlet to standards of reason, which present death as “what we know must be” (line 102).
o In lines 105–106, Claudius holds Hamlet to the laws of religion and nature as well as to his duty to the dead. He argues that Hamlet’s grief is “‘a fault to heaven / A fault against the dead, a fault to nature” (lines 105–106).

Activity 3: Masterful Reading

Have students listen to a masterful reading of lines 110–132 (from “We pray you, throw to earth / This unprevailing woe” to “the heaven shall bruit again / Respeaking earthly thunder. Come away”). Instruct students to pay attention to how Shakespeare develops the character of Claudius.

- Students follow along, reading silently.

1 Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   What does the audience learn about Claudius in this excerpt?

Activity 4: Reading and Discussion

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”) and answer the following questions before sharing out with the class.

Provide students with the following definition: beseech means “to beg eagerly for; solicit.”

1 Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

- Students write the definition of beseech on their copies of the text or in a vocabulary journal.

1 Differentiation Consideration: Consider providing students with the follow definitions: woe means “a feeling of great pain or sadness,” take note means “to notice or give special attention to someone or something,” intent means “the thing you plan to do or achieve,” and cheer means “a happy feeling or attitude.”

- Students write the definitions of woe, take note, intent, and cheer on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: unprevailing, most immediate, and retrograde.
Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Claudius mean by the phrase “unprevailing woe” (line 111)?

- The phrase “unprevailing woe” means “useless sadness,” referring to Hamlet’s grief for his father.

What does Claudius ask Hamlet to do in lines 110–111?

- Claudius asks Hamlet to stop mourning his father, to “throw to earth / This unprevailing woe” (lines 110–111).

What does “We pray you” (line 110) mean? What is the impact of “We pray you” upon Claudius’s speech?

- “We pray you” means “we ask you.” The phrase softens Claudius’s request, making it less commanding in tone.

Differentiation Consideration: To help scaffold students’ understanding of the impact of these words, consider asking them to remove “We pray you” from the sentence or substitute this phrase for a word such as command.

Also, to further scaffold students’ understanding of Claudius’s character, consider asking the following question:

Why might Claudius refer to himself as “we”?

- Claudius may be emphasizing his own power and authority.

Consider informing students that the “royal we” is used by monarchs and other figures of authority as a marker of their status.

How does Claudius develop the central idea of mortality in line 111? Where does he make a similar argument in the beginning of his monologue?

- With the phrase “unprevailing woe,” Claudius emphasizes the inevitability of mortality and the foolishness of refusing to accept it. Claudius makes a similar point in the first part of his monologue, when he points out to Hamlet that his father “lost a father” (line 93) and Hamlet’s grandfather also lost his father and so on.

Lead a brief whole-class discussion of student responses. Note ideas on the board.
Instruct student groups to answer the following questions before sharing out with the class.

**What does it mean for Hamlet to be “the most immediate to our throne” (line 113)?**

- By “the most immediate to our throne,” Claudius means Hamlet is the heir to the throne; he will become king after Claudius.

**How does Claudius react to Hamlet’s intention to return to school? How does the word retrograde help you to understand his reaction (line 118)?**

- Claudius is displeased that Hamlet wants to return to school. The word *retrograde* indicates that he does not want Hamlet to leave.

**What position does Claudius offer Hamlet in line 121 (“Our chiefest courtier, cousin and our son”)?**

- He offers him the highest position at court as “chiefest courtier,” nobleman, and Claudius’s son.

**Explain the meaning of chiefest courtier (line 121).**

- The phrase *chiefest courtier* means to be the most important person in attendance at the court of a king or other royal personage.

**Differentiation Consideration:** If students struggle with this question, consider asking the following questions:

**What word parts help define the phrase chiefest courtier in line 121?**

- Student responses may include:
  - The word “chief” is in the word chiefest. Since “chief” can mean the most important and the suffix “-est” means “the most,” then chiefest must mean “the highest, most important.”
  - The word “court” is in the word courtier. Since a court can mean “the family and helpers of a king, queen, or other royal person,” a courtier must be “a person who works for or helps in the court of a king or other royal person.”
  - Therefore, chiefest courtier must mean the most important person in the king’s court.

**Explain that in Elizabethan times it was common for noblemen of the same or similar rank to address each other as “cousin.”**

**What is the impact of ending the monologue with the word “son” (line 121)?**

- The ending of the speech emphasizes the word “son” and makes it the climax of the line, the sentence, and the entire speech. The impact of ending the speech with “son” shows Claudius’s arrogance: Claudius is not Hamlet’s father, but is attempting to take his place.
How does Claudius’s use of language demonstrate his level of comfort with his new position as king?

- Student responses may include:
  - Claudius’s use of the “royal we” suggests he is a very authoritative figure, comfortable in his role as king.
  - Claudius uses language of authority; for example, he says, “let the world take note” (line 112).
  - Claudius “impart[s]” love to Hamlet (line 116), as though it were a privilege or honor.
  - Claudius offers Hamlet a position as “chiefest courtier” (line 121), an important position but still a servant to the king, which is a reminder of Claudius’s own power to place people in positions in the court.

What kind of relationship does Claudius attempt to establish with Hamlet in lines 110–121?

- Student responses may include:
  - Claudius asks Hamlet to think of him as a father and offers Hamlet a position as “chiefest courtier” (line 121), which suggests Claudius wants a close and affectionate relationship.
  - Claudius is being manipulative, trying to exercise power over Hamlet: he “beseech[es],” or begs, him not to go back to school, offering a position of power as a bribe (line 119). Also, Claudius is trying to take the place of Hamlet’s father.

Lead a brief whole-class discussion of student responses.

Activity 5: Group Discussion

Instruct students to remain in their small groups and answer the following question:

How does Claudius’s monologue set up a conflict between the characters of Hamlet and Claudius? Cite textual evidence to support your response.

- Student responses may include:
  - Claudius criticizes Hamlet severely in his monologue. He calls Hamlet’s continued mourning for his father “obstinate condolement” (line 97), “impious stubbornness” (line 98), and “unmanly” (line 98), suggesting that Hamlet is excessive, faithless, stubborn, weak, and childish.
  - Claudius is attempting to exert his authority over Hamlet. He uses authoritarian language and tells Hamlet that his desire to return to Wittenberg is “most retrograde to our desire” (line 118), or in other words, against Claudius’s own wishes.
  - Claudius is trying to take the place of Hamlet’s father. He asks Hamlet to think of him “[a]s of a father” (line 112).
Claudius is manipulative. He offers Hamlet a place at court as “chiefest courtier” in return for Hamlet’s obedience (line 121).

If students struggle, consider using the Character Tracking Tool as scaffolding. Instruct students to fill in the Character Tracking Tool by noting characteristics. For each characteristic they note, students must explain their observation and justify it with textual evidence.

**Activity 6: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**How does Shakespeare develop the character of Claudius in lines 110–121?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

Define the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Students will refer to Quick Writes from this lesson in 11.1.2 Lesson 4.

**Activity 7: Closing**

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”) and respond briefly in writing to the following prompt:

**How does this section further develop Hamlet? Cite at least two pieces of evidence from the text in support of your claim.**

Also for homework, instruct students to continue to read their AIR texts through the lens of the focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.
**Homework**

Reread Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”) and respond briefly in writing to the following prompt:

**How does this section further develop Hamlet? Cite at least two pieces of evidence from the text to support your claim.**

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of your text based on that standard.
Character Tracking Tool

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
</tr>
</thead>
</table>

Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text: *Hamlet* by William Shakespeare
# Model Character Tracking Tool

**Name:**

**Class:**

**Date:**

**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

<table>
<thead>
<tr>
<th>Text:</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claudius</td>
<td>Kind</td>
<td>Claudius repeatedly offers to be a father figure to Hamlet: “think of us / As of a father” (lines 111–112); offers Hamlet prominent place at court as “Our chiefest courtier, cousin, and our son” (line 121).</td>
</tr>
<tr>
<td></td>
<td>Authoritative</td>
<td>Claudius uses the “royal we,” for example “we pray you” (line 110); he flaunts his power with the phrase “let the world take note” (line 112).</td>
</tr>
<tr>
<td></td>
<td>Arrogant</td>
<td>Claudius attempts to take the place of Hamlet’s recently deceased father by asking Hamlet to “think of [him] / As of a father” (line 112).</td>
</tr>
<tr>
<td></td>
<td>Manipulative</td>
<td>Claudius offers Hamlet a position as “chiefest courtier” in return for obedience (line 121).</td>
</tr>
<tr>
<td>Hamlet</td>
<td>Emotional</td>
<td>Hamlet is overcome by grief at the death of his father: Claudius describes him as “sweet” in nature (line 90) and having both “obsequious sorrow” (line 96) and “unprevailing woe” (line 111).</td>
</tr>
<tr>
<td></td>
<td>Stubborn</td>
<td>Claudius criticizes Hamlet for his persistence in mourning his father, referring to his “impious stubbornness” (line 98).</td>
</tr>
<tr>
<td></td>
<td>Childish/Weak</td>
<td>Claudius criticizes Hamlet for “unmanly grief” (line 98); his instinct is to flee back to school in Wittenberg (line 117).</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students read Hamlet’s first soliloquy, Act 1.2, lines 133–149 (from “O, that this too, too sullied flesh would melt” to “As if increase of appetite had grown / By what it fed on”), in which Hamlet laments his situation and mourns for his father. Students continue to focus on the development of Hamlet’s character. Students analyze the impact of Shakespeare’s choice to introduce Hamlet from two perspectives, first from Claudius’s point of view, then in his own words. After listening to a masterful reading of the full soliloquy, students engage in a group discussion of the development of Hamlet’s character at the beginning of the soliloquy. Student learning is assessed via a discussion of the new information learned about Hamlet in the “O, that this too, too sullied flesh” soliloquy and via Quick Write at the end of the lesson: Based on this lesson’s reading and your Quick Writes from 11.1.2 Lessons 2 and 3, what is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and Hamlet’s soliloquy?

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.2 or RI.11-12.2 and respond briefly in writing to the following prompt: To what extent does Hamlet’s appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>SL.11-12.1.a, c</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td></td>
<td>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
<tr>
<td></td>
<td>c. Propel conversations by posing and responding to questions that probe reasoning</td>
</tr>
</tbody>
</table>
and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

**Addressed Standard(s)**

| L.11-12.4.c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies. | c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a discussion at the end of the lesson on the following prompt:

- Review your Quick Writes from 11.1.2 Lessons 2 and 3. What new or different information did you learn about the character of Hamlet in the “O, that this too, too sullied flesh” soliloquy?

The student discussion will be assessed using the 11.1 Speaking and Listening Rubric for standards SL.11-12.1.a, c.

This discussion is followed by a Quick Write. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:

- Based on this lesson’s reading and your Quick Writes from 11.1.2 Lessons 2 and 3, what is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and Hamlet’s soliloquy?

**High Performance Response(s)**

A High Performance Response should:

- Analyze how Hamlet’s soliloquy differs from Claudius’s monologue (e.g., In Hamlet’s soliloquy, it becomes clear that Hamlet’s grief has lasted less than “two months” (line 142), not at all the exaggeratedly long grief—“obsequious sorrow,” “obstinate condolement,” “impious stubbornness” (lines 96–98)—that Claudius accused him of. Also, in Hamlet’s soliloquy, the audience learns that Hamlet is in such a state of emotional pain and anger that the whole world seems “rank and gross” or rotten to him (line 140). The audience also learns that Hamlet is angry about his mother’s quick marriage to Claudius because Hamlet’s father was “so loving” to Gertrude (line 144). Claudius’s monologue makes Hamlet’s grief sound inappropriately emotional and...
lengthy, but Hamlet’s soliloquy shows that Hamlet is right to feel sad and angry by his father’s recent death and his mother’s recent marriage to her brother-in-law.

- Analyze the impact of introducing Hamlet through Claudius’s monologue and Hamlet’s soliloquy (e.g., Placing Claudius’s monologue before Hamlet’s soliloquy creates tension between the two characters. Claudius criticizes Hamlet by calling his grief “unmanly” (line 98) and pettily bribes Hamlet with an offer to be the “chiefest courtier” (line 121). Once the audience hears Hamlet’s perspective, that Hamlet’s father has not been dead long and his mother married Claudius, it becomes clear that Hamlet and Claudius disagree with each other, and that Claudius may be in the wrong.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- fie (interjection) – interjection used to express disgust or disapproval

Vocabulary to teach (may include direct word work and/or questions)

- sullied (adj.) – defiled, stained
- canon (n.) – divine law
- might not beteem (phrase) – would not allow

Additional vocabulary to support English Language Learners (to provide directly)

- stale (adj.) – no longer good or appealing
- rank (adj.) – having a strong, unpleasant smell
- possess (v.) – to have or show
- merely (adv.) – only, just

Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:

- Standards: RL.11-12.3, SL.11-12.1.a, c, L.11-12.4.c
- Text: Hamlet by William Shakespeare, Act 1.2: lines 133–149 (Masterful Reading: lines 133–164)

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.
Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Assessed Discussion
6. Quick Write
7. Closing

Materials

- Copies of the 11.1 Speaking and Listening Rubric and Checklist for standards SL.11-12.1.a, c for each student
- Chart paper
- Multicolored markers
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td><strong>Bold text indicates questions for the teacher to ask students.</strong></td>
</tr>
<tr>
<td></td>
<td><em>Italicized text indicates a vocabulary word.</em></td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>◀</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📜</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and SL.11-12.1.a, c. In this lesson, students begin reading Hamlet’s first soliloquy. Students engage in discussions to consider how this first soliloquy further develops Hamlet’s character.
Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 1.2, lines 110–121 and respond briefly in writing to the following prompt: How does this section further develop Hamlet? Cite at least two pieces of evidence from the text to support your claim.) Instruct student pairs and discuss their responses to the homework assignment.

- Student responses may include:
  - The section develops the impression that Hamlet is being excessive in his grief and that his position is in fact a very privileged one.
  - Hamlet’s desire to go back to school in Wittenberg suggests a kind of childishness, a tendency to flee difficult and painful situations in order to go back to the comfortable and the familiar, rather than assume a new position at the court of Denmark.

Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of the entire soliloquy, Act 1.2, lines 133–164 (from “O that this too, too sullied flesh would melt” to “But break, my heart, for I must hold my tongue”). Instruct students to listen for what the audience learns about Hamlet’s emotions in these lines.

- Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How are Hamlet and Claudius’s speeches different?
Activity 4: Reading and Discussion 45%

Remind students of their work with Claudius’s monologue in 11.1.2 Lessons 2 and 3. Explain to students that in addition to dialogues and monologues, Shakespeare includes soliloquies in Hamlet. Ask students to use their previous experiences with Shakespearean plays to explain the word soliloquy as compared to dialogue or monologue.

① **Differentiation Consideration:** If students struggle to define the term soliloquy, consider asking:

- How can the word part “solo” help you to understand what kind of speech a soliloquy is?
  - A soliloquy is a speech someone makes alone.

- How does a soliloquy differ from a monologue?
  - A soliloquy is a speech someone makes to him/herself, whereas a monologue is a speech someone makes to another person or persons.

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read and discuss lines 133–136 (from “O that this too, too sullied flesh would melt” to “His canon ‘gainst self-slaughter! O God, God”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definitions of the following words: sullied and canon.

① Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

**Summarize lines 133–134.**

- Hamlet wishes that his dirty flesh would melt away and become dew; that is, he wishes to die.

① **Differentiation Consideration:** If students struggle with this question, consider asking the follow questions:

- Whose “flesh” is Hamlet talking about (line 133)?
  - He is talking about his own “flesh.”

- What does “resolve itself into a dew” imply (line 134)?
  - The phrase “resolve itself into a dew” implies melting away, becoming liquid like dew.
Who or what is “the Everlasting” in line 135?

“[T]he Everlasting” refers to God (line 135).

What reason does Hamlet give for not committing “self-slaughter” (line 136)?

Hamlet believes that suicide is a sin, forbidden by “His canon,” or God’s law (line 136).

Describe Hamlet’s tone in lines 133–136. Support your description with evidence from the text.

Hamlet is very distressed: He exclaims “O” (line 133) and repeats “O God, God” (line 136).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 137–141 (from “How weary, stale, flat and unprofitable / Seem to me” to “Things rank and gross in nature / Possess it merely”) and answer the following question before sharing out with the class.

Provide students with the following definition: fie is an “interjection used to express disgust or disapproval.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
   - Students write the definition of fie on their copies of the text or in a vocabulary journal.

1. **Differentiation Consideration:** Consider providing students with the following definitions: stale means “no longer good or appealing,” rank means “having a strong, unpleasant smell,” possess means “to have or show,” and merely means “only, just.”
   - Students write the definitions of stale, rank, possess, and merely on their copies of the text or in a vocabulary journal.

How does Hamlet view the world in lines 137–141? Cite textual evidence to support your answer.

1. Student responses may include:
   - The world seems worthless: Hamlet uses the words “stale, flat and unprofitable” to describe the world (line 137).
   - Hamlet’s exclamation “Fie on’t, ah fie!” further reveals his disgust and agitation (line 139).
   - Hamlet compares the world to an “unweeded garden” where everything has been left to decay and go to seed (line 139).
Hamlet’s use of words such as “unweeded” (line 139), “rank” (line 140), and “gross” (line 140) shows his attitude to the world: he sees the world as a rotten place full of dirt and decay.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 141–149 (from “That it should come to this: / But two months dead” to “As if increase of appetite had grown / By what it fed on”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definitions of the following words: Hyperion to a satyr and might not beteem.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

What does the audience learn about Hamlet’s father in lines 142–143?

- Student responses should include:
  - Hamlet’s father has been dead less than “two months” (line 142).
  - Hamlet’s father was an “excellent” king (line 143).

How does Claudius compare to his father, in Hamlet’s view (lines 143–144)?

- According to Hamlet, Claudius was a lesser man compared to Hamlet’s father. Hamlet says that comparing his father to Claudius is like comparing “Hyperion to a satyr,” or comparing a sun god to a half-man, half-goat creature (line 144).

How did Hamlet’s father treat his mother?

- Hamlet’s father was very loving towards his mother. Hamlet claims that his father was “so loving to [his] mother / That he might not beteem the winds of heaven / Visit her face too roughly” (lines 144–146), or that Hamlet’s father loved Gertrude so much he would not allow the winds to blow too hard lest they harm Gertrude’s face.

What does Hamlet’s use of imagery in lines 147–149 imply about his mother’s love for his father?

- Hamlet uses the image of hunger, saying that Gertrude hung upon his father “[a]s if increase of appetite had grown / By what it fed on,” which implies that her feelings were very strong and passionate (lines 148–149).

Some students might suggest that the image of love as “appetite” gives a hint of lust (line 148).
Differentiation Consideration: If students struggle with this question, explain that *imagery* means an author’s use of vivid, descriptive language that appeals to the senses. *Imagery* is a type of figurative language.

How does Hamlet feel about his situation? Provide evidence from lines 133–149.

- Hamlet is deeply distressed as the following evidence shows:
  - Hamlet describes his flesh as “too, too sullied”: the language of dirt and the repetition of the word “too” emphasizes his unhappiness (line 133).
  - Hamlet wishes that he could die or that suicide was not a crime in the eyes of the Christian church (lines 133–136).
  - Hamlet describes the world as “stale, flat and unprofitable” (line 137) and curses it, saying “Fie on’t, ah fie!” (line 139).
  - Hamlet compares the world to an unweeded garden (lines 139–140).
  - Hamlet exclaims “Heaven and earth, / Must I remember?” (lines 146–147) when he describes his parents’ happiness.

Lead a brief whole-class discussion of student responses.

Activity 5: Assessed Discussion

Distribute and ask students to briefly review the SL.11-12.1.a, c portions of the 11.1 Speaking and Listening Rubric and Checklist.

Instruct students to form new small groups. Instruct students to participate in an assessed small-group discussion around the following prompt:

Review your Quick Writes from 11.1.2 Lessons 2 and 3. What new or different information did you learn about the character of Hamlet in this soliloquy?

Display and distribute the prompt. Return to students their Quick Writes from 11.1.2 Lessons 2 and 3. Distribute chart paper and different colored markers to each group. Instruct students to write down their ideas with supporting textual evidence as they discuss their responses, each student using a different colored marker so their own responses are clear for purposes of assessment.

- Students discuss the prompt in groups and write down their ideas and evidence as they discuss.

The prompt for this discussion scaffolds students towards the Quick Write by asking them to reconsider what they learned about Hamlet from Claudius’s monologue in the light of this soliloquy.
Activity 6: Quick Write  

Instruct students to respond briefly in writing to the following prompt:

**Based on this lesson’s reading and your Quick Writes from 11.1.2 Lessons 2 and 3, what is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and Hamlet’s soliloquy?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 7: Closing  

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 133–149 (from “O, that this too, too sullied flesh would melt” to “As if increase of appetite had grown / By what it fed on”) and respond in writing to the following prompt:

**To what extent does Hamlet’s appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

**Homework**

Reread Act 1.2, lines 133–149 (from “O, that this too, too sullied flesh would melt” to “As if increase of appetite had grown / By what it fed on”) and respond in writing to the following prompt:
To what extent does Hamlet’s appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide their written response.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of your text based on that standard.
## 11.1 Speaking and Listening Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong>&lt;br&gt;The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
<td>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
<td>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
<td>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
<td>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.SL.11-12.1</strong>&lt;br&gt;Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
<td>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; frequently ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and frequently promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</td>
</tr>
</tbody>
</table>

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### Criteria

<table>
<thead>
<tr>
<th>Promotes divergent and creative perspectives.</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCSS.ELA-Literacy.SL.11-12.1.c</strong></td>
<td>Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, or establish individual roles as needed. (SL.11-12.1.b)</td>
</tr>
</tbody>
</table>

**Collaboration and Presentation**

**The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed.**

**CCSS.ELA-Literacy.SL.11-12.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**CCSS.ELA-Literacy.SL.11-12.1.b**

Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
## 11.1 Speaking and Listening Checklist

**Assessed Standards:**

<table>
<thead>
<tr>
<th>Does my response...</th>
<th>✔</th>
</tr>
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<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td></td>
</tr>
<tr>
<td>Explicitly draw on evidence from texts and other research on the topic or issue? (SL.11-12.1.a)</td>
<td>□</td>
</tr>
<tr>
<td>Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)</td>
<td>□</td>
</tr>
<tr>
<td>Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)</td>
<td>□</td>
</tr>
<tr>
<td>Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)</td>
<td>□</td>
</tr>
<tr>
<td>Promote divergent and creative perspectives? (SL.11-12.1.c)</td>
<td>□</td>
</tr>
<tr>
<td><strong>Collaboration and Presentation</strong></td>
<td></td>
</tr>
<tr>
<td>Work with peers to promote civil, democratic discussions and decision-making? (SL.11-12.1.b)</td>
<td>□</td>
</tr>
<tr>
<td>Work with peers to set clear goals and deadlines? (SL.11-12.1.b)</td>
<td>□</td>
</tr>
<tr>
<td>Work with peers to establish individual roles, if necessary? (SL.11-12.1.b)</td>
<td>□</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students read and analyze Act 1.2, lines 149–164 (from “And yet, within a month / (Let me not think on ’t” to “But break, my heart, for I must hold my tongue”). In this, the second half of Hamlet’s first soliloquy, Hamlet laments his mother’s quick remarriage following his father’s death. Students engage in a discussion about how Shakespeare develops the characters of Hamlet and the Queen, and their relationship with each other, through this soliloquy. Student learning is assessed via a Quick Write at the end of the lesson: How do specific word choices in Hamlet’s first soliloquy impact the development of the Queen’s character?

For homework, students identify an example of “particularly fresh, engaging, or beautiful” (RL.11-12.4) language from the soliloquy and write about the meaning and impact of the language. Also for homework, students conduct a brief search for information about the meaning and role of chastity in Elizabethan England.

Standards

<table>
<thead>
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<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
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<td>L.11-12.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</td>
</tr>
</tbody>
</table>
| c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or
determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

L.11-12.5.a, b
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

b. Analyze nuances in the meaning of words with similar denotations.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

• How do specific word choices in Hamlet’s first soliloquy impact the development of the Queen’s character?

High Performance Response(s)
A High Performance Response should:

• Cite specific words or phrases Hamlet uses to describe the Queen or her actions (e.g., “frailty” (line 150), “unrighteous” (line 159), “wicked speed” (line 161), “incestuous” (line 162), etc.).

• Convey an understanding of how specific words Hamlet uses impact the Queen’s development (e.g., Shakespeare develops the Queen’s character by describing Hamlet’s opinion of the Queen’s marriage to Claudius. Hamlet first criticizes his mother for the brief duration between his father’s death and her marriage to a new husband. He describes the duration as “a little month” (line 151), suggesting it was not even a full month between her husband’s death and her remarriage. Hamlet is so angry with his mother that he compares her to a “beast” without “reason” (line 154), because even an unthinking animal would mourn its mate longer than a month before finding a new mate. Therefore, Hamlet determines that the Queen’s tears are “unrighteous” (line 159) and the sheets she shares with her new husband as “incestuous” (line 162). Words like “unrighteous” (line 159), “wicked” (line 161), and “incestuous” (line 162) demonstrate that Hamlet judges his mother harshly for her marriage to Claudius.).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- frailty (n.) – moral weakness; liability to yield to temptation
- dexterity (n.) – skill or adroitness in using the hands or body; agility; mental adroitness or skill; cleverness
- chastity (n.) – the state or quality of being chaste (i.e., refraining from sexual intercourse that is regarded as contrary to morality or religion)

Vocabulary to teach (may include direct word work and/or questions)

- or ere (prep.) – before
- incestuous (adj.) – involving incest, sexual intercourse between closely related persons
- post (v.) – rush (as in riding a post-horse)

Additional vocabulary to support English Language Learners (to provide directly)

- mourned (v.) – felt or showed great sadness because someone has died
- unrighteous (adj.) – not morally good

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards: RL.11-12.3, RL.11-12.4, L.11-12.4.c, L.11-12.5.a, b</td>
<td>10%</td>
</tr>
<tr>
<td>Text: <em>Hamlet</em> by William Shakespeare, Act 1.2: lines 149–164 (Masterful Reading: lines 133–164)</td>
<td>15%</td>
</tr>
</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Closing

1. 10%
2. 15%
3. 10%
4. 50%
5. 10%
6. 5%
Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
<tr>
<td>Symbol</td>
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<tr>
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<tr>
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Activity 1: Introduction of Lesson Agenda  

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.4. In this lesson, students work in pairs to read and discuss the text before completing a Quick Write to demonstrate their learning.

- Students look at the agenda.

Inform students that throughout this lesson they analyze how Shakespeare develops and relates characters, especially Hamlet and his mother, in Hamlet’s first soliloquy. Remind students that one of their assessed standards is RL.11-12.4, which includes analyzing “language that is particularly fresh, engaging, or beautiful.”

Instruct students to Think, Pair, Share about what it means for language in literature to be “fresh, engaging, or beautiful.”

- Student responses may include:

  - Language that is fresh is unique or creative. Language that is engaging causes the reader to think. Language that is beautiful has a strong impact on a reader.
  - Language that is fresh, engaging, and beautiful is words and phrases that cause the reader to think, feel, or visualize something important or powerful.
Explain that whether language is “fresh, engaging, and beautiful” depends on readers’ opinions and preferences, but people have quoted lines from *Hamlet* for hundreds of years because they find the language to be “fresh, engaging, or beautiful.”

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: L.11-12.5.a, b. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard L.11-12.5.a, b.

Instruct students to talk in pairs about what they think this standard means. Lead a brief discussion about this standard.

- Student responses may include:
  - Students analyze how different words are related to each other.
  - Students determine what authors mean when they use figurative language.
  - Students determine the specific meanings of words.
  - Students analyze nuance, or subtle shades of meaning in words.

It is important here to ensure that students grasp the meaning of *nuance*, as they work with this concept in 11.1.2 Lesson 13.

### Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.2 or RI.11-12.2 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 1.2, lines 133–149 and respond in writing to the following prompt: To what extent does Hamlet’s appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.) Instruct students to Turn-and-Talk in pairs about their responses to the homework assignment.
Student responses may include:

- Hamlet says, “that the Everlasting God had not fixed his canon ‘gainst self-slaughter” (lines 135–136), which demonstrates that Hamlet might commit suicide if God didn’t forbid it.
- Hamlet’s says “O God, God / How weary stale, flat, and unprofitable / Seem to me all the uses of this world!” (lines 137–138), which suggests that Hamlet is complaining to God about his dissatisfaction with life.

Activity 3: Masterful Reading

Have students listen to a masterful reading of Hamlet’s first soliloquy in its entirety on lines 133–164 (from “O that this too, too sullied flesh would melt” to “But break, my heart, for I must hold my tongue”). Ask students to focus on “fresh, engaging, or beautiful” language.

- Students follow along, reading silently.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

*How does Shakespeare develop the relationship between Hamlet and his mother?*

Activity 4: Reading and Discussion

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

1. The remainder of this soliloquy is difficult to understand without context around the laws and customs of Hamlet’s time and references to Greek mythology. The explanatory notes printed in the text provide helpful information. Consider providing additional support if students do not have access to a version of the text with explanatory notes.

Instruct student pairs to read lines 149–157 (from “And yet, within a month / (Let me not think on ‘t” to “married with my uncle, / My father’s brother”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *frailty* means “moral weakness; liability to yield to temptation.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

- Students write the definition of *frailty* on their copies of the text or in a vocabulary journal.
Differentiation Consideration: Consider providing students with the following definition: *mourned* means “felt or showed great sadness because someone has died.”

- Students write the definition of *mourned* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following word: *or ere*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

Which words does Hamlet use to describe the length of time between his father’s death and his mother’s marriage?

- Hamlet says his mother remarried “within a month” (line 149) and within a “little month” (line 151).

What do these words suggest about Hamlet’s attitude towards the timing of his mother’s remarriage?

- By describing the length of time as “within a month” (line 149) and a “little month” (line 151), Hamlet suggests that the time between his father’s death and his mother’s remarriage is far too short.

What is the meaning of the phrase “frailty, thy name is woman!” (line 150)?

- Hamlet means that women are weak.

To whom is Hamlet referring in this line?

- The “woman” Hamlet is referring to is his mother.

Describe Hamlet’s tone toward his mother in line 150. Cite specific evidence to support your response.

- Student responses may include:
  - Hamlet uses the word *woman* instead of *Queen* or *Gertrude*, his mother’s name. This word choice demonstrates Hamlet’s upset or disappointed tone; he is so upset with her that he cannot even say her name.
  - The exclamation point shows that Hamlet is angry and agitated.
  - Hamlet’s use of *frailty* adds to an angry tone. *Frailty* is an insulting word. He is calling his mother weak.

According to the explanatory notes, who is Niobe? What does Hamlet mean when he says, “She followed my poor father’s body, / Like Niobe” (lines 152–153)?

- “Niobe” (line 153) is the daughter of a Greek Goddess. Niobe lost her children, cried constantly, and was turned into a stone from which water continually flowed. Hamlet’s description of the
Queen when she followed her husband’s body “Like Niobe, all tears,” represents how the Queen grieved and cried extensively when Hamlet’s father died (line 153).

**Explain the comparison Hamlet makes in lines 154–155 when he says, “O God, a beast that wants the discourse of reason / Would have mourned longer!” What is the impact of this comparison on Hamlet’s tone?**

- Hamlet suggests that his mother is worse than a “beast” without “reason” (line 154), for even an animal would have mourned its mate’s death longer than Hamlet’s mother mourned the death of his father. By suggesting that his mother is worse than an unreasonable “beast” or animal, he is further demonstrating his critical and angry tone towards her for her quick marriage.

**Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.**

**What do the two comparisons in lines 153–155 suggest about Hamlet?**

- Student responses may include:
  - Hamlet is torn about his feelings toward his mother. He first describes her as “Niobe,” a woman who was “all tears” (line 153) when mourning the death of her husband, but then he describes her as a “beast” without “reason” (line 154) for marrying so quickly after her husband’s death.
  - The comparisons suggest that Hamlet strongly disapproves of the change in his mother from “Niobe,” a woman who was “all tears” (line 153) at the loss of her husband, to a “beast” without “reason” (line 154) who marries within a month of her husband’s death.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 157–164 (from “My father’s brother but no more like my father” to “But break, my heart, for I must hold my tongue”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *dexterity* means “skill or adroitness in using the hands or body; agility; mental adroitness or skill; cleverness.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
  - Students write the definition of *dexterity* on their copies of the text or in a vocabulary journal.
Differentiation Consideration: Consider providing students with the following definition: unrighteous means “not morally good.”

- Students write the definition of unrighteous on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: Hercules, incestuous, and post.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

Summarize Hamlet’s description of Claudius in lines 157–158 (“My father’s brother but no more like my father, / Than I to Hercules”). What is the impact of using Hercules in this description?

- Hamlet says his father and Claudius are as different as Hamlet and Hercules. Hercules is a mythical character of great strength, so using this example in the comparison emphasizes how much Hamlet believes Claudius is weak and inferior to the previous king.

- Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

Why does Hamlet call the Queen’s tears “unrighteous” (line 159)?

- Student responses may include:
  - Hamlet believes his mother married Claudius too quickly, making the tears she shed for her husband’s death “unrighteous” or wrong (line 159).
  - Hamlet believes his mother’s relationship with Claudius is inappropriate and immoral, so her tears are also “unrighteous” (line 159).

- Consider drawing students’ attention to their application of standard L.11-12.5.b through the process of analyzing nuances in the meaning of a word.

What is the meaning of the phrase “to post / With such dexterity to incestuous sheets” (lines 161–162)? How does this phrase contribute to the development of the Queen’s character?

- This phrase describes how quickly, with “most wicked speed” (line 161), and how easily, “with such dexterity” (line 162), the Queen moved to a physical relationship with her deceased husband’s brother. This phrase develops the Queen as a disrespectful or immoral character.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

Lead a brief whole-class discussion of student responses.
Differentiation Consideration: To scaffold student understanding of Hamlet’s tone and the development of the Queen’s character, instruct students to annotate lines 149–164 for words Hamlet uses in reference to the Queen or her actions.

Students responses may include:
- “within a month” (line 149)
- “frailty” (line 150)
- “a little month” (line 151)
- “she followed my poor father’s body” (line 152)
- “like Niobe, all tears” (line 153)
- “a beast that wants discourse of reason” (line 154)
- “married with my / uncle” (lines 155–156)
- “unrighteous tears” (line 159)
- “wicked speed” and “dexterity” (lines 161–162)
- “incestuous sheets” (line 162)
- “it cannot come to good” (line 163)

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How do specific word choices in Hamlet’s first soliloquy impact the development of the Queen’s character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to identify an example of “particularly fresh, engaging, or beautiful” language from the soliloquy and write about the meaning and impact of the language.

Also, in preparation for the reading in 11.1.2 Lesson 6, provide students with the following definition: chastity means “the state or quality of being chaste (i.e., refraining from sexual intercourse that is regarded as contrary to morality or religion).”

① Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
  - Students write the definition of chastity on their copies of the text or in a vocabulary journal.

Instruct students to conduct a brief search for information about the meaning and role of chastity in Elizabethan England.
  - Students follow along.

Homework

Identify an example of “particularly fresh, engaging, or beautiful” language from the soliloquy and write about the meaning and impact of the language.

Also, conduct a brief search for information about the meaning and role of chastity in Elizabethan England.
Introduction

In this lesson, students listen to a masterful reading of the entire Act 1.3 of *Hamlet* (from “My necessaries are embarked. Farewell” to “Come your ways. / I shall obey, my lord”). Students then read and analyze Act 1.3, lines 1–55 (from “My necessaries are embarked. Farewell” to “Himself the primrose path of dalliance treads / And recks not his own rede”). In these lines, Laertes says goodbye to Ophelia and warns her about Hamlet’s love. Students engage in a discussion about the meaning of these lines, focusing on how Shakespeare develops the characters of Laertes and Ophelia. This excerpt also provides an opportunity for students to engage with concepts such as gender roles, family duty, and chastity, which is important for Ophelia’s character development and crucial to students’ understanding of the excerpt from Virginia Woolf’s *A Room of One’s Own* in 11.1.3. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop the characters of Laertes and Ophelia in relation to one another?

For homework, students reread all of Act 1.3 (from “My necessaries are embarked. Farewell” to “Come your ways. / I shall obey, my lord”) and respond to the following question: In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia?

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>W.11-12.2.a, b</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td></td>
<td>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
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<tr>
<td></td>
<td>b. Develop the topic thoroughly by selecting the most significant and relevant facts,</td>
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</table>
L.11-12.4.a-c  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
   b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
   c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

• How does Shakespeare develop the characters of Laertes and Ophelia in relation to one another?

High Performance Response(s)

A High Performance Response should:

• Identify Laertes’s role (e.g., son of Polonius, brother to Ophelia, a male, etc.) and Ophelia’s role (e.g., daughter of Polonius, sister to Laertes, a female, etc.).

• Analyze how Shakespeare develops the relationship between Laertes and Ophelia (e.g., The interaction between Laertes and Ophelia establishes Laertes’s role as a protector and advisor to Ophelia. Laertes explains why Ophelia should not “lose [her] heart or [her] chaste treasure open” to Hamlet (line 35). The way Ophelia reacts to Laertes’s advice illustrates that she accepts Laertes’s warning as a “good lesson” (line 49). However, Ophelia demonstrates boldness in raising the concern that Laertes should not act hypocritically like “some ungracious pastors” (line 51), who give advice that they do not follow themselves.).
## Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**

- besmirch (v.) – to cause harm or damage to (the reputation of someone or something)
- circumscribed (v.) – limited or confined, especially narrowly
- prodigal (adj.) – giving or yielding profusely
- calumnious (adj.) – of or pertaining to a false and malicious statement designed to injure the reputation of someone or something
- imminent (adj.) – likely to occur at any moment; impending
- wary (adj.) – watchful; being on one’s guard against danger

**Vocabulary to teach (may include direct word work and/or questions)**

- fashion (n.) – a temporary enthusiasm
- libertine (n.) – a person who is morally or sexually unrestrained, especially a dissolute man

**Additional vocabulary to support English Language Learners (to provide directly)**

- farewell (interjection) – goodbye
- inward (adj.) – of or relating to a person’s mind or spirit
- virtue (n.) – morally good behavior or character
- honor (n.) – a good reputation
- sustain (v.) – to deal with or experience

## Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Standards: RL.11-12.3, W.11-12.2.a, b, L.11-12.4.a-c</td>
<td></td>
</tr>
<tr>
<td>- Text: Hamlet by William Shakespeare, Act 1.3: Lines 1–55 (Masterful Reading: all of Act 1.3)</td>
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<tr>
<td>① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</td>
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Learning Sequence:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>10%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>15%</td>
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<tr>
<td>3. Masterful Reading</td>
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<tr>
<td>4. Reading and Discussion</td>
<td>45%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>10%</td>
</tr>
<tr>
<td>6. Closing</td>
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Materials

- Student copies of the 11.1 Common Core Learning Standards Too (refer to 11.1.1 Lesson 1)
- Excerpt from Gregory Doran’s *Hamlet* (20:47–27:59) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

**How to Use the Learning Sequence**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>symbol</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
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<td></td>
<td>Italicized text indicates a vocabulary word.</td>
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<td>▼</td>
<td>Indicates student action(s).</td>
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<tr>
<td>🗣</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>⚫</td>
<td>Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

**Activity 1: Introduction of Lesson Agenda 10%**

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read and analyze Act 1.3, lines 1–55, the interaction between Ophelia and Laertes, and analyze how Shakespeare develops Laertes and Ophelia in relation to each other.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.a. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.
• Students read and assess their familiarity with standard W.11-12.2.a.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💻 Student responses may include:

- Students include a clear introduction sentence.
- Students organize ideas in a logical order.
- Students make sure the ideas are connected.
- Students format writing in a way that helps the reader understand their ideas.

**Activity 2: Homework Accountability**

Instruct students to take out their responses to first part of the previous lesson’s homework assignment. (Identify an example of “particularly fresh, engaging, or beautiful” language from the soliloquy and write about the meaning and impact of the language.) Instruct students to discuss their responses to the homework assignment in pairs and then call on students to share their responses with the class.

💻 Student responses may include:

- Hamlet’s description of Gertrude’s rush to remarry: “or ere those shoes were old with which she followed my poor father’s body ... she ... married with my uncle” is engaging (Act 1.2, lines 151–156). This description uses the image of the shoes to show how hasty the marriage was.
- Hamlet’s accusation: “Frailty, thy name is woman!” in Act 1.2, line 150 is engaging because by personifying *frailty* as a woman, Hamlet shows how passionately he feels about his mother’s marriage. Using the word *woman* instead of calling the Queen by name also shows Hamlet’s belief that all women are weak.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Conduct a brief search for information about the meaning and role of *chastity* in Elizabethan England.) Instruct student pairs to discuss their homework responses.

1️⃣ Consider reminding students that *chastity* means “the state or quality of being chaste (i.e., refraining from sexual intercourse that is regarded as contrary to morality or religion).”

💻 Student responses may include:

- Chastity was an important concept in Elizabethan social and religious life.
- Chastity was held to be particularly important for women; it was believed that a woman’s social and religious virtue was based on her chastity.
Chastity did not simply mean “abstinence from sexual intercourse”; rather, it meant refraining from sexual intercourse that was not condoned by contemporary morality. A faithful married woman, for example, was considered chaste.

Lead a brief whole-class discussion of student responses.

**Activity 3: Masterful Reading**

Instruct students to refer to the *Dramatis Personae* to determine the relationship between Ophelia, Laertes, and Polonius.

- Ophelia and Laertes are siblings. Polonius is their father.

① Consider directing students to the description of Polonius as “councillor to King Claudius.” As councillor, Polonius and his family live with the royal family at Elsinore.

Have students listen to a masterful reading of Act 1.3 in its entirety (from “My necessaries are embarked. Farewell. / And, sister” to “Come your ways / I shall obey, my lord”). Ask students to note how Ophelia interacts with her brother and father.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

> How do Ophelia and Laertes’s words to each other show what they are like as characters?

**Activity 4: Reading and Discussion**

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read lines 1–13 (from “My necessaries are embarked. Farewell. / And, sister” to “No more but so? / Think it no more”) and answer the following questions before sharing out with the class.

① **Differentiation Consideration:** Consider providing students with the following definition: *farewell* means “goodbye.”

① Students write the definition of *farewell* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definition of the following word: *fashion*.

① Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.
What does Laertes mean when he uses the phrase “Hamlet, and the trifling of his favor” (line 6)?

Laertes uses the phrase “trifling of his favor” to describe Hamlet’s flirting with Ophelia.

Differentiation Consideration: If students struggle with this question, consider reminding them to use the explanatory notes to help with challenging language.

How does Laertes describe Hamlet’s affection in lines 6–11? How does Laertes tell Ophelia to react to Hamlet’s affection?

Laertes describes Hamlet’s attention as “sweet” but “not lasting” (line 9). He tells Ophelia to hold the affection like a “toy” and a “fashion” (line 7), meaning it is temporary, and she should not take it serious.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 14–27 (from “For nature, crescent, does not grow alone” to “that body / Whereof he is the head”) and answer the following questions before sharing out with the class. Remind students that the explanatory notes in the text are helpful in reading these lines.

Provide students with the following definitions: *besmirch* means “soil; tarnish; discolor” and *circumscribed* means “limited or confined, especially narrowly.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *besmirch* and *circumscribed* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *inward* means “of or relating to a person’s mind or spirit” and *virtue* means “morally good behavior or character.”

Students write the definitions of *inward* and *virtue* on their copies of the text or in a vocabulary journal.

How are Hamlet’s choices different from the choices of “unvalued persons” (line 22)? Whom do Hamlet’s choices affect?

“Unvalued persons” can make their own choices. But Hamlet’s choices are more complicated because they affect the “safety and the health of [the] whole state” (line 24).
According to Laertes, why is it that Hamlet’s “will is not his own” (line 20)?

- Hamlet’s “will is not his own” because he cannot make his own choices without the judgment and consent of Denmark.

Consider reminding students of their work with will in relation to the Duke from “My Last Duchess” in 11.1.1 Lesson 4, where will was defined as “a person's choice or desire in a particular situation.”

What do lines 14–27 suggest about Laertes’s views about Hamlet?

- Laertes does not want Ophelia to have a relationship with Hamlet. However, Laertes has no personal complaints about Hamlet. Laertes believes that “Perhaps [Hamlet] loves [Ophelia] now” (line 17), but Laertes also understands that Hamlet’s relationships are complicated because he will become king of Denmark.

Differentiation Consideration: If students struggle with this question, consider reminding students to use the explanatory notes and consider asking the following questions:

What does Laertes mean when he says, “no soil nor cautel doth besmirch / The virtue of his will” (lines 18–19)?

- Laertes means that Hamlet does not have bad intentions for Ophelia.

To what do the terms “the body” and “the head” refer on lines 26–27? What is the relationship between “the body” and “the head” in this context?

- The body refers to the State of Denmark. The head refers to Hamlet. Hamlet is an important political figure in Denmark.

If students struggle with this question, remind them to reference the explanatory notes for the symbolic meanings of the words “body” and “head.”

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 27–48 (from “Then, if he says he loves / you “ to “Youth to itself rebels, though none else near”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: prodigal means “giving or yielding profusely,” calumnious means “of or pertaining to a false and malicious statement designed to injure the reputation of someone or something,” imminent means “likely to occur at any moment; impending,” and wary means “watchful; being on one’s guard against danger.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.
Students write the definitions of prodigal, calumnious, imminent, and wary on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: honor means “a good reputation” and sustain means “to deal with or experience.”

Students write the definitions of honor and sustain on their copies of the text or in a vocabulary journal.

What is Laertes’s concern for Ophelia?

Laertes is concerned Ophelia will give up her “chaste treasure”—a reference to her chastity—to Hamlet (line 35).

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What does Laertes say might happen to Ophelia if she gets too close to Hamlet?

Laertes says Ophelia will lose her honor.

As students determine that honor on line 33 and virtue on line 42 both refer to chastity, consider addressing the difference between connotation and denotation. Students should understand that honor and virtue could refer something other than chastity in a different context.

What metaphor for Hamlet’s pursuit of Ophelia does Laertes develop in his speech? What is the impact of the metaphor?

To warn Ophelia, Laertes uses a warfare metaphor: “keep you in the rear of your affection / Out of the shot and danger of desire” (lines 38–39). The serious “life and death” nature of the metaphor illustrates Laertes’s serious concern for Ophelia’s chastity.

Differentiation Consideration: If students struggle with this question, consider explaining that a metaphor is a type of figurative language used to show or create a similarity between ideas or things that seem to be unrelated.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 49–55 (from “I shall the effect of this good lesson keep” to “Himself the primrose path of dalliance treads / And reck not his own rede”) and answer the following questions before sharing out with the class.
How does Ophelia respond to Laertes’s advice about chastity?

 nghìn Ophelia indicates that she will remember Laertes’s advice when she says, “I shall the effect of this good lesson keep” (line 49).

What does Ophelia mean when she tells Laertes, “Do not as some ungracious pastors do” (line 51)?

 nghìn Ophelia means she does not want Laertes to give her advice that he will not follow himself. She does not want him to speak like a “pastor[]” to Ophelia while he acts like a “reckless libertine” (line 53).

Differentiation Consideration: If students struggle with this question, consider asking the following questions:

What words and phrases around the word libertine help define the word? What word parts within the word libertine help define the word?

$n$ The words “reckless” and “recks his own rede” (which from the explanatory notes means “heeds not his advice”) show that the word libertine means someone who is reckless and does not listen to advice. The word part liberty within the word libertine confirms that the word libertine means someone who lives freely, without following rules or listening to advice.

Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of determining word meaning through context and word parts.

Lead a brief whole-class discussion of student responses.

Ask the whole class:

What does the conversation between Ophelia and Laertes demonstrate about gender roles in the play?

$n$ Student responses may include:

$n$ Ophelia’s response reveals that expectations for men and women are different.

$n$ Laertes’s strong concern for Ophelia’s chastity demonstrates a view that men are responsible for women.

Although this curriculum does not treat gender roles and chastity as central ideas of Hamlet, these concepts are important to the development of Ophelia’s character. Analyzing gender roles and chastity in Hamlet prepares students to analyze similar concepts in the excerpt from Virginia Woolf’s A Room of One’s Own in 11.1.3.

Consider showing a film interpretation of Hamlet to support students’ analysis of the text from this lesson. Gregory Doran’s Hamlet presents the lines from this lesson’s reading in 7 minutes and 12 seconds (20:47–27:59).
Activity 5: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare develop the characters of Laertes and Ophelia in relation to one another?

Remind students to look at their texts and notes to find the most significant and relevant evidence (W.11-12.2.b), and to practice writing a strong introductory statement and organizing their ideas (W.11-12.2.a). Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to reread all of Act 1.3 (from “My necessaries are embarked. Farewell. / And, sister” to “Come your ways / I shall obey, my lord”) and respond briefly in writing to the following question:

In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia? Use evidence from the text to support your response.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Homework

Reread all of Act 1.3, lines 1–145 (from “My necessaries are embarked. Farewell” to “Come your ways / I shall obey, my lord”) and respond briefly in writing to the following question:

In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia? Use evidence from the text to support your response.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.
Introduction

In this lesson, students listen to a masterful reading of an excerpt from Act 1.5 of *Hamlet* that includes Hamlet’s interaction with the Ghost and Hamlet’s subsequent “O all you host of heaven” soliloquy. Then, small groups read and analyze the soliloquy in lines 99–119 (from “O all you host of heaven! O Earth!” to “It is ‘adieu, adieu, remember me.’ / I have sworn ‘t”), in which Hamlet commits to follow the Ghost’s advice and seek revenge against Claudius. Students engage in discussions about the impact of Shakespeare’s word choices on the development of central ideas such as revenge vs. inaction. Student learning is assessed via a Quick Write at the end of the lesson: How do specific word choices contribute to the development of two central ideas in Hamlet’s “O all you host of heaven!” soliloquy?

For homework, students carry out a brief investigation into the figures of Hecuba and Priam in mythology and continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.3.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RL.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
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<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>SL.11-12.1. b, d, e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
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<tr>
<td></td>
<td>b. Work with peers to promote civil, democratic discussions and decision-making, set</td>
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clear goals and deadlines, and establish individual roles as needed.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

<table>
<thead>
<tr>
<th>L.11-12.5.a</th>
<th>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</th>
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<tbody>
<tr>
<td>a.</td>
<td>Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</td>
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**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do specific word choices contribute to the development of two central ideas in Hamlet’s “O all you host of heaven!” soliloquy?

**High Performance Response(s)**

A High Performance Response should:

- Identify two central ideas developed in the soliloquy (e.g., mortality, revenge, action vs. inaction, etc.).

- Cite specific word choices that develop the two identified central ideas (e.g., Hamlet uses the word “villain” multiple times to describe Claudius (lines 113, 115), establishing Claudius as his enemy. Hamlet also repeats the words “remember” (lines 102, 104, 118) and “memory” (lines 103, 105). Together the words “villain,” “remember,” and “memory” develop the central idea of revenge by demonstrating Hamlet’s intention to honor the Ghost’s request to kill his enemy, Claudius. Although he is alone during the soliloquy, Hamlet speaks to his own “heart” (line 100), his “sinews” (line 101), which provide physical strength, and his “distracted globe” (line 104), which describes his mind. Hamlet’s appeal to his emotions, his body, and his mind develops the central idea of action vs. inaction by addressing the different aspects of Hamlet’s character that must work together in order for Hamlet to take the action required to avenge his father’s death.).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- host (n.) – a multitude or great number of persons or things
- sinews – (n.) tendons
- baser (adj.) – of little or no value; worthless
- pernicious (adj.) – causing harm or ruin

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- bear (v.) – to support the weight of something
- trivial (adj.) – not important
- adieu (n.) – goodbye

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.2, RL.11-12.4, SL.11-12.1.b, d, e, L.11-12.5.a</td>
<td></td>
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<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 1.5: lines 99–119 (Masterful Reading: Act 1.5: lines 1–119)</td>
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</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:
1. Introduction of Lesson Agenda 1. 10%
2. Homework Accountability 2. 10%
3. Masterful Reading 3. 10%
4. Reading and Discussion 4. 50%
5. Quick Write 5. 10%
6. Closing 6. 10%
Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Central Ideas Tracking Tool for each student
- Copies of the 11.1 Speaking and Listening Rubric for standards SL.11-12.1.b, d, e for each student (refer to 11.1.2 Lesson 4)
- Excerpt from Gregory Doran’s Hamlet (31:47–39:15) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td>Bold text</td>
<td>indicates questions for the teacher to ask students.</td>
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<tr>
<td>Italicized text</td>
<td>indicates a vocabulary word.</td>
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<tr>
<td>□</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>‿</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>✪</td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.4. In this lesson, students listen to a masterful reading of Hamlet’s interactions with his father’s ghost and Hamlet’s subsequent soliloquy. Students then engage in a reading and discussion of the soliloquy. Students consider the impact of Shakespeare’s word choices on the development of central ideas such as the influence of the supernatural, family duty, and revenge.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new substandards: SL.11-12.1.d, e. Instruct students to individually read these substandards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with substandards SL.11-12.1.d, e.

Instruct students to talk in pairs about what they think these substandards mean. Lead a brief discussion about these substandards.
Student responses may include:

- Students respond to others without criticizing their perspective.
- Students resolve arguments that arise during a discussion.
- Students determine what new information is needed to advance the discussion.
- Students try to understand other perspectives in the discussion.

**Activity 2: Homework Accountability 10%**

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread all of Act 1.3, lines 1–145 and respond briefly in writing to the following question: In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia? Use evidence from the text to support your response.) Instruct students to share their responses in pairs.

Student responses may include:

- Both Polonius and Laertes use a serious tone with Ophelia, but Polonius’s tone is more severe and direct. Polonius uses phrases like “Running it thus, you’ll tender me a fool” (line 118).
- Polonius’s tone about Hamlet’s affection is less understanding than Laertes’s tone. Laertes gives Hamlet the benefit of the doubt when he says, “Perhaps [Hamlet] loves you now” (line 17) but Polonius says, “Do not believe his vows” (line 136).

**Activity 3: Masterful Reading 10%**

Have students listen to a masterful reading of Act 1.5 lines 1–119 (from “Whither wilt thou lead me? Speak. I’ll go no further” to “It is ‘adieu, adieu, remember me.’ I have sworn ’t”). Ask students to note what the Ghost reveals to Hamlet and how Hamlet reacts.

- Students follow along, reading silently.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Hamlet change as a result of the Ghost’s visit in Act 1.5?

**Activity 4: Reading and Discussion 50%**

Explain to students that the excerpt they read in this lesson is rich in central ideas, in particular the idea of revenge and the tension of action vs. inaction. Instruct students to annotate for evidence related to the development of these central ideas as they read and discuss the focus excerpt.
Distribute the Central Ideas Tracking Tool. Inform students that they will use this tool over the course of 11.1.2 in order to keep track of evidence of the development of central ideas in the play to support their responses to the End-of-Unit Assessment prompt.

- Students listen and examine the Central Ideas Tracking Tool.

- The central ideas of mortality, revenge, madness, and action vs. inaction appear throughout 11.1.2. The Central Ideas Tracking Tool identifies these central ideas to scaffold students’ work with RL.11-12.2, which asks students to determine two or more central ideas in a text and analyze how those ideas develop, interact, and build on one another. In lieu of or in addition to this scaffolded tool, consider providing a blank Central Ideas Tracking Tool to support students’ independent analysis of the text.

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Distribute and ask students to briefly review the SL.11-12.1.b, d, e portions of the 11.1 Speaking and Listening Rubric and Checklist.

As students read and discuss in small groups, circulate and monitor discussions. Consider using vocabulary from the 11.1 Speaking and Listening Rubric to provide students with specific feedback.

- This discussion activity supports students’ engagement with SL.11-12.1.b, d, e, which addresses participation in civil, democratic discussion.

Instruct student groups to read lines 99–104 (from “O all you host of heaven! O Earth!” to “whiles memory holds a seat / In this distracted globe”) and discuss the following questions before sharing out with the class.

Provide students with the following definitions: host means “a multitude or great number of persons or things” and sinews means “tendons.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definition of host and sinews on their copies of the text or in a vocabulary journal.

- Differentiation Consideration: Consider providing students with the following definition: bear means “to hold up; support.”

- Students write the definitions of bear on their copies of the text or in a vocabulary journal.
What do the words “heaven,” “[e]arth,” and “hell” on lines 99–100 suggest about Hamlet’s understanding of the Ghost?

- Hamlet’s use of “heaven,” “earth,” (line 99), and “hell” (line 100) suggests Hamlet is not sure of where the Ghost comes from or if the Ghost is good or evil.

How does Hamlet react to the Ghost in lines 101–102? What causes Hamlet to react this way?

- Hamlet is afraid and says, “And you, my sinews, grow not instant old, / But bear me stiffly up” (lines 101–102). He is asking his muscles to be strong and support him.

What is the “distracted globe” Hamlet refers to in line 104? What does Hamlet mean when he says “whiles memory holds a seat / In this distracted globe” (lines 103–104)?

- The explanatory notes suggest that the “distracted globe” is Hamlet’s head. Hamlet means he will remember the Ghost as long as he has memories in his brain.

Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 104–119 (from “Remember thee? / Yea from the table of my memory” to “It is ‘adieu, adieu, remember me.’ / I have sworn ’t”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: baser means “of little or no value; worthless” and pernicious means “causing insidious harm or ruin.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
  - Students write the definitions of baser and pernicious on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: trivial means “not important” and adieu means “goodbye.”

- Students write the definitions of trivial and adieu on their copies of the text or in a vocabulary journal.

What is the “commandment” Hamlet refers to when he says, “thy commandment all alone shall live / Within the book and volume of my brain” (lines 109–110)?

- The “commandment” (line 109) is the Ghost’s order to seek revenge and kill the King.
Differentiation Consideration: To support comprehension, consider asking the following questions:

Read Act 1.5, lines 66–80. What caused Hamlet’s father’s death?

While he was “sleeping within [his] orchard” (line 66), his brother Claudius snuck up and “did pour” (line 70) “juice of cursed hebona” (line 69), or poison, in his ear, thus killing him.

Read Act 1.5, lines 89–98. What “act” does the Ghost want Hamlet to commit?

The Ghost wants Hamlet to remove Claudius from “the royal bed of Denmark” (line 89) so that it will no longer be “a couch for ... incest” (line 90). In other words, the Ghost wants Hamlet to kill Claudius.

Refer to the Ghost’s final words on line 98. What do Hamlet’s responses to his own “remember thee?” questions (lines 102 and 104) suggest about the role of mystical or supernatural forces in the play?

Hamlet repeats the question “Remember thee?” and confirms that he will remember the Ghost’s words. This suggests supernatural forces influence Hamlet’s decisions.

What decision does Hamlet make in response to the Ghost’s visit? How does Hamlet’s decision develop a central idea of the play?

Hamlet ultimately decides to seek revenge and kill Claudius: “So, uncle, there you are. Now to my word” (line 117). This decision introduces the central idea of revenge as Hamlet seeks what the Ghost advises: “to revenge his [father’s] foul and most unnatural murder” (line 31).

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

How does Hamlet understand revenge in this excerpt?

Hamlet understands revenge as a family duty that he owes to his father because he promises to keep his “word” to the Ghost who asked that “if [Hamlet] ever didst [his] dear father love” (line 29), he would “revenge his foul and most unnatural murder” (line 31).

Differentiation Consideration: If students struggle, remind them to consider the repetition of the phrase “Remember me” in lines 102 and 104 and Hamlet’s reference to his father’s commandment in line 109.

How does Hamlet develop as a character when he decides to take revenge?

By pledging to “[r]emember” (lines 102 and 104) his father and giving his “word” (line 117) to take revenge, Hamlet, who has previously been a passive character, commits himself to taking action.
Consider drawing students’ attention to the emergence of the central idea of action vs. inaction in the play. Remind students to cite evidence of this idea on the Central Ideas Tracking Tool.

Who does Hamlet describe in lines 112 and 113 when he says, “O most pernicious woman! / O villain, villain, smiling, damnèd villain”? What do these descriptions suggest about Hamlet’s perception of these characters?

The “pernicious woman” (line 112) Hamlet describes is Gertrude, the queen. The “smiling damnèd villain” (line 113) is Claudius, the king. These descriptions suggest that Hamlet perceives Gertrude as a harmful person and Claudius as a dishonest, corrupt person.

What impact does Hamlet’s repetition of the Ghost’s words have on the tone of soliloquy?

Hamlet references the Ghost’s words when he asks the question, “Remember thee” (lines 102 and 104). At the end of the soliloquy, Hamlet writes the Ghost’s words: “adieu, adieu, remember me” (line 118). By repeating the words of the Ghost, Shakespeare creates a somber, serious, and even scary tone in the soliloquy.

Refer to the explanatory note for line 117. How does Hamlet’s “word” develop some of the play’s central ideas?

Hamlet’s “word” is his commitment to avenge his father’s murder. Hamlet swears to “remember” (line 118) the Ghost by not allowing “the Royal bed of Denmark [to] be / A couch for luxury and damnèd incest” (lines 89–90). Hamlet’s promise or “word” is also his decision to take action against Claudius, and therefore develops the central idea of action vs. inaction.

Lead a brief whole-class discussion of student responses.

Ask students to independently self-assess their participation in this discussion using the 11.1 Speaking and Listening Rubric and Checklist.

Consider showing a film interpretation of Hamlet to support students’ analysis of the text from this lesson. Gregory Doran’s Hamlet presents the lines from this lesson’s reading in 7 minutes and 28 seconds (31:47–39:15).

Activity 5: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

How do specific word choices contribute to the development of two central ideas in Hamlet’s “O all you host of heaven!” soliloquy?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.
Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to conduct a brief investigation into the figures of Hecuba and Priam in mythology in preparation for 11.1.2 Lesson 8’s reading.

Also for homework, instruct students to continue to read their AIR texts through the lens of a new focus standard, RL.11-12.3 or RI.11-12.3, and prepare for a 3–5 minute discussion of their texts based on that standard.

Introduce standard RL.11-12.3 or RI.11-12.3 as the focus standard and model what applying the focus standard looks like. For example, RL.11-12.3 asks students to “Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).” Students who read Hamlet’s “O all you host of heaven!” soliloquy might say, “In lines 109–110, Hamlet says, ‘thy commandment alone shall live within the book and volume of my brain.’ This commandment is referring to the Ghost’s request to kill Claudius. This line represents a turning point in Hamlet’s development because rather than talking about a conflict, Hamlet commits to act and seek revenge for his father’s death. This point of Hamlet’s development also drives the plot in a new direction.”

Students follow along.

Homework

Carry out a brief investigation into the figures of Hecuba and Priam in mythology in preparation for 11.1.2 Lesson 8’s reading.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3, and prepare for a 3–5 minute discussion of your text based on that standard.
# Central Ideas Tracking Tool

**Name:**  
**Class:**  
**Date:**

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mortality</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Revenge</td>
<td></td>
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<td></td>
<td>Madness</td>
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<td></td>
<td>Action vs. inaction</td>
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</tbody>
</table>
# Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
</table>
| Act 1.2, lines 92–111 | Mortality | Claudius connects mortality and duty in Act 1.2 with “mourning duties” (line 92), “filial obligation” (line 95), and “obsequious sorrow” (line 96).  
Claudius in Act 1.2: “But you must know your father lost a father … obsequious sorrow” (lines 93–96)  
Links mortality, duty, and gender roles in his critique of Hamlet’s reaction to his father’s death, which he calls “unmanly grief” (Act 1.2, line 98).  
In line 111 of the same speech, he refers to “unprevailing woe” to emphasize the foolishness of failing to accept the inevitability of mortality. |
| Act 1.5, lines 102–110 | Revenge | Hamlet says in Act 1.5, lines 109–110 “thy commandment all alone shall live / Within the book and volume of my brain.”  
Hamlet decides in Act 1.5 to take revenge for his father by killing Claudius.  
Hamlet seems to see revenge as a family duty in Act 1.5: he repeats “Remember thee?” in lines 102 and 104 and speaks of his father’s “commandment” in line 109. |
| Act 1.5 | Action vs. inaction | Hamlet’s decision to kill Claudius is a turning point in Act 1.5, moving the character from inaction to a commitment to action. |
# 11.1 Speaking and Listening Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
<td>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
<td>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts or other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
<td>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
</tr>
<tr>
<td></td>
<td>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
<td>3 – Responses at this Level:</td>
<td>2 – Responses at this Level:</td>
<td>1 – Responses at this Level:</td>
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<tr>
<td>promotes divergent and creative perspectives. CCSS.ELA-Literacy.SL.11-12.1.c</td>
<td>Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, or establish individual roles as needed. (SL.11-12.1.b)</td>
</tr>
<tr>
<td>Collaboration and Presentation</td>
<td>The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed. CCSS.ELA-Literacy.SL.11-12.1</td>
<td>Consistently seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
<td>Frequently seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
<td>Occasionally seek to understand other perspectives and cultures and communicate somewhat effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
</tr>
<tr>
<td></td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Effectively respond to diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to complete the task. (SL.11-12.1.d)</td>
<td>Somewhat effectively respond to diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is required to complete the task. (SL.11-12.1.d)</td>
<td>Rarely seek to understand other perspectives and cultures and communicate ineffectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
</tr>
<tr>
<td></td>
<td>Skillfully respond to diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</td>
<td>Consistently seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
<td>Occasionally seek to understand other perspectives and cultures and communicate somewhat effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
<td>Rarely seek to understand other perspectives and cultures and communicate ineffectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
<td>3 – Responses at this Level:</td>
<td>2 – Responses at this Level:</td>
<td>1 – Responses at this Level:</td>
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<tr>
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<tr>
<td>and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</td>
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<tr>
<td>CCSS.ELA-Literacy.SL.11-12.1.d Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</td>
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<tr>
<td>The extent to which the speaker seeks to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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<tr>
<td>CCSS.ELA-Literacy.SL.11-12.1.e Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
11.1 Speaking and Listening Checklist

Assessed Standards: __________________________________________

<table>
<thead>
<tr>
<th>Does my response...</th>
<th>✔</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td></td>
</tr>
<tr>
<td>Explicitly draw on evidence from texts and other research on the topic or issue? <em>(SL.11-12.1.a)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Pose and respond to questions that probe reasoning and evidence? <em>(SL.11-12.1.c)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Ensure a hearing for a full range of positions on a topic or issue? <em>(SL.11-12.1.c)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Clarify, verify, or challenge ideas and conclusions? <em>(SL.11-12.1.c)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Promote divergent and creative perspectives? <em>(SL.11-12.1.c)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Collaboration and Presentation</strong></td>
<td></td>
</tr>
<tr>
<td>Work with peers to promote civil, democratic discussions and decision-making? <em>(SL.11-12.1.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Work with peers to set clear goals and deadlines? <em>(SL.11-12.1.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Work with peers to establish individual roles, if necessary? <em>(SL.11-12.1.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Respond to diverse perspectives? <em>(SL.11-12.1.d)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Synthesize comments, claims, and evidence made on all sides of an issue? <em>(SL.11-12.1.d)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Resolve contradictions when possible? <em>(SL.11-12.1.d)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Determine what additional information or research is required to deepen the investigation or complete the task? <em>(SL.11-12.1.d)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Seek to understand other perspectives and cultures? <em>(SL.11-12.1.e)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Communicate effectively with audiences or individuals from varied backgrounds? <em>(SL.11-12.1.e)</em></td>
<td>☐</td>
</tr>
</tbody>
</table>
11.1.2 Lesson 8

Introduction

In this lesson, students read and analyze Act 2.2, lines 576–607 of Hamlet (from “Now I am alone / O what a rogue and peasant slave am I” to “I should have fatted all the region kites / With this slave’s offal”). This excerpt is part of a soliloquy in which Hamlet criticizes himself in contrast to an actor who has just recited a passionate speech. Students analyze Shakespeare’s figurative language, considering how it contributes to central ideas such as revenge and action vs. inaction. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop and interact in this soliloquy? How does the use of figurative language support the development of one of these ideas?

For homework, students choose one of the images Hamlet uses to describe himself in the “Now I am alone” soliloquy and consider how this image is related to the development of a central idea from another soliloquy. Also for homework, students continue to read their Accountable Independent Reading (AIR) text through the lens of focus standard RL.11-12.3 or RI.11-12.3.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>L.11-12.5</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
<td></td>
</tr>
<tr>
<td>L.11-12.1</td>
<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
</tr>
<tr>
<td>Standard</td>
<td>Description</td>
</tr>
<tr>
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</tr>
<tr>
<td>L.11-12.2</td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
</tr>
</tbody>
</table>
| L.11-12.4.c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.  
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do two central ideas develop and interact in this soliloquy? How does the use of figurative language support the development of one of these ideas?

**High Performance Response(s)**

A High Performance Response should:

- Identify two central ideas developed in the soliloquy (e.g., revenge, action vs. inaction, etc.).
- Explain how the identified central ideas interact with each other (e.g., The central idea of revenge interacts with the central idea of action vs. inaction as Hamlet criticizes himself in contrast to the passionate actor. Hamlet expresses his disappointment in himself for not avenging his father’s murder even though he has “the motive and the cue for passion” (line 588), which develops the central idea of revenge. The central idea of action vs. inaction interacts with revenge because Hamlet admits that he has not been able to avenge his father’s death because he is like “John-a-dreams” (line 595) who daydreams instead of taking action.).
- Cite one or more examples of figurative language that support the development of a central idea (e.g., Frustrated with himself for his inaction, Hamlet uses metaphors to negatively describe himself. For example, Hamlet compares himself to a rogue and a peasant or slave: “O, what a rogue and peasant slave am I!” (line 577).).
**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

- **rogue (n.)** – a dishonest person; scoundrel
- **cue (n.)** – anything that excites to action; stimulus
- **cleave (v.)** – to split or divide by or as if by a cutting blow
- **pigeon-livered (adj.)** – meek, mild
- **gall (n.)** – bitterness of spirit; rancor; spirit to resent insult or injury
- **offal (n.)** – the parts of a butchered animal that are considered inedible by human beings

**Vocabulary to teach (may include direct word work and/or questions)**

- **aspect (n.)** – face, facial expression
- **unpregnant (adj.)** – unfilled by, and therefore never to give birth (to action)

**Additional vocabulary to support English Language Learners (to provide directly)**

- **peasant (n.)** – a poor farmer or farm worker who has low social status
- **appall (v.)** – to cause (someone) to feel fear, shock, or disgust

**Lesson Agenda/Overview**

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Text: <em>Hamlet</em> by William Shakespeare, Act 2.2: lines 576–607 (Masterful Reading: Act 2.2, lines 445–634)</td>
<td>55%</td>
</tr>
</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

<table>
<thead>
<tr>
<th>Learning Sequence:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>10%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>20%</td>
</tr>
<tr>
<td>4. Reading and Discussion</td>
<td>40%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>10%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>5%</td>
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</tbody>
</table>
Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Excerpt from Gregory Doran’s *Hamlet* (1:15:03–1:21:06) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

### How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td><em>Italicized text</em></td>
<td>indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶️</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🌐</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📧</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

### Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and L.11-12.5. In this lesson, students discuss the meaning of a soliloquy in which Hamlet criticizes himself in contrast to an actor who has just recited a passionate speech. Students also analyze Shakespeare’s figurative language, considering how it contributes to central ideas such as revenge and action vs. inaction.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: L.11-12.1 and L.11-12.2. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with standards L.11-12.1 and L.11-12.2.

Instruct students to talk in pairs about what they think the standards mean. Lead a brief discussion about the standards.

- Student responses may include:
Students use proper grammar, without slang, in writing and discussion.

Students use correct capitalization, punctuation, and spelling in writing.

**Activity 2: Homework Accountability** 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Carry out a brief investigation into the figures of Hecuba and Priam in mythology in preparation for 11.1.2 Lesson 8’s reading.) Call on individual students to share the results of their investigation.

- Student responses may include:
  - In Greek mythology, Priam was the king of Troy during the time of the Trojan War between the Trojans and the Greeks. When the Trojans lost the war, the Greek warrior Pyrrhus murdered Priam in front of his wife Hecuba and his family.
  - Hecuba was the wife of Priam and queen of Troy. After seeing the defeat of Troy and the murder of her husband and many of her children, she was enslaved by the Greeks.

**Activity 3: Masterful Reading** 20%

Have students listen to a masterful reading of Act 2.2, lines 445–634 (from “You are welcome masters; welcome all—I am glad to see thee well” to “Wherein I’ll catch the conscience of the King”). Ask students to note what Hamlet requests of the player and the content of the player’s speech. Inform students that these lines include the visit of a company of traveling actors who have recently arrived at Elsinore.

1. If students do not comprehend the meaning of player as it used in this context, explain that player is synonymous with “stage actor.”

2. Explain that in Elizabethan times it was common for travelling companies of actors to visit palaces and put on plays; actors had to travel from town to town (and castle to castle) to perform until theatres began to open. In England, the first theater opened in 1576.
In order to provide necessary context for this lesson, the masterful reading is followed by questions intended to support student comprehension.

- Students follow along, reading silently.

Instruct students to Turn-and-Talk to answer each of the following questions:

**How does Polonius describe the player’s performance (lines 545–546)? What does this suggest about the player’s emotions?**

- Polonius says the player has “turned his color” (line 545) and had “tears in 's eyes” (line 546), which suggest that the player lost color in his face and cried. In other words, he acted well and was emotional during his performance.

**What two requests does Hamlet make of the player (lines 563–569)?**

- Hamlet asks the player and his company to perform the play “The Murder of Gonzago” at the castle the following night (lines 563–564). He also asks if the player can insert some new lines into the play (lines 566–569).

Inform students that they will revisit Hamlet’s requests in future lessons.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does Hamlet think of himself after watching the player?

**Activity 4: Reading and Discussion 40%**

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Instruct students to annotate for figurative language (FL) and central ideas (CI).

- Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Remind students that annotating helps them to keep track of evidence they use later in the End-of-Unit and Performance Assessments, which focus on the development of central ideas.

- This focused annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read Act 2.2, lines 576–585 (“Now I am alone. / O, what a rogue and peasant slave am I” to “With forms to his conceit—and all for nothing! / For Hecuba!”) and answer the following questions before sharing out with the class.
Provide students with the following definition: *rogue* means “a dishonest person; scoundrel.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
   - Students write the definition of *rogue* on their copies of the text or in a vocabulary journal.

2. **Differentiation Consideration:** Consider providing students with the following definition: *peasant* means “a poor farmer or farm worker who has low social status.”
   - Students write the definition of *peasant* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following word: *aspect*.

3. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

**How does Hamlet describe himself in line 577? What image of Hamlet does this description create?**

- Hamlet describes himself as a “rogue and peasant slave” (line 577). This description creates the image of Hamlet as a weak, powerless character under someone else’s control.

**Hamlet compares himself to the player who recited a speech earlier in the scene. How does Hamlet describe the player in lines 578–584?**

- Hamlet describes the player as emotional, noting that his face was pale, he cried, and his voice was broken with emotion: “his visage waned, / Tears in his eyes, distraction in his aspect, / a broken voice” (lines 581–583).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 586–593 (from “What’s Hecuba to him, or he to Hecuba” to “The very faculties of eyes and ears“) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *cue* means “anything that excites to action; stimulus” and *cleave* means “to split or divide by or as if by a cutting blow.”

1. Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.
   - Students write the definitions of *cue* and *cleave* on their copies of the text or in a vocabulary journal.

2. **Differentiation Consideration:** Consider providing students with the following definition: *appall* means “to cause (someone) to feel fear, shock, or disgust.”
Students write the definition of *appall* on their copies of the text or in a vocabulary journal.

Summarize the two questions Hamlet asks about the player in lines 586–589 (from “What’s Hecuba to him, or he to Hecuba” to “the cue for passion / That I have”).

- Hamlet asks why the player should be able to cry about Hecuba, and then Hamlet asks what the player would do if he had Hamlet’s motivation.

What figurative language does Hamlet use in line 589 to describe how the player would act if he had Hamlet’s passion? What does this language imply about the player?

- Hamlet says the player would “drown the stage with tears” (line 589). This suggests the player has powerful emotions.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 593–607 (from “Yet I, / a dull and muddy-mettled rascal” to “I should have fatted all the region kites / With this slave’s offal”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *pigeon-livered* means “meek, mild,” *gall* means “spirit to resent insult or injury,” and *offal* means “the parts of a butchered animal that are considered inedible by human beings.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *pigeon-livered*, *gall*, and *offal* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following word: *unpregnant*.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

Why does Hamlet say he is “[l]ike John-a-dreams, unpregnant of [his] cause” in line 595? How does this contrast with Hamlet’s description of the player?

- Hamlet says he is like “John-a-dreams, unpregnant of [his] cause” because he can say nothing for his father who was killed. This is a strong contrast to the passionate player Hamlet described earlier.
Differentiation Consideration: If students struggle with this question, consider reminding them to consult the explanatory notes for and explanation of “John-a-dreams” and how it relates to “unpregnant.”

How do Hamlet’s descriptions of himself and the player develop a central idea in the play? Cite evidence from the text.

- The contrast between Hamlet and the player develops a central idea of action vs. inaction in the play. Hamlet criticizes himself for having a motive but lacking the courage to act: “the motive and the cue for passion” (line 588). In contrast, he praises the player who has less motivation but more passion, so he acts in a powerful way: “his visage waned, / Tears in his eyes, distraction in his aspect, / a broken voice … / and all for nothing” (lines 581–584).

What images does Hamlet use in lines 598–602 (from “Am I a coward? / Who calls me ‘villain’?” to “As deep as to the lungs. Who does me this?”) to illustrate that he is a coward?

- Hamlet describes how someone might bully him. He says someone might call him “villain,” slap him in the face or “break[] [his] pate across,” “pluck[] off his beard and blow[] it in [his] face,” “tweak[] [him] by the nose,” and call him a liar or “give[] [him] the lie i’ th’ throat” (lines 598–601).

How does Hamlet say in lines 603–604 that he should respond to the treatment described in lines 599–602? Why does Hamlet say he should respond this way?

- Hamlet says he “should take” (line 603) the treatment because he is “pigeon-livered” (line 604), or weak, and “lack[s] “gall” (line 604), the spirit to act.

Remind students to annotate for the development of central ideas (CI) and the use of figurative language (FL). Remind students that as they annotate they are beginning to identify evidence to be used in the assessments for this lesson and future lessons.

Lead a brief whole-class discussion of student responses.

Consider showing a film interpretation of Hamlet to support students’ analysis of the text from this lesson. Gregory Doran’s Hamlet presents the lines from this lesson’s reading in 6 minutes and 3 seconds (1:15:03–1:21:06).

Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How do two central ideas develop and interact in this soliloquy? How does the use of figurative language support the development of one of these ideas?
Instruct students to look at their texts and notes to find evidence and to use proper grammar, capitalization, punctuation, and spelling. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Choose one of the images Hamlet uses to describe himself in the “Now I am alone” soliloquy. How is this image related to the development of a central idea from another soliloquy?

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Respond briefly in writing to the following prompt:

Choose one of the images Hamlet uses to describe himself in the “Now I am alone” soliloquy. How is this image related to the development of a central idea from another soliloquy?

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of your text based on that standard.
# Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
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</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 2.2, lines 604–605</td>
<td>Revenge</td>
<td>Hamlet uses the image of “gall” and “bitter[ness]” in Act 2.2, lines 604–605 to develop the central idea of revenge. By failing to take revenge for his father, Hamlet has disobeyed the Ghost’s “commandment” (Act 1.5, line 109). To illustrate this, Hamlet shows himself as meek and mild, lacking the spirit to take revenge for his father.</td>
</tr>
<tr>
<td>Act 2.2, lines 595–596</td>
<td>Action vs. inaction</td>
<td>Hamlet calls himself a “John-a-dreams, unpregnant of [his] cause” (line 595) who “can say nothing” (line 596), and expresses the same central idea of being caught in inaction when he desires and feels obliged to take action.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students continue their analysis of Hamlet’s third soliloquy, Act 2.2, lines 607–634 (from “Bloody, bawdy villain! / Remorseless, treacherous, lecherous, kindless / villain!” to “Wherein I’ll catch the conscience of the king”), focusing on how the introduction of a key plot point—that Hamlet will stage a play to determine the guilt of his uncle—serves to advance the plot as well as further develop Hamlet’s character. Students analyze how plot, character, and order of action interact to develop the drama. Additionally, in preparation for the Mid-Unit Assessment, students are introduced to standard W.11-12.2.f, which asks students to write concluding statements. Student learning is assessed via a Quick Write at the end of the lesson: How does Hamlet’s decision to stage a play advance the plot?

For homework, students review Hamlet’s first three soliloquies and select a soliloquy to prepare for their formal writing on the 11.1.2 Mid-Unit Assessment.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>W.11-12.2.a, f</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td></td>
<td>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
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<tr>
<td></td>
<td>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
</tr>
</tbody>
</table>
| L.11-12.4.a-c | Determine or clarify the meaning of unknown and multiple-meaning words and
phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

L.11-12.5.a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

• How does Hamlet’s decision to stage a play advance the plot?

High Performance Response(s)

A High Performance Response should:

• Demonstrate an understanding that Hamlet is waiting for his uncle’s response to the play to confirm his suspicions about his father’s murder before he seeks revenge (e.g., Hamlet believes that when “guilty creatures” (line 618) see their misdeeds performed before them in a play, they “proclaim[] their malefactions” (line 621), or confess their crimes. Hamlet wants to see if Claudius “blench[es]” (line 626), or flinches at seeing the play so he can ascertain Claudius’s guilt.

• Identify that Hamlet introduces the idea that the Ghost might be untrustworthy, which also influences his decision to stage the play (e.g., Hamlet is concerned that his father’s ghost may be a “devil” (line 628), and therefore deceptive. Hamlet feels he cannot take the Ghost’s words on faith. He must learn if Claudius is guilty. Hamlet stages the play in hopes Claudius’s response to it will expose him as a murderer.).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- blench (v.) – shrink; flinch

Vocabulary to teach (may include direct word work and/or questions)
- about (v.) – turn around
- cunning (n.) – art, skill
- malefactions (n.) – evil deeds, crimes, wrongdoings

Additional vocabulary to support English Language Learners (to provide directly)
- struck (v.) – affected suddenly in a bad way
- proclaimed (v.) – stated (something) in a public, official, or definite way
- organ (n.) – a part of the body that has a particular function

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.3, W.11-12.2.a, f, L.11-12.4.a-c, L.11-12.5.a</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 2.2: lines 607–634 (Masterful Reading: Act 2.2, lines 576–634)</td>
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</tr>
<tr>
<td>① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 10%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 5%</td>
</tr>
<tr>
<td>4. Reading and Discussion</td>
<td>4. 55%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 10%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
• Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
• Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>symbol</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td></td>
<td>Italicized text indicates a vocabulary word.</td>
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<tr>
<td>▼</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉️</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>🧐</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students continue their analysis of Hamlet’s third soliloquy with a focus on how the introduction of a key plot point serves to move the play along, as well as further develop Hamlet’s character.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.11-12.2.f. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with substandard W.11-12.2.f.

Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about the standard.

✉️ Student responses may include:

- In informational writing, students include a concluding statement or section to support a response.
- In their conclusions, students explain the significance or implications of the response.
Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: Choose one of the images Hamlet uses to describe himself in the “Now I am alone” soliloquy. How is this image related to the development of a central idea from another soliloquy?) Ask volunteers to share their responses with the class and conduct a brief discussion about the responses.

- Student responses may include:
  - Hamlet uses the image of “gall” and “bitter[ness]” in Act 2.2, lines 604–605 to develop the central idea of revenge that is developed in his soliloquy in Act 1.5. By failing to take revenge for his father, Hamlet has disobeyed the Ghost’s “commandment” (Act 1.5, line 109). To illustrate this, Hamlet shows himself as meek and mild, lacking the spirit to take revenge for his father.
  - Hamlet describes himself as “unpregnant of [his] cause” (Act 2.2, line 595) to convey a central idea of action vs. inaction, which he expressed in his first soliloquy in Act 1.2, in which he exclaims, “break my heart, for I must hold my tongue” (Act 1.2, line 164). In Act 2.2, Hamlet calls himself a “John-a-dreams, unpregnant of [his] cause” (line 595) who “can say nothing” (line 596), and expresses the same central idea of being caught in inaction when he desires and feels obliged to take action.

- Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of Hamlet’s third soliloquy, Act 2.2, lines 576–634 (from “Now I am alone / O, what a rogue” to “Wherein I’ll catch the conscience of the King”). Instruct students to listen for what decision Hamlet makes to determine the guilt of his uncle.

- Students follow along, reading silently.
Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Why does Hamlet decide to have a play performed for Claudius?

Activity 4: Reading and Discussion 55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read Act 2.2, lines 607–616 (from “Bloody, bawdy villain! / Remorseless, treacherous, lecherous, kindless / villain!” to “And fall a-cursing like a very drab, / A stallion!”) and answer the following questions before sharing out with the class.

Whom does Hamlet describe in lines 607–609? What evidence in the text supports your response?

Hamlet describes Claudius as a “[b]loody, bawdy villain” (line 607) because he has just been speaking about lacking the courage to avenge his father, “[u]pon whose property and most dear life / A damned defeat was made” (lines 597–598) by Claudius. In other words, Claudius has taken both the king’s property, his wife, and his life, so Claudius is not only a “[b]loody, bawdy villain” but also a “remorseless, treacherous, lecherous, kindless villain” (lines 607–609).

How does Hamlet describe himself in lines 611–616? What reason does he give for this description?

Hamlet describes himself as an “ass” (line 611) and as a “whore” who “unpack[s] [his] heart with words / And fall a-cursing like a very drab” (lines 614–615). Hamlet compares himself to an animal and a prostitute because he is talking or “unpack[ing] [his] heart” (line 614) rather than acting to avenge his “dear father murdered” (line 612).

How does Shakespeare further develop central ideas in lines 607–616?

Shakespeare further develops the ideas of revenge and action vs. inaction in lines 607–616. Hamlet speaks being “prompted to [his] revenge by heaven and hell” (line 613), and yet he continues to talk or “unpack [his] heart” (line 614) rather than act.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read Act 2.2, lines 616–623 (from “Fie upon ‘t! Foh! / About, my brains! – Hum, I have heard” to “will speak / with most miraculous organ”) and answer the following questions before sharing out with the class.
Differentiation Consideration: Consider providing students with the following definitions: *struck* means “affected suddenly in a bad way,” *proclaimed* means “stated (something) in a public, official, or definite way,” and *organ* means “a part of the body that has a particular function.”

- Students write the definitions of *struck, proclaimed,* and *organ* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *about* and *cunning.*

Differentiation Consideration: Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**What does Hamlet mean by “Fie upon ‘t! Foh! About, my brains!” (lines 616–617)?**

- When Hamlet says, “Fie upon ‘t! Foh! About, my brains!” he is commanding his mind to change, to turn his thinking around. Hamlet is telling himself to start thinking about something other than his father’s death or his family duty.

**Why does Hamlet describe the scene as “cunning” (line 619)?**

- Hamlet describes the scene as “cunning,” or skillfully done, because it has the potential to make “guilty creatures” (line 618) confess their guilt.

**What does the prefix *mal-* suggest about the word *malefactions*? Consider other words that begin with the prefix *mal-.***

- The prefix *mal-* suggests that the word *malefactions* is a negative word, because other words that begin with *mal-* are negative words (for example, *malfunction, malformed, malady,* or *malaise*).

**What do the phrases “guilty creatures” (line 618) and “have proclaimed their malefactions” (line 621) suggest about the meaning of *malefactions*?**

- “Guilty creatures” (line 618) “have proclaimed” or told “their malefactions,” so “malefactions” (line 621) must be evil things, crimes, or wrongdoings.

Differentiation Consideration: Consider drawing students’ attention to their application of standards L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

**Differentiation Consideration:** If students struggle to define *malefactions,* consider providing the following definition: *malefactions* means “evil deeds, crimes, wrongdoings.”
Students write the definition of malefactions on their copies of the text or in a vocabulary journal.

Summarize Hamlet’s reasoning in lines 616–621.

Hamlet believes that guilty people will confess their crimes when they see their crimes enacted on a stage before them.

What does Hamlet mean by “For murder, though it have no tongue, will speak / With most miraculous organ” (lines 622–623)? How does Shakespeare’s use of personification impact your understanding of these lines?

Hamlet means that murder itself cannot speak because “it have no tongue” (line 622), but it can reveal itself in other ways. By personifying murder, Shakespeare talks about the act of speaking in two ways to show that things can be said without literally speaking.

Consider drawing students’ attention to their application of standard L.11–12.5.a through the process of interpreting figurative language.

Differentiation Consideration: If students struggle with this question, consider explaining that personification is a type of figurative language that describes giving human qualities or characteristics to nonliving objects or ideas.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 623–627 (from “I’ll have these players / Play something like the murder of my father” to “If he do blench, / I know my course”) and answer the following questions before sharing out with the class.

Provide students with the following definition: blench means “shrink; flinch.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of blench on their copies of the text or in a vocabulary journal.

What does Hamlet plan to do?

Hamlet plans to stage a play that looks “something like the murder of [his] father” (line 624) so that Hamlet can learn of Claudius’s guilt by Claudius’s reaction to the play.

What does Hamlet mean by “if he do blench / I know my course” (lines 626–627)?
Hamlet means that if Claudius “blench[es]” (line 626) or flinches at the play, Hamlet will know if Claudius is guilty of his father’s murder. Then he will know what to do: take his revenge on Claudius.

Instruct students to read lines 627–632 (from “The spirit that I have seen / May be a devil” to “with such spirits / Abuses me to damn me”) and answer the following question before sharing out with the class.

What are Hamlet’s fears about the ghost of his father?

Hamlet fears that “the spirit that [he has] seen may be a devil” (line 627), which means that Hamlet is concerned that the Ghost may be there to deceive him. Therefore, Hamlet cannot take the Ghost’s words on faith; he must learn for a fact if Claudius is guilty or not.

Instruct student pairs to reread Act 1.5, lines 99–102 (from “O all you host of heaven! O Earth! What Else?” to “But bear me stiffly up”) and answer the following questions before sharing out with the class.

How does Act 2.2, lines 627–632 develop a central idea of revenge that is also addressed in Act 1.5, lines 99–102?

Hamlet wonders if the Ghost is evil in the Act 1.5 soliloquy when he asks “shall I couple hell?” (Act 1.5, line 100). Hamlet begins to worry even more in the Act 2.2 soliloquy when he refers to the Ghost as a “devil” (line 627). Hamlet cannot seek revenge if he is not sure that Claudius killed his father, and his uncertainty about the Ghost makes him uncertain of Claudius’s guilt.

What does “this” mean in Hamlet’s statement: “I’ll have grounds / More relative than this” (Act 2.2, lines 632–633)? What does Hamlet mean by this statement?

“This” refers to the words of the Ghost. “I’ll have grounds / More relative than this” means that he can have something better than the Ghost’s accusations to determine the truth of whether Claudius killed his father.

Consider drawing students’ attention to the final two lines of the soliloquy as an example of a couplet. Define couplet for students as a pair of lines in poetry, which usually rhyme and have the same meter.

Lead a brief whole-class discussion of student responses.
Instruct student pairs to reread Act 2.2, lines 566–569 (from “We’ll ha ‘t tomorrow night. You could for a need” to “which I would set down and insert in ‘t, could you not?”) and answer the following question before sharing out with the class.

**According to Hamlet’s request of the players and Hamlet’s doubts about the Ghost, what might be in the lines that Hamlet is adding to the play?**

- Hamlet plans to add “a speech of some dozen or sixteen lines” to the play (Act 2.2 lines 567–568) that will make the player’s play parallel Claudius’s murder of Hamlet’s father and marriage to Gertrude, so that Hamlet can monitor Claudius’s reaction to the play to ascertain Claudius’s guilt.

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**How does Hamlet’s decision to stage a play impact the action of the drama?**

Instruct students to look at their texts and notes to find evidence and to practice writing introductory and concluding statements that introduce the topic and explain the significance or implications of their response. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to review Hamlet’s first three soliloquies and select a soliloquy to prepare for their formal writing on the 11.1.2 Mid-Unit Assessment.

- Students follow along.
Introduce the Mid-Unit Assessment prompt for 11.1.2 Lesson 10:

**Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters? Use evidence from the play to support your answer.**

**Homework**

Review Hamlet’s first three soliloquies and select a soliloquy to prepare for your formal writing on the 11.1.2 Mid-Unit Assessment.
# Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 2.2, lines 604–605</td>
<td>Revenge</td>
<td>Hamlet uses the image of “gall” and “bitter[ness]” in Act 2.2, lines 604–605 to develop the central idea of revenge. By failing to take revenge for his father, Hamlet has disobeyed the Ghost’s “commandment” (Act 1.5, line 109). To illustrate this, Hamlet uses the language of contemporary medicine to show himself as meek and mild, lacking the spirit to take revenge for his father.</td>
</tr>
<tr>
<td>Act 2.2, lines 595–596</td>
<td>Action vs. inaction</td>
<td>Hamlet calls himself a “John-a-dreams, unpregnant of [his] cause” (line 595) who “can say nothing” (line 596), and expresses the same central idea of being caught in inaction when he desires and feels obliged to take action.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, the 11.1.2 Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters? Use evidence from the play to support your answer. Students review their annotated text, lesson Quick Writes, discussion notes, and homework writing to organize their ideas. Students then develop their responses with relevant and sufficient evidence, remembering to include introductions and conclusions in their responses.

For homework, students continue to read their Accountable Independent Reading (AIR) texts.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>W.11-12.2.a, b, f</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
<td></td>
</tr>
<tr>
<td>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
<td></td>
</tr>
<tr>
<td>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
<td></td>
</tr>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
</tbody>
</table>
### Assessment

**Assessment(s)**

Student learning is assessed via a response to the 11.1.2 Mid-Unit Assessment prompt. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:

- Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters? Use evidence from the play to support your answer.

⚠️ Student responses will be assessed using the 11.1.2 Mid-Unit Text Analysis Rubric.

**High Performance Response(s)**

A High Performance Response should:

- Identify specific examples of Hamlet’s relationship to at least one other character.
- Analyze how Hamlet’s relationship with at least one other character develops his character, using evidence from the soliloquy to support the analysis.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- In the “O, that this too sullied flesh” soliloquy (Act 1.2, lines 133–164), Hamlet establishes his relationship with his mother as one of conflict. Hamlet is angry with his mother for her hasty marriage to Claudius and criticizes her harshly throughout the soliloquy. He suggests his mother is weak for remarrying so quickly by saying, “frailty, thy name is woman” (line 150). He considers her less than an animal, for he says that even a “beast” without “reason” would mourn the loss of its mate longer than the month Gertrude mourned Hamlet’s father (line 154). Hamlet even suggests...
that the tears she did shed for her deceased husband were “unrighteous” (line 159). Finally, he describes her remarriage in harsh terms, accusing her of marrying with “wicked speed” (line 161) and moving “with such dexterity to incestuous sheets” (line 162). In other words, Hamlet considers his mother’s actions wicked and immoral because of the speed with which she remarried and because she married a near relative: her brother-in-law.

- The way in which Hamlet describes his mother in this soliloquy reveals that he is a highly emotional man who mourns the death of his father deeply and judges his mother’s remarriage harshly. Through his description of his mother and her marriage to Claudius, Hamlet demonstrates why he began the soliloquy wishing he would die, that his “sullied flesh would melt” (line 133) or that he could commit “self-slaughter” (line 136). Hamlet is so upset by his father’s death and his mother’s remarriage that the whole world seems like “an unweeded garden” (line 139) filled with “[t]hings rank and gross in nature” (line 140). In this soliloquy, Hamlet shows that not only is the relationship between him and his mother one of conflict, but one that is so central to his character that he wishes he were dead when she gravely disappoints him.

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

- None.*

**Vocabulary to teach (may include direct word work and/or questions)**

- None.*

**Additional vocabulary to support English Language Learners (to provide directly)**

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

**Lesson Agenda/Overview**

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.3, W.11-12.2.a, b, f, W.11-12.9.a, L.11-12.1, L.11-12.2</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 1.2: lines 133–164; Act 1.5: lines 99–119; or Act 2.2: lines 576–634</td>
<td></td>
</tr>
</tbody>
</table>
Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. 11.1.2 Mid-Unit Assessment
4. Closing

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td></td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td></td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>①</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Materials

- Copies of the 11.1.2 Mid-Unit Assessment for each student
- Copies of the 11.1.2 Mid-Unit Text Analysis Rubric for each student

Learning Sequence

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3, W.11-12.2.a, b, f, W.11-12.9.a, L.11-12.1, and L.11-12.2. In this lesson, students complete the Mid-Unit Assessment for 11.1.2, in which they choose evidence from one of Hamlet’s first three soliloquies to determine how Shakespeare develops Hamlet’s character in relation to other characters.

▶ Students look at the agenda.

① For review, consider sharing the following one-minute video and facilitating a brief discussion about the soliloquies: [http://vitalny.pbslearningmedia.org/resource/shak13.ela.lit.soli/the-use-of-soliloquy/](http://vitalny.pbslearningmedia.org/resource/shak13.ela.lit.soli/the-use-of-soliloquy/)
Activity 2: Homework Accountability 10%

Instruct students to take out their materials for the Mid-Unit Assessment, including the Character Tracking Tool and Central Ideas Tracking Tool, as well as any other notes, annotations, Quick Writes, and homework responses that may be helpful.

- Students take out their materials for the Mid-Unit Assessment.

Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 11.1.2 Mid-Unit Assessment 80%

Explain to students that because it is a formal writing task, the 11.1.2 Mid-Unit Assessment should include an introductory statement that introduces the topic of their response, well-organized textual evidence that supports the analysis, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling and to refer to their notes, annotated text, and lesson Quick Writes.

Distribute and review the 11.1.2 Mid-Unit Text Analysis Rubric.

Instruct students to write a multi-paragraph response to the following prompt:

Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters?

Remind students to use the 11.1.2 Mid-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent assessment.

- Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 4: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.
Homework

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of your text based on that standard.
11.1.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of Hamlet to write a well-developed response to the following prompt:

Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters? Use evidence from the play to support your answer.

Your response will be assessed using the 11.1.2 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:
- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: RL.11-12.3, W.11-12.2.a, b, f, W.11-12.9.a, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures RL.11-12.3 because it demands that students:
- Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

This task measures W.11-12.2.a, b, f because it demands that students:
- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  - Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.a because it demands that students:
- Draw evidence from literary texts to support analysis, reflection, and research.
   This task measures L.11-12.1 because it demands that students:
- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
   This task measures L.11-12.2 because it demands that students:
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
### 11.1.2 Mid-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong>&lt;br&gt;The extent to which the response analyzes the impact of the author’s choices regarding how to develop and relate elements of a story.&lt;br&gt;<strong>CCSS.ELA-Literacy.RL.11-12.3</strong>&lt;br&gt;Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
<td>Skillfully analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
<td>Accurately analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
<td>With partial accuracy, analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
<td>Inaccurately analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong>&lt;br&gt;The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.&lt;br&gt;<strong>CCSS.ELA-Literacy.W.11-12.2</strong>&lt;br&gt;Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of</td>
<td>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
<td>3 – Responses at this Level:</td>
<td>2 – Responses at this Level:</td>
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<tr>
<td>content.</td>
<td>CCSS.ELA-Literacy.W.11-12.2.b</td>
<td>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Command of Evidence and Reasoning</td>
<td>The extent to which the response draws evidence from literary texts to support analysis, reflection, or research.</td>
<td>Skillfully utilize textual evidence from literary texts to support analysis, reflection, or research.</td>
<td>Accurately utilize textual evidence from literary texts to support analysis, reflection, or research.</td>
<td>Somewhat effectively or with partial accuracy utilize textual evidence from literary texts to support analysis, reflection, or research.</td>
</tr>
<tr>
<td>Coherence, Organization, and Style</td>
<td>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole.</td>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a) Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a) Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</td>
<td>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a) Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
<td>3 – Responses at this Level:</td>
<td>2 – Responses at this Level:</td>
<td>1 – Responses at this Level:</td>
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<tr>
<td>through the effective selection, organization, and analysis of content.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.a</strong></td>
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<tr>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.f</strong></td>
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<tr>
<td>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
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<tr>
<td><strong>Control of Conventions</strong></td>
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<tr>
<td>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.L.11-12.1</strong></td>
<td></td>
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<tr>
<td><strong>CCSS.ELA-Literacy.L.11-12.2</strong></td>
<td></td>
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<tr>
<td>Demonstrate skilful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</td>
<td>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</td>
<td>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</td>
<td>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</td>
<td></td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
<td>3 – Responses at this Level:</td>
<td>2 – Responses at this Level:</td>
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<tr>
<td>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</td>
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</tr>
</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
## 11.1.2 Mid-Unit Text Analysis Checklist

**Assessed Standards:**

<table>
<thead>
<tr>
<th>Standard Area</th>
<th>Description</th>
<th>Does my response...</th>
<th>✅</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td>Introduce a topic? (W.11-12.2.a)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)</td>
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<tr>
<td></td>
<td>When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)</td>
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<tr>
<td></td>
<td>Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Control of Conventions</strong></td>
<td>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students begin to explore Hamlet’s “To be or not to be” soliloquy, one of the best-known passages of English literature. Students read Act 3.1, lines 64–84 (from “To be or not to be—that is the question” to “might his quietus make / With a bare bodkin”), focusing on how Shakespeare’s word choice impacts the meaning of the passage. Students pay attention to Shakespeare’s use of beautiful and engaging language as they examine one of the central concerns of literature and the human experience. Student learning is assessed via a Quick Write at the end of the lesson: Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s use of metaphor and language that is fresh, engaging, and beautiful.

For homework, students choose one of two homework options: either revisit Act 1.2, lines 136–138 of Hamlet and examine how Hamlet’s statement is further developed in the soliloquy from today’s lesson, or watch a brief video and explain how Shakespeare uses figurative language to develop central ideas. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a.</td>
<td>Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
</tr>
<tr>
<td>L.11-12.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases</td>
</tr>
</tbody>
</table>
based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

L.11-12.5.a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s use of metaphor and language that is fresh, engaging, and beautiful.

High Performance Response(s)

A High Performance Response should:

- Analyze Hamlet’s attitude toward life and death (e.g., The opening line of Hamlet’s soliloquy “To be, or not to be—that is the question” (line 64) lays out Hamlet’s central concern for the next 20 lines. Hamlet tries to decide whether or not life is worth living.).

- Cite specific instances of Shakespeare’s use of metaphor and fresh, engaging, and beautiful language that demonstrate Hamlet’s attitude toward life and death (e.g., Shakespeare’s metaphor of death as a kind of “sleep” (lines 68, 73–74) demonstrates all of Hamlet’s conflicted feelings about life and death. First, the sleep of death sounds relieving because death removes one from the “heartache and the thousand natural shocks” (line 70) of life. But then Hamlet realizes that “[t]o sleep” is “perchance to dream” (line 73), by which he means to die is to perhaps experience an afterlife. It is unclear to Hamlet how this afterlife will be, or “what dreams may come” (line 74) from the sleep of death. The uncertainty of the afterlife, for Hamlet, is “the rub” (line 73), or the mysterious obstacle that keeps one from knowing whether it is better to live or to die. Hamlet cannot decide whether it is better to live or die.).
Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**

- calamity (n.) – a great misfortune or disaster
- contumely (n.) – insulting display of contempt in words or actions; contemptuous or humiliating treatment

**Vocabulary to teach (may include direct word work and/or questions)**

- consummation (n.) – condition that fulfills desires and aims
- rub (n.) – obstacle
- bare bodkin (n.) – a mere dagger; an unsheathed dagger

**Additional vocabulary to support English Language Learners (to provide directly)**

- heir (n.) – a person who has the legal right to receive the property of someone who dies
- coil (n.) – a long thin piece of material that is wound into circles
- pangs (n.) – sudden strong feelings of physical or emotional pain
- insolence (n.) – rudeness or impoliteness
- spurns (v.) – refuses to accept

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards: RL.11-12.4, W.11-12.9.a, L.11-12.4.c, L.11-12.5.a</td>
<td>1. 5%</td>
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<tr>
<td>Text: <em>Hamlet</em> by William Shakespeare, Act 3.1: lines 64–84 (Masterful Reading: Act 3.1, lines 64–98)</td>
<td>2. 10%</td>
</tr>
</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

**Learning Sequence:**

1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 10%
3. Discussion of Hamlet’s Character 3. 5%
4. Masterful Reading 4. 5%
5. Reading and Discussion 5. 60%
6. Quick Write 6. 10%
Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td></td>
<td>no symbol</td>
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<tr>
<td></td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td></td>
<td>Bold text indicates text dependent questions.</td>
</tr>
<tr>
<td></td>
<td><em>Italicized text indicates a vocabulary word.</em></td>
</tr>
<tr>
<td>⤵</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>💬</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>🔗</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.4. In this lesson, students read the first part of Hamlet’s “To be or not to be” soliloquy, one of the best-known passages in English literature. After a brief whole-class discussion, students work in small groups discussing Shakespeare’s use of figurative language to demonstrate Hamlet’s attitude toward life and death.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.
Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Discussion of Hamlet’s Character  

Lead a brief discussion in which students share out some of their responses from the 11.1.2 Mid-Unit Assessment. Ask students what they know about Hamlet’s character through their reading so far.

💡 Student responses may include:

- Hamlet has trouble making a decision about how to avenge his father’s death.
- He is depressed.
- He is angry with his mother and uncle, and with the world in general.

Activity 4: Masterful Reading  

Have students listen to a masterful reading of Act 3.1, lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”). Ask students to listen for particularly engaging or beautiful language.

- Students follow along, reading silently.

📝 Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**How does Shakespeare describe Hamlet’s view of life?**

Activity 5: Reading and Discussion  

Instruct students to form groups. Post or project each set of questions below for students to discuss.

Instruct students to annotate for figurative language regarding mortality. Remind students that annotating helps them to keep track of evidence they use for the lesson assessment.

1. Consider drawing students’ attention to their application of standard W.11-12.9.a through drawing evidence from literary texts to support analysis, reflection, and research.

1. Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student groups to read Act 3.1, line 64 (“To be or not to be – that is the question”) and answer the following questions before sharing out with the class.
Is Hamlet asking “the question” (line 64) in a personal or universal sense?

 It is unclear whether Hamlet means “[t]o be or not to be” (line 64) in the personal or universal sense. Hamlet could be asking either “Is my life worth living?” or “Is life worth living in general?” For Hamlet, the question of whether to live or to die is “the question,” or the most important question there is.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 65–68 (from “Whether ’tis nobler in the mind to suffer” to “And, by opposing, end them”) and answer the following questions before sharing out with the class.

What does Hamlet mean by the “slings and arrows of outrageous fortune” (line 66)?

 The “slings and arrows of outrageous fortune” (line 66) are the troubles or difficulties of life.

What does Hamlet mean by “a sea of troubles” in line 67, and what does ending them mean?

 With “a sea of troubles” Hamlet again describes what one suffers in life. To end them would mean making life’s troubles go away.

① Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

Summarize the problem Hamlet describes in lines 64–68.

 In lines 64–68, Hamlet describes his doubt as to whether it is “nobler” to “suffer” the pains of life (line 65), or whether one should “oppos[e]” the suffering (line 68) and commit suicide, overcoming the “sea of troubles” (line 67). Hamlet does not know if life is worth living.

Lead a brief whole-class discussion of student responses.

Read lines 68–72 with the class (from “To die, to sleep— / No more—and by a sleep” to “’tis a consummation / Devoutly to be wished”).

① Differentiation Consideration: Consider providing students with the following definition: heir means “a person who has the legal right to receive the property of someone who dies.”

 Students write the definition of heir on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: consummation.
Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

How are death and sleep related to the problem Hamlet describes?

Hamlet supposes that “[t]o die” is “to sleep” (line 68). In sleep, troubles are “[n]o more” (line 69), because one is not awake for them. Sleep is a metaphor for death.

Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

To what does Hamlet refer with the phrase “flesh is heir” (line 71)?

Hamlet refers to the “the heartache and the thousand natural shocks” (line 70), or the inevitable emotional and physical pains in life that all humans suffer.

How do lines 70–71 relate to the phrases “outrageous fortune” (line 66) and “sea of troubles” (line 67)?

“The heartache and the thousand natural shocks / That the flesh is heir to” (lines 70–71) relate to the phrases “outrageous fortune” (line 66) and “sea of troubles” (line 67) by developing Hamlet’s view that life is full of suffering.

To what “consummation” (line 71) does Hamlet refer?

The “consummation” Hamlet refers to is the “sleep of death” (line 74), and wishing it were true that death could end life’s troubles.

What contrast has Hamlet set up in this soliloquy?

Hamlet has set up the contrast of suffering of life, or “the heartache and the thousand natural shocks” (line 70), versus the peace of death.

Lead a brief whole-class discussion of student responses.

Instruct students to return to their groups and read lines 72–76 (from “To die, to sleep— / To sleep, perchance to dream” to “off this mortal coil / Must give us pause”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: coil means “a long thin piece of material that is wound into circles.”

Students write the definition of coil on their copies of the text or in a vocabulary journal.
Direct students to the explanatory notes for the definition of the following word: *rub*.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**What is Hamlet afraid will happen in the “sleep” (line 72) of death?**

- Hamlet is afraid that if “to die” is “to sleep” (line 72), then one may also “dream” (line 73), or experience a different kind of existence after death. Hamlet is worried about “what dreams may come” (line 74), or what life there is after death.

**What is “the rub” (line 73)?**

- “[T]he rub” is the unknown of what happens after death. It is a “rub,” or obstacle, because after death one might experience some other kind of existence. It is unknown if there is greater suffering after death, or if all suffering is “[n]o more” (line 69), as Hamlet states earlier in the soliloquy. Hamlet’s use of the phrase “the rub” implies that if the afterlife were certain, people would know whether it is better to live or to die.

**What is the effect of talking about death by using the phrase “shuffled off this mortal coil” (line 75)?**

- Student responses may include:
  - The phrase “shuffled off this mortal coil” makes death sound like the unwinding of life’s tense, or “coil[ed]” (line 75), difficulties.
  - The phrase “shuffled off this mortal coil” makes death sound like the removal of something temporary. The phrase likens life to something like clothing that can be “shuffled off.”

**Differentiation Consideration:** If students struggle with this question, direct them to the explanatory notes for an explanation of “shuffled off this mortal coil” (line 75).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 76–84 (from “There’s the respect / That makes calamity of so long life” to “might his quietus make / With a bare bodkin”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *calamity* means “a great misfortune or disaster” and *contumely* means “insulting display of contempt in words or actions; contemptuous or humiliating treatment.”
Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definitions of *calamity* and *contumely* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *pangs* means “sudden strong feelings of physical or emotional pain,” *insolence* means “rudeness or impoliteness,” and *spurns* means “refuses to accept.”

- Students write the definitions of *pangs*, *insolence*, and *spurns* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *bare bodkin*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**Paraphrase lines 76–77: “There’s the respect / That makes calamity of so long life.”**

- Fear of death and fear of what comes after death make us choose life rather than killing ourselves.

What do lines 76–77 suggest about Hamlet’s view of life?

- Hamlet sees that what keeps someone from suicide is “respect” (line 76) or fear of what may or may not happen after one dies. People prolong their suffering in life because of this fear.

How do the experiences that are listed in lines 78–82 (from “For who would bear the whips and scorns of time” to “the spurns / That patient merit of th’ unworthy takes”) support Hamlet’s statement: “There’s the respect / That makes calamity of so long life” (lines 76–77)?

- Hamlet describes the bad experiences or “whips and scorns of time” (line 78) that people endure in “so long [a] life” because they are afraid to die.

What does Hamlet mean by “When he himself might his quietus make / with bare bodkin” (lines 83–84)?

- By “his quietus make” (line 83), Hamlet means “settle one’s account,” or ends one’s life. A “bare bodkin” (line 84) is an unsheathed dagger, so Hamlet means someone could settle his or her “account,” or end his or her life, with a dagger. In other words, Hamlet contemplates suicide in these lines.

Lead a brief whole-class discussion of student responses.
Instruct students to return to their groups to discuss and review their annotations for figurative language. Inform students that they are to compile evidence collaboratively to prepare them for the Quick Write prompt: Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s specific use of metaphor and language that is fresh, engaging, and beautiful.

- Student responses may include:
  - Hamlet talks about life as a “mortal coil” (line 75) to be shed.
  - Hamlet references “the slings and arrows of outrageous fortune” (line 66) and the “sea of troubles” (line 67) to show how horrible and unfair he thinks life is.
  - Hamlet calls life a “calamity” (line 77).
  - Hamlet thinks of death as “sleep” (lines 68, 73–74) but worries about dreams, or what might happen after death.

Lead a brief whole-class discussion of student responses.

**Activity 6: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s use of metaphor and language that is fresh, engaging, and beautiful.**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

① 11.1.2 Lesson 12 requires students to reference their Quick Writes from this lesson for evidence of Hamlet’s views on death.
Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to choose one of two homework options.

Option 1: Reread Act 1.2, lines 136–138, in which Hamlet says “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world,” and examine how this statement is further developed in Act 3.1, lines 64–84 (from “To be or not to be – that is the question” to “might his quietus make / With a bare bodkin”).

Option 2: Watch a brief video (www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/, 15:45–21:45) and, based on the video, explain how Shakespeare uses figurative language to develop central ideas.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Choose one of the two following homework options.

Option 1: Reread Act 1.2, lines 136–138, in which Hamlet says “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world” and examine how this statement is further developed in Act 3.1, lines 64–84 (from “To be or not to be – that is the question” to “might his quietus make / With a bare bodkin”).

Option 2: Watch a brief video (www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/, 15:45–21:45) and, based on the video, explain how Shakespeare uses figurative language to develop central ideas.

Also for homework, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of your text based on that standard.
# Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 3.1, lines 64–68</td>
<td>Mortality</td>
<td>Hamlet begins the soliloquy by asking “To be or not to be[?]” (line 64) and ponders on whether it is better to live and suffer or to oppose life’s “sea of troubles” (line 67) and take one’s own life.</td>
</tr>
<tr>
<td>Act 3.1, lines 68–74</td>
<td>Mortality</td>
<td>Shakespeare uses the image of sleep and dreaming to develop the central idea of mortality. Hamlet imagines death as sleep: “To die, to sleep,” and the afterlife as a dream: “To die, to sleep— / To sleep, perchance to dream. Ay, there’s the rub / For in that sleep of death what dreams may come” (lines 68–74) in order to debate the merits of suicide and the possibilities of the afterlife.</td>
</tr>
<tr>
<td>Act 3.1, line 75</td>
<td>Mortality</td>
<td>With the image of “this mortal coil” (line 75), Shakespeare develops the central idea of mortality: Hamlet considers life as a constraint, which a man can “shuffle[] off” (line 75) by death.</td>
</tr>
<tr>
<td>Act 3.1, lines 76–84</td>
<td>Mortality</td>
<td>Hamlet considers that if there was guaranteed peace in death, that people would “quietus make” (line 83), or settle their account, by killing themselves with a dagger.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students continue their analysis of Hamlet’s “To be or not to be” soliloquy in Act 3.1, lines 84–98 (from “Who would fardels bear, / To grunt and sweat” to “Nymph, in thy orisons / Be all my sins remembered”), shifting their focus from the use of figurative language to create meaning to the development and interaction of central ideas in the soliloquy. Students also look at how the central ideas in this passage relate to others in the play, and how the interaction impacts the overall meaning of the drama. Students are introduced to standard W.11-12.2.c, which asks them to focus on using appropriate and varied transitions in their writing. Student learning is assessed via a Quick Write at the end of the lesson: Identify a central idea in this soliloquy and explain how it interacts with and builds upon other central ideas from earlier in the text.

For homework, students reread Act 3.1 lines 64–98 of Hamlet (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and respond briefly in writing to the following prompt: Is Hamlet talking about himself with the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RL.11-12.2</strong></td>
<td><strong>W.11-12.2.c</strong></td>
</tr>
<tr>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td><strong>L.11-12.4.c</strong></td>
<td><strong>W.11-12.2.c</strong></td>
</tr>
<tr>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of</td>
<td>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
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strategies.
c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Identify a central idea in this soliloquy and explain how it interacts with and builds upon other central ideas from earlier in the text.

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in this passage (e.g., action vs. inaction, mortality).
- Identify how these ideas build upon other ideas from earlier in the text (e.g., In Hamlet’s first soliloquy of the play, he expresses his grief over his father’s death. He exclaims how pointless are “all the uses of this world” (Act 1.2, line 138), meaning he no longer sees the point to living. This is Hamlet’s first discussion of mortality in the play. He thinks further on mortality in Act 3.1 when in his soliloquy he observes that the only reason people suffer through life is because they fear what lies beyond in the “undiscovered country” of death (line 87). Also, at the end of Hamlet’s first soliloquy of the play, he says that his mother’s marriage to Claudius “cannot come to good” (Act 1.2, line 163), implying that something bad should or could happen. But Hamlet feels he must “hold [his] tongue” (line 164), because he is not sure what to do or say and so remains in a state of inaction. In Act 3.1, Hamlet finishes his contemplation about mortality and realizes that to think too much about it dilutes one’s “resolution” to act (line 92). From the soliloquy in Act 1.2 to the soliloquy in Act 3.1, Hamlet moves from complete inaction due to grief, to the contemplation of mortality, to the realization that thinking about mortality makes action “lose the name of action” or become inaction (Act 3.1, line 96). In the “To be or not to be” soliloquy, Shakespeare further develops the central ideas of mortality and action vs. inaction by connecting them: Hamlet realizes that thinking about mortality turns action into inaction.).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- resolution (n.) – a decision or determination; a resolve

Vocabulary to teach (may include direct word work and/or questions)

- fardels (n.) – burdens; loads
- conscience (n.) – knowledge, consciousness
- native hue (n.) – natural color
- cast (n.) – shade
- pitch (n.) – height (the pitch is the highest point in a falcon’s flight)

Additional vocabulary to support English Language Learners (to provide directly)

- enterprises (n.) – projects or activities that involve many people and that are often difficult
- currents (n.) – continuous movements of water or air in the same direction
- awry (adv.) – not working correctly or happening in the expected way

Lesson Agenda/Overview

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<th>% of Lesson</th>
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<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.2, W.11-12.2.c, L.11-12.4.c</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 3.1: lines 84–98 (Masterful Reading: Act 3.1, lines 64–98)</td>
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Learning Sequence:

1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 15%
3. Masterful Reading 3. 5%
4. Reading and Discussion 4. 55%
5. Quick Write 5. 10%
6. Closing 6. 10%
Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
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<tr>
<th>How to Use the Learning Sequence</th>
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<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students finish reading Hamlet’s “To be or not to be” soliloquy and analyze how two or more central ideas interact and develop over the course of the soliloquy and the text so far.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.c. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard W.11-12.2.c.

Instruct students to talk in pairs about what they think the standard means.

- Student responses may include:
  - Students analyze complex ideas in writing.
  - Students use transitions in writing to create cohesion.
  - Students organize writing so that it is clear.
Lead a brief whole-class discussion about this standard and ask students to volunteer example transitions they can use in their explanatory or informative writing.

① **Differentiation Consideration:** If students struggle to list transitions, consider posting or projecting a list of possible transitional words and phrases. Review several examples and instruct students to practice using them in their Quick Write at the end of this lesson.

### Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts. Lead a brief share out on the previous night’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Choose one of two homework options. Option 1: Reread Act 1.2, lines 136–138, in which Hamlet says, “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world” and examine how this statement is further developed in Act 3.1, lines 64–84. Option 2: Watch a brief video [www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/, 15:45–21:45] and, based on the video, explain how Shakespeare uses figurative language to develop central ideas.) Instruct students to share their responses in pairs.

① Consider asking students to form pairs with someone who chose a different option, so they can share their ideas with each other.

◆ Student responses may include:

**Option 1**

- The “To be or not to be” soliloquy builds on the soliloquy from Act 1.2 by expanding on Hamlet’s negative attitude toward life and the world. In the Act 1.2 soliloquy, Hamlet describes the world as “an unweeded garden / That grows to seed” and is full of “[t]hings rank and gross in nature” (lines 139–140). In the Act 3.1 soliloquy Hamlet further describes the world as a horrible place where people experience “whips and scorns of time, / Th’ oppressor’s wrong, the proud man’s contumely, / The pangs of despised love,” etc. (lines 78–80).
Both the Act 1.2 soliloquy and the “To be or not to be” soliloquy discuss suicide. In Act 1.2, Hamlet wishes that God had not forbidden suicide: “that the Everlasting had not fixed / His canon ’gainst self-slaughter” (lines 135–136). In Act 3.1, Hamlet continues to contemplate suicide: “To be or not to be—that is the question” (line 64).

Option 2

Shakespeare uses the image of sleep and dreaming to develop the central idea of mortality. Hamlet imagines death as sleep: “To die, to sleep” (line 68), and the afterlife as a dream: “To die, to sleep— / To sleep, perchance to dream. Ay, there’s the rub / For in that sleep of death what dreams may come” (lines 72–74) in order to debate the merits of suicide and the possibilities of the afterlife.

With the image of “this mortal coil” (line 75), Shakespeare develops the central idea of mortality: Hamlet considers life as a constraint, which a man can “shuffle off” by death (line 75).

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

Have students listen to a masterful reading of the “To be or not to be” soliloquy in Act 3.1, lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”). Instruct students to listen for the development of central ideas that were introduced earlier in the play.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do these lines develop one or more central ideas in the text?

Activity 4: Reading and Discussion

Ask volunteers to share their Quick Writes from 11.1.2 Lesson 11. Lead a brief whole-class discussion about how Shakespeare has portrayed Hamlet’s attitude toward life and death so far.

What conclusions has Hamlet come to so far in the soliloquy?
Hamlet believes that the uncertainty of what happens after death forces us to live a life full of troubles. It is this fear of the unknown that causes so much difficulty in life and prevents people from ending their own lives: “For in that sleep of death what dreams may come ... There’s the respect / That makes calamity of so long life” (lines 74–77).

Instruct students to form groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

1. Remind students to use the Hamlet Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student groups to read lines 84–90 (from “Who would fardels bear, / To grunt and sweat” to “Than fly to others we know not of”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of fardels.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

In lines 87–88, what does “the undiscovered country from whose bourn / No traveler returns” refer to?

- “[T]he undiscovered country from whose bourn / No traveler returns” refers to death, because no one can return from death, which is “undiscovered” (line 87) because no one can report from the dead to explain how death feels.

What does “the dread of something after death” do (line 86)?

- “[T]he dread of something after death” (line 86) confuses people or “puzzles the will” (line 88), and keeps people from taking action.

Paraphrase lines 89–90: “makes us rather bear those ills we have / Than fly to others that we know not of.”

- We prefer the suffering that we know to other troubles that we do not know.

How does Hamlet develop a central idea in lines 84–90?

- In lines 84–90, Hamlet develops the central idea of mortality. He discusses how the “dread of something after death” (line 86) baffles people and keeps them from taking action in life. In lines 89–90, Hamlet comes to the conclusion that most people would rather remain suffering in the life that they know “[t]han fly to others that we know not of” (line 90), or pass into the unknown of the afterlife.
Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 3.1, lines 91–96 (from “Thus conscience does make cowards of us all” to “With this regard their currents turn awry / And lose the name of action”) and answer the following questions before sharing out with the class.

Provide students with the following definition: resolution means “a decision or determination; a resolve.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
  - Students write the definition of resolution on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the following definitions:
  - enterprises means “projects or activities that involve many people and that are often difficult,”
  - currents means “continuous movements of water or air in the same direction,” and
  - awry means “not working correctly or happening in the expected way.”
  - Students write the definitions of enterprises, currents, and awry on their copies of the text or in their vocabulary journals.

Direct students to the explanatory notes for the definitions of the following words: conscience, native hue, cast, and pitch.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

**What does Hamlet mean when he says, “conscience” makes “cowards of us all” (line 91)?**

- Hamlet means that our consciousness, or “conscience” of the mysteriousness of the afterlife makes us cowardly and prevents us from acting.

**What metaphor does Hamlet use to compare “thought” (line 93) and “resolution” (line 92)? Explain the meaning of the metaphor.**

- Hamlet uses a metaphor of sickness to compare “thought” and “resolution.” By “[t]he native hue of resolution / Is sicklied o’er with the pale cast of thought” (lines 92–93), Hamlet means that the decision to act is healthy, but thinking too much makes action sick or turns action into inaction.
How does this metaphor develop a central idea in the text?

- The metaphor of sickness introduces the central idea of action vs. inaction because Hamlet suggests that “resolution / Is sicklied o’er” (lines 92–93), or made sick by “the pale cast of thought” (line 93). In other words, thinking makes action become inaction.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and answer the following questions before sharing out with the class.

What does Hamlet contrast in lines 84–96 (from “Who would fardels bear, / To grunt and sweat” to “turn awry / And lose the name of action”)?

- Hamlet contrasts thought and action. He believes that thought is bad in contrast to action, because thought can sicken one’s “resolution” (line 92) to engage in “enterprises of great pitch and moment” (line 94), or great and important deeds. Thinking makes would-be great actions “lose the name of action” (line 96), or cease to be action and become thoughts instead.

How do Hamlet’s two major concerns in this soliloquy develop central ideas in the text?

- At the beginning of the soliloquy, Hamlet considers whether “’tis nobler ... to suffer” (line 65) the agonies of life, or to commit suicide and spare oneself the pain. Hamlet then discusses how a fear of the afterlife and thinking in general keep people from executing “enterprises of great pitch and moment” (line 94). Hamlet’s two major concerns, action vs. inaction and mortality, are two central ideas previously introduced in the play. In this soliloquy, Hamlet pits these two central ideas against each other, because he sees that contemplation of mortality inhibits one’s ability to act.

**Differentiation Consideration:** If students struggle with this question, consider asking the following question:

What contrast does Hamlet make in the first part of this soliloquy (lines 64–84 from “To be or not to be—that is the question” to “might his quietus make / With a bare bodkin”)? Recall the previous lesson, 11.1.2 Lesson 11, to support your answer.

- Hamlet describes a contrast between life as suffering “the slings and arrows of outrageous fortune” (line 66) and the settling of one’s account with life through death: “When he himself might his quietus make / With a bare bodkin” (lines 83–84).
Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**  
10%

Instruct students to respond briefly in writing to the following prompt:

**Identify a central idea in this soliloquy and explain how it interacts with and builds upon other central ideas from earlier in the text.**

Instruct students to practice using transitions in their responses. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**  
10%

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.1 lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and respond briefly in writing to the following prompt:

**Is Hamlet talking about himself in the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text.**

In addition, instruct students to continue to read their AIR texts through the lens of a new focus standard, RL.11-12.4 or RI.11-12.4, and prepare for a 3–5 minute discussion of their text based on that standard.

Introduce standard RL.11-12.4 or RI.11-12.4 and model what applying this focus standard looks like. For example, standard RL.11-12.4 asks students to “Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.” Students who read Hamlet’s “To be or not to be” soliloquy might say that the metaphor in lines 92–93 (“thus the native hue of resolution / is sicklied o’er with the pale cast of
thought”) is particularly fresh in describing the problem of thought versus action, which is discussed throughout the play.

- Students follow along.

**Homework**

Reread Act 3.1 lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and respond briefly in writing to the following prompt:

Is Hamlet talking about himself in the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text.

Also for homework, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.4 or RI.11-12.4 and prepare for a 3–5 minute discussion of your text based on that standard.
# Model Central Ideas Tracking Tool

**Name:**

**Class:**

**Date:**

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/ Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 3.1, lines 84–90</td>
<td>Mortality</td>
<td>Shakespeare further develops the central idea of mortality through Hamlet’s observation that the only reason people “bear those ills” (line 89) of life’s suffering is because no one knows what happens after death and people would much rather stick to the pain they know than “fly to others that [they] know not of” (line 90).</td>
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<tr>
<td>Act 3.1, lines 90–96</td>
<td>Action vs. inaction</td>
<td>Shakespeare further develops the central idea of action vs. inaction through Hamlet’s claim that thinking too much can keep people from enacting “enterprises of great pitch and moment” (line 94) and that too much contemplation can make action “lose the name of action” (line 96), or cease to be action and turn into just thought about action.</td>
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Introduction

In this lesson, the first of two lessons on the dialogue between Hamlet and Ophelia, students read Act 3.1, lines 99–130 (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”) and focus on the development of Ophelia’s character in relation to the other characters in the scene. Student learning is assessed via a Quick Write at the end of the lesson: Determine the multiple meanings of honest and fair in this scene. What is the impact of these words on the development of Ophelia’s character in relation to Hamlet and Polonius in this scene?

For homework, students reread Act 1.3, lines 13–48 (from “Think it no more. / For nature, crescent, does not grow alone” to “Youth to itself rebels, though none else near”) and Act 3.1, lines 99–130 of (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”) and annotate for connections between Laertes’s and Hamlet’s ideas. Students also continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.4 or Ri.11-12.4.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
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<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<tr>
<td>RL.11-12.4</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
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</table>
### Addressed Standard(s)

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<tr>
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<th>Description</th>
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| L.11-12.4.b, c | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.  
  b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).  
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. |
| L.11-12.5.b | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
  b. Analyze nuances in the meaning of words with similar denotations. |

### Assessment

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Determine the multiple meanings of *honest* and *fair* in this scene. What is the impact of these words on the development of Ophelia’s character in relation to Hamlet and Polonius in this scene?

**High Performance Response(s)**

A High Performance Response should:

- Determine the multiple meanings of *honest* and *fair* (e.g., the word *honest* can mean both “truthful” and “chaste” and the word *fair* can mean both “just” and “beautiful”).

- Explain what these meanings reveal about Ophelia in relation to Hamlet and Polonius in this scene (e.g., Polonius puts a prayer book in Ophelia’s hands just before Hamlet arrives so that she will appear pious and alone, which will endear her to Hamlet. Hamlet then accuses Ophelia of using her “fair” (line 115) or beautiful appearance to hide her lack of “honesty” (line 122) or chastity, and her untrustworthiness when she refuses his “remembrances” (line 102). So, Polonius uses Ophelia for dishonest means while Hamlet criticizes her for being deceitful and unchaste, thus Ophelia is fair (beautiful), but not fair (just). These words show how subservient and submissive Ophelia must be: she does her father’s dishonest bidding, and does not stand up for herself against Hamlet’s mean-spirited comments.).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- aught (n.) – anything; whatever
- wax (v.) – assume a (specified) characteristic, quality, or state
- bawd (n.) – prostitute

Vocabulary to teach (may include direct word work and/or questions)

- remembrances (n.) – greetings or gifts recalling or expressing friendship or affection
- honest (adj.) – good and truthful; chaste
- fair (adj.) – marked by impartiality and honesty; beautiful
- discourse to (phrase) – conversation with

Additional vocabulary to support English Language Learners (to provide directly)

- transform (v.) – to change something completely
- inoculate (v.) – to give (a person or animal) a weakened form of a disease in order to prevent infection by the disease
- relish (v.) – to enjoy or take pleasure in something

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
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<tr>
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<tr>
<td>Standards: RL.11-12.3, RL.11-12.4, L.11-12.4.b, c, L.11-12.5.b</td>
<td>1. 5%</td>
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<tr>
<td>Text: <em>Hamlet</em> by William Shakespeare, Act 3.1: lines 99–130 (Masterful Reading: Act 3.1: lines 31–63 and lines 99–130)</td>
<td>2. 15%</td>
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</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Closing
Materials

- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- Excerpt from Gregory Doran’s *Hamlet* (56:33–57:43) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.4. In this lesson, students look at the staging of the dialogue between Ophelia and Hamlet and then read the first half of their dialogue. Students focus on how Shakespeare develops Ophelia’s character in relation to the other characters in this scene.

- Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.
Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 3.1 lines 64–98 and respond briefly in writing to the following prompt: Is Hamlet talking about himself in the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text.) Instruct student pairs to discuss their responses to the homework assignment.

Student responses may include:

- Hamlet is talking only of himself. The problems he mentions about the “slings and arrows of outrageous fortune” (line 66) apply only to his own life and only further show that he views everything negatively.
- Hamlet includes everyone in his deliberations, with lines such as “Thus conscience does make cowards of us all” (line 91) and “Who would fardels bear” (line 84).
- It could be that Hamlet is speaking both about his own life and in general. Since he talks about “the native hue of resolution” (line 92) being “sicklied o’er with the pale cast of thought” (line 93), he is referring to hesitation in seeking revenge which applies directly to him. However, he could also be talking about how contemplation makes all people’s “enterprises of great pitch and moment” (line 94) “lose the name of action” (line 96) and become inaction.

**Activity 3: Masterful Reading 15%**

Have students listen to a masterful reading of the staging of the dialogue between Ophelia and Hamlet in Act 3.1, lines 31–63 (from “Sweet Gertrude, leave us too” to “I hear him coming. Let’s withdraw, my lord”). Ask students to focus on who is present during this staging scene and who is making the decisions and suggestions in this scene.

- Students follow along, reading silently.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare develop Ophelia’s character in this scene?

Explain to students that the interaction between Polonius, Gertrude, Claudius, and Ophelia in lines 31–63 sets the stage for the dialogue between Hamlet and Ophelia in lines 99–130.

Ask students to Turn-and-Talk in pairs about where characters were in the staging scene (lines 31–63) and which characters made the decisions or suggestions.
Polonius, Ophelia, Gertrude, and Claudius were in the scene. Polonius and Claudius made the decisions and suggestions: Claudius says, “Sweet Gertrude, leave us” (line 31) and Polonius tells Ophelia, “walk you here ... Read on this / book” (lines 48–50).

In order to understand the implications of the dialogue between Hamlet and Ophelia, it is important for students to know that Polonius and Claudius are listening to the dialogue. It is also important for students to note that Ophelia is aware of their role as observers. If students do not note this, consider asking:

**Where do Polonius and Claudius go when they “withdraw” after line 63? Why?**

Polonius and Claudius go to hide in order to listen to Ophelia and Hamlet’s dialogue as Claudius says of Polonius and himself: “Her father and myself, lawful espials, / Will so bestow ourselves that, seeing unseen, / We may of their encounter frankly judge” (lines 35–37).

Have students listen to a masterful reading of a second excerpt, Act 3.1, lines 99–130 (from “Good my lord, / How does your Honor” to “I loved you not / I was the more deceived”). Ask students to note the topics Hamlet and Ophelia discuss.

- Students follow along, reading silently.

At this point, it is also important for students to recall what Hamlet has been doing and thinking just before this dialogue. Consider asking the following question as well:

**Recall Hamlet’s “To be or not to be” soliloquy. What is Hamlet thinking about just before he meets Ophelia? Reread the soliloquy if necessary.**

The central ideas from that soliloquy are action vs. inaction and mortality. Hamlet is considering suicide. He is trying to decide whether he should “suffer the slings and arrows of outrageous fortune” or “by opposing, end them” (lines 66 and 68), in other words continue living or end his life.

**Activity 4: Reading and Discussion**

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Encourage students to each take a role (Hamlet or Ophelia) as they read each section aloud.

- Remind students to use the Character Tracking Tool to record character development they identify and discuss.
Instruct student pairs to read lines 99–105 (from “Good my lord, / How does your Honor” to “No, not I. I never gave you aught”) and answer the following questions before sharing out with the class.

Provide students with the following definition: aught means “anything; whatever.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of aught on their copies of the text or in a vocabulary journal.

Describe Ophelia’s tone toward Hamlet in these lines. Which words demonstrate her tone?

Ophelia’s tone is formal and polite, as demonstrated by her calling him “my lord” (line 99) and “your Honor” (line 100). These words also indicate a subordination or submissiveness in her tone.

Describe Hamlet’s tone toward Ophelia in these lines. Which words demonstrate his tone?

Hamlet’s tone is also formal and polite, as demonstrated by his response “I humbly thank you, well” (line 101).

What is Ophelia doing in lines 102–104?

She is giving back “remembrances” (line 102) that Hamlet gave her.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What word part helps make meaning of the word remembrances?

The word part remember shows that remembrances must mean things people use to remember something.

Consider drawing students’ attention to their application of standards L.11-12.4.b through the process of using word parts to make meaning of a word.

If necessary, consider providing students with the following definition: remembrances means “greetings or gifts recalling or expressing friendship or affection.”

Students write the definition of remembrances on their copies of the text or in a vocabulary journal.

In line 105, how does Hamlet react to Ophelia’s “redeliver[ing]” his “remembrances”?

Hamlet denies having given Ophelia the “remembrances” (line 102) when he says, “I never gave you aught” (line 105).
Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 106–112 (from “My honored lord, you know right well you did” to “when givers prove unkind. / There my lord”) and answer the following question before sharing out with the class.

Provide students with the following definition: wax means “assume a (specified) characteristic, quality, or state.”

① Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

- Students write the definition of wax on their copies of the text or in a vocabulary journal.

**Of what does Ophelia accuse Hamlet in these lines? Why is she returning his remembrances?**

- Ophelia accuses Hamlet of being unkind: “Rich gifts wax poor when givers prove unkind” (line 111). She is returning his gifts because he has been unkind to her lately.

① **Differentiation Consideration:** If students struggle to answer this question, consider asking the following questions:

- How did the “words of so sweet breath” (line 107) affect the “things” (line 108) or remembrances according to Ophelia?
  - The words made the things “more rich” (line 109).

- What happens to “[r]ich gifts” “when givers prove unkind” (line 111)?
  - Rich gifts become poor gifts when the people who gave them are unkind.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 113–116 (“Ha, ha, are you honest? / My lord? / Are you fair? What means your Lordship?”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definitions of honest and fair.

① Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.
Describe Hamlet’s tone to Ophelia in these lines. Which words demonstrate his tone?

- Hamlet’s tone is questioning and rude. He rudely laughs, “Ha, ha” and asks, “are you honest?” (line 113) and “Are you fair?” (line 115).

How does Hamlet’s tone relate to what has just occurred in lines 102–104? What might be the cause of his tone here?

- Hamlet is upset that Ophelia is returning his “remembrances” (line 102), so he is being cruel to her by questioning her chastity and beauty.

Reread lines 113–115. Besides “chaste,” what else can the word **honest** mean?

- **Honest** can mean truthful.

Besides “beautiful,” what else can the word **fair** mean?

- **Fair** can mean just or equal.

Draw students’ attention to their application of L.11-12.5.b through the process of determining nuances in word meaning.

What reasons might Ophelia have for lying or being unfair?

- Ophelia knows Polonius and Claudius are watching her because they set up this “encounter” (line 37) between her and Hamlet. Also, Ophelia’s father and brother have asked her to act colder toward Hamlet.

**Differentiation Consideration:** If students struggle to answer this question, consider posing the following prompt:

Consider who else is present in this scene.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 117–120 (“That if you be honest and fair, your honesty / should admit no discourse to your beauty. / Could beauty, my lord, have better commerce / than with honesty?”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of **discourse to.**

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.
Paraphrase and explain Hamlet’s statement in lines 117–118.

- Hamlet says that if one is chaste and beautiful, one’s chastity should not be affected by one’s beauty. Hamlet means that by returning his “remembrances” (line 102), Ophelia is acting dishonestly—if she loves him, she should keep the gifts. If she does not, she should remain chaste and not use her beauty as a mask to deceive Hamlet.

How does Ophelia relate chastity and beauty in her response (lines 119–120)?

- Ophelia says that beauty could not have “better commerce” (lines 119–120) than with chastity, or that they belong together.

Why might Hamlet be discussing chastity and beauty here? How do these ideas relate to lines 99–105?

- Hamlet discusses chastity and beauty here because he is upset with Ophelia for returning his love tokens. He changes from using kind responses like “I humbly thank you, well” (line 101) to rude ones after she gave them back: “Ha, ha, are you honest?” (line 113).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 121–125 (from “Ay truly, for the power of beauty” to “time gives it proof. I did love you once”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *bawd* means “prostitute.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
   - Students write the definition of *bawd* on their copies of the text or in a vocabulary journal.

2. **Differentiation Consideration:** Consider providing students with the following definition: *transform* means “to change (something) completely.”
   - Students write the definition of *transform* on their copies of the text or in a vocabulary journal.

Paraphrase lines 121–125.

- Beauty has more power to change a chaste person into a prostitute than chastity has to change a prostitute or unchaste person into a chaste one.

What does Hamlet suggest in lines 121–125?

- Hamlet suggests that beautiful people are not chaste or that chastity is not as strong a force as beauty, because it is easily turned into a “bawd” (line 122), or prostitute, by beauty.
What is the cumulative impact of Hamlet’s words on his tone in lines 113–124?

Student answers may include:

- The question “Are you honest?” (line 113) and the statement “the power of beauty will sooner / transform honesty from what it is to a bawd” (lines 121–122) make Hamlet’s tone accusatory.
- The phrases “Ha, ha” (line 113) and “bawd” (line 122) make Hamlet’s tone rude.

Given Hamlet’s tone, what is the effect of Hamlet’s confession of love in line 125?

Hamlet’s confession that he “did love [Ophelia] once” (line 125) reveals that his rude and accusatory tone comes from a place of emotional pain: he is hurt that Ophelia has refused to see him and is now returning his love tokens to him. Line 125 explains Hamlet’s erratic and mean-spirited behavior.

Lead a brief whole-class discussion of student responses.

Instruct pairs to read lines 126–130 (from “Indeed, my Lord, you made me believe so” to “I loved you not / I was the more deceived”) and answer the following question before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *inoculate* means “to give (a person or animal) a weakened form of a disease in order to prevent infection by the disease” and *relish* means “to enjoy or take pleasure in something.”

Students write the definitions of *inoculate* and *relish* on their copies of the text or in a vocabulary journal.

How does Ophelia respond to Hamlet throughout this passage? Describe her tone in lines 114–130. Cite specific words that demonstrate her tone.

Student responses may include:

- Ophelia remains calm, asking Hamlet to repeat himself when he rudely laughs and asks if she is chaste: “My lord?” (line 114).
- Ophelia remains polite, calling Hamlet “lord” (lines 114, 119, and 126) and “Lordship” (line 116), even when he insults her.
- Ophelia remains positive and suggests that beauty and chastity should relate to each other: “Could beauty, my lord, have better commerce / than with honesty?” (lines 119–120).
- Even when Hamlet professes and then denies his love for her, Ophelia remains calm: “Indeed, my lord, you made me believe so” (line 126) and “I was the more deceived” (line 130).
Lead a brief whole-class discussion of student responses.

① Consider showing a film interpretation of *Hamlet* to support students’ analysis of the text from this lesson. Gregory Doran’s *Hamlet* presents the lines from this lesson’s reading in 1 minute and 10 seconds (56:33–57:43).

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

*Determining multiple meanings of **honest** and **fair** in this scene. What is the impact of these words on the development of Ophelia’s character in relation to Hamlet and Polonius in this scene?*

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

① Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

④ Students independently answer the prompt using evidence from the text.

④ See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.3, lines 13–48 (from “Think it no more. / For nature, crescent, does not grow alone” to “Youth to itself rebels, though none else near”) and Act 3.1, lines 99–130 (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”). Instruct students to annotate for connections between Laertes’s and Hamlet’s ideas.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.4 or RI.11-12.4 and prepare for a 3–5 minute discussion of their text based on that standard.

⑦ Students follow along.
Homework

Reread Act 1.3, lines 13–48 (from “Think it no more. / For nature, crescent, does not grow alone” to “Youth to itself rebels, though none else near”) and Act 3.1, lines 99–130 (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”). Annotate for connections between Laertes’s and Hamlet’s ideas.

Also, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.4 or RI.11-12.4 and prepare for a 3–5 minute discussion of your text based on that standard.
# Model Character Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
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**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
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</thead>
<tbody>
<tr>
<td>Ophelia</td>
<td>Polite, Subservient</td>
<td>Even when Hamlet is cruel to her, Ophelia is always polite and subservient. She always refers to Hamlet as “your Lordship” (Act 3.1, line 116) or “my lord” (Act 3.1, line 119). After Laertes explains at length why she should not love or sleep with Hamlet, she reminds him to take his own advice: “Do not ... show me the steep and thorny way to heaven, whiles ... [you] ... reck[... your] own rede” (Act 1.3, lines 51–55).</td>
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<tr>
<td></td>
<td>Witty, Confident</td>
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<tr>
<td>Hamlet</td>
<td>Hurt</td>
<td>Hamlet is hurt by Ophelia’s refusal of his “remembrances” (line 102), and therefore his love. After being cruel to her he admits he “did love [her] once” (line 125), but then quickly takes it back so as to lash out at Ophelia again. Hamlet, in response to Ophelia rejecting him, questions her “honesty” (line 122), claims that her “beauty” (line 118) is deceitful, and then implies her chastity has been corrupted by her “beauty” (line 121).</td>
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<tr>
<td></td>
<td>Angry</td>
<td></td>
</tr>
<tr>
<td>Polonius</td>
<td>Devious</td>
<td>Polonius puts a prayer book in Ophelia’s hand to “sugar o’er” (line 54) their deceitful scheme to force an interaction between Ophelia and Hamlet, so that Polonius and the King can figure out whether or not Hamlet has gone mad.</td>
</tr>
<tr>
<td>Claudius</td>
<td>Devious and Authoritative</td>
<td>Claudius collaborates with Polonius on the plan to be “lawful espials” (line 35) or spies who have a right to observe how Hamlet reacts to Ophelia.</td>
</tr>
</tbody>
</table>
Introduction

In this second lesson on the dialogue between Hamlet and Ophelia, students read Act 3.1, lines 131–162 (from “Get thee to a nunnery. Why wouldst thou” to “The rest shall keep as they are. / To a nunnery, go”), the conclusion of the dialogue between Hamlet and Ophelia. Students continue to read and discuss the dialogue in pairs, focusing on the development of Ophelia’s character in relation to Hamlet and Laertes. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Ophelia’s character through her interactions with Laertes and Hamlet?

For homework, students reread Act 1.2, lines 150–162 (from “(Let me not think on ’t; frailty, thy name is woman!)” to “O, most wicked speed, to post / With such dexterity to incestuous sheets”) and explain briefly in writing the connections between Hamlet’s ideas in that soliloquy and his conversation with Ophelia in this lesson’s excerpt.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
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SL.11-12.1.a-e  Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.11-12.4.c  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare develop Ophelia’s character through her interactions with Laertes and Hamlet?
High Performance Response(s)

A High Performance Response should:

- Describe how Ophelia interacts with Laertes and how their interaction develops her character (e.g., Ophelia’s interaction with Laertes shows her to be a confident, witty woman. When Laertes gives Ophelia advice about how and why she should not “lose [her] heart or [her] chaste treasure open” to Hamlet’s affections (Act 1.3, line 35), Ophelia reminds Laertes not to be a hypocrite: “Do not ... / Show me the steep and thorny way to heaven, / Whiles ... / [you] ... reck[] not [your] own rede” (Act 1.3, lines 51–55). With this response, Ophelia demonstrates her wit and self-confidence in her relationship with her brother—she does not merely accept his advice but gives it back to him.).

- Describe how Ophelia interacts with Hamlet and how their interaction develops her character (e.g., Ophelia’s interactions with Hamlet reveal her to be polite and kind, as she never retaliates when Hamlet questions her “honesty” (Act 3.1, line 122), or otherwise berates her. Even when Hamlet tells Ophelia she should not marry lest she become “a breeder of sins” (Act 3.1, line 132), or when he commands that she go to a “nunnery” (Act 3.1, line 151), Ophelia only ever replies with exclamations for “[h]eavenly powers [to] restore him!” (Act 3.1, line 153) or asks polite, honest questions: “What means your Lordship?” (Act 3.1, line 116). Ophelia’s consistent references to Hamlet as “Lordship” (Act 3.1, line 116), or some variation of that, show that she honors Hamlet and his rank even when he does not act princely towards her.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- breeder (n.) – an animal, plant, or person that produces offspring or reproduces
- arrant (adj.) – downright; thorough
- knaves (n.) – unprincipled, untrustworthy, or dishonest people
- calumny (n.) – a false and malicious statement designed to injure the reputation of someone or something; false criticism or slander
- wantonness (n.) – disregard for what is right, just, humane, etc.

Vocabulary to teach (may include direct word work and/or questions)

- nunnery (n.) – convent; sometimes used mockingly to refer to a brothel

Additional vocabulary to support English Language Learners (to provide directly)

- plague (n.) – a large number of harmful or annoying things
- amble (v.) – to walk slowly in a free and relaxed way
- lisp (v.) – to speak imperfectly, especially in a childish manner
Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
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<tr>
<td>• Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a-e, L.11-12.4.c</td>
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<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 3.1: lines 131–162; review of Act 1.3: lines 13–48</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
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<tr>
<td>3. Masterful Reading</td>
<td>3. 5%</td>
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<tr>
<td>4. Reading and Discussion</td>
<td>4. 50%</td>
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<tr>
<td>5. Review of Laertes’s Monologue</td>
<td>5. 15%</td>
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<tr>
<td>6. Quick Write</td>
<td>6. 10%</td>
</tr>
<tr>
<td>7. Closing</td>
<td>7. 5%</td>
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Materials

- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Student copies of the Short Response Checklist and Rubric (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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<tr>
<td><strong>Symbol</strong></td>
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<td><strong>Bold text</strong></td>
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<td><strong>Italicized text</strong></td>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read the second half of the dialogue between Hamlet and Ophelia and review Laertes’s monologue to analyze how Shakespeare develops Ophelia’s character in relation to Laertes and Hamlet.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to talk in pairs about how they applied focus standard RL.11-12.4 or RI.11-12.4 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

1 Students will be held accountable for the second part of their homework in Activity 5: Review of Laertes’s Monologue.

Activity 3: Masterful Reading

Have students listen to a masterful reading of Act 3.1, lines 131–162 (from “Get thee to a nunnery. Why wouldst thou” to “The rest shall keep as they are. / To a nunnery, go”). Ask students to note the figurative language Hamlet uses.

- Students follow along, reading silently.

1 Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do Hamlet and Laertes develop Ophelia’s character?
Activity 4: Reading and Discussion

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Encourage students to each take a role (Hamlet or Ophelia) as they read each section aloud.

1. Remind students to use the Character Tracking Tool to record character development as they identify and discuss.

Instruct student pairs to read lines Act 3.1, lines 131–140 (from “Get thee to a nunnery. Why wouldst thou” to “believe none of us. Go thy ways to a nunnery”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: breeder means “an animal, plant, or person that produces offspring or reproduces,” arrant means “downright; thorough,” and knaves means “unprincipled, untrustworthy, or dishonest people.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
   - Students write the definitions of breeder, arrant, and knaves on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: nunnery.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

How does Shakespeare use the multiple meanings of “nunnery” (line 131) to develop Hamlet’s feelings about Ophelia?

- Hamlet has already accused Ophelia of being unchaste, so he could be suggesting she go to a real “nunnery” so that she will become chaste, or he could be suggesting she go to a brothel because she is so unchaste.

1. Differentiation Consideration: If students struggle with this question, consider asking the following question:

Why would Hamlet tell Ophelia to go to a nunnery? What subject(s) did he just discuss with her that relate to a nunnery?

- Hamlet has just discussed Ophelia’s chastity, so he suggests she go to a place where women have to be chaste—a “nunnery,” or a convent.
What new reason for Ophelia needing a “nunnery” does Hamlet introduce in lines 131–132?

Hamlet suggests again that Ophelia go to a “nunnery” (line 131), so that she will not be “a breeder of sinners” (line 132); so she will not have children.

What evidence in lines 132–139 does Hamlet use to support this reason?

Hamlet tells Ophelia that all men are “arrant knaves” (line 139), and gives himself as an example. Although he is “indifferent honest” (line 132), he claims he could accuse himself of many things: “I could accuse me of such things that it / were better if my mother had not borne me” (line 133–134). In other words, he has done enough bad in the world that he feels it may have been better if his mother had not given birth to him.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 141–145 (from “Where’s your father? At home, my lord” to “Farewell. / O, help him, you sweet heavens!”) and answer the following questions before sharing out with the class.

Why might Hamlet ask about Ophelia’s father at this point?

Hamlet knows or suspects that either Polonius is listening or that he asked Ophelia to give back his “remembrances” (line 102). Hamlet says that Polonius should “play the fool nowhere but in ‘s own house” (line 144). In other words, Polonius should not involve himself in things that do not take place outside his own home.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

Where is Polonius?

He is hiding and listening to Hamlet and Ophelia’s conversation.

What does Ophelia’s exclamation in line 145 suggest she believes about Hamlet?

When Ophelia exclaims, “O, help him, you sweet heavens!” she is begging the “heavens” to relieve Hamlet of his madness, which implies she thinks Hamlet is losing his mind.

Lead a brief whole-class discussion of student responses.
Instruct student pairs to read lines 146–153 (from “If thou dost marry, I’ll give thee this plague” to “and quickly, too. Farewell. / Heavenly powers, restore him!”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *calumny* means “a false and malicious statement designed to injure the reputation of someone or something; false criticism or slander.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
   - Students write the definition of *calumny* on their copies of the text or in a vocabulary journal.

2. **Differentiation Consideration:** Consider providing students with the following definition: *plague* means “a large number of harmful or annoying things.”
   - Students write the definition of *plague* on their copies of the text or in a vocabulary journal.

What plague or curse does Hamlet place on Ophelia as a *dowry*?

- Hamlet tells her that if she does marry, she will not escape “calumny” (line 148) no matter how pure or chaste she is.

The explanatory note for line 151 states that “monsters” can refer to “cuckolds.” Who does Hamlet suggest will be a cuckold? Why?

- Hamlet says that if Ophelia is to marry, she should “marry a fool” because “wise men” (line 150) know what “monsters” (line 151), or cuckolds, women will turn them into by cheating on them. Hamlet feels that Ophelia is being unfaithful in breaking off their love.

To what other marriage might Hamlet also be referring with this image?

- He may be referring to his parents’ marriage, suggesting that his mother made his father a cuckold by marrying again so quickly.

How does Ophelia respond? What do both of her responses reveal about her attitude towards Hamlet?

- Ophelia again asks “[h]eavenly powers” (line 153) to bring Hamlet to his senses. The cumulative impact of her responses to Hamlet’s cruelty is that she is more concerned for Hamlet than she is insulted by his rude accusations.

Lead a brief whole-class discussion of student responses.
Instruct student pairs to read lines 154–158 (from “I have heard of your paintings too” to “you nickname God’s creatures and make / your wantonness your ignorance”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *wantonness* means “disregard for what is right, just, humane, etc.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
   - Students write the definition of *wantonness* on their copies of the text or in a vocabulary journal.

   **Differentiation Consideration:** Consider providing students with the following definitions: *amble* means “to walk slowly in a free and relaxed way” and *lisp* means “to speak imperfectly, especially in a childish manner.”
   - Students write the definitions of *amble* and *lisp* on their copies of the text or in a vocabulary journal.

What does Hamlet mean by *paintings*?

- He means make-up, because he says, “God hath given you one face, and you make yourselves another” (lines 155–156). Women make themselves “another” face (line 156) by applying make-up.

What is the impact of lines 154–158 on Hamlet’s tone toward Ophelia and women in general?

- Hamlet’s tone is harsh and critical. He accuses Ophelia and all women of “painting[]” (line 154) their “face” (line 155) and walking suggestively as in a “jig” or an “amble” (line 156), speaking with a “lisp” (line 157), and having “wantonness” and “ignorance” (line 158).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 158–162 (from “Go to, I’ll no / more on ‘t”. It hath made me mad” to “The rest shall keep as they are. To a nunnery, go”) and answer the following questions before sharing out with the class.

**What reasons has Hamlet given in the previous lines for having “no more marriage”** (lines 159–160)?

- Student responses may include:
  - Men are “arrant knaves” (line 138) who lie.
Women make “monsters” or cuckolds of men (line 151).
Women “paint[]” (line 154) their faces, “jig and amble” (line 156), “lisp” (line 157), and are “wanton[]” and “ignoran[t]” (line 158).

To whom might Hamlet be referring when he says, “Those that are married already, / all but one shall live” (lines 160–161)?

Hamlet refers to his mother, Gertrude, and uncle, Claudius, when he says, “Those that are married already, / all but one shall live” (lines 160–161). Hamlet means his mother will live, and his uncle will die.

Review lines 131–162. What phrase does Hamlet repeat throughout this excerpt? What impact does the repetition have?

Hamlet repeats some form of “Get thee to a nunnery” (line 131). The repetition reinforces Hamlet’s obsession with Ophelia’s chastity, and how her chastity and honesty are interconnected.

Lead a brief whole-class discussion of student responses.

Activity 5: Review of Laertes’s Monologue

Transition students to a whole-class discussion of Laertes’s monologue in Act 1.3, lines 1–48. Discuss the following questions as a whole class. Remind students to refer to their annotations from the previous lesson’s homework. Encourage students to take notes and annotate their texts during the discussion for use in this lesson’s Quick Write and later lesson assessments.

This focused annotation supports students’ engagement with W.11-12.9.a, which focuses on the use of textual evidence in writing.

Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.

Remind students to use the Character Tracking Tool to record character development they identify and discuss.

What advice does Laertes give Ophelia regarding Hamlet?

He tells her to “[h]old” (line 7) the “trifling of his favor” (line 6) as “a toy” (line 7). In other words, she should not take his love seriously.
What reasons does he give for this advice?

Student responses may include:

- Hamlet is young and as he “grow[s]” (line 14) and “waxes” (line 15), or changes, so may his “mind and soul” (line 16), or his love for Ophelia.
- Because Hamlet is the son of a king, he “is subject to his birth” (line 21) and “his will is not his own” (line 20) regarding whom he can marry.
- If Ophelia acts on her love outside of marriage, her “honor” will “sustain” a “loss” (line 33) of her “heart or [her] chaste treasure” (line 35).

Consider the idea that both men are raising here. Which of Laertes’s lines in Act 1.3, lines 13–48 echo Hamlet’s lines in Act 3.1, 131–162?

Student responses may include:

- Laertes and Hamlet both discuss Ophelia’s chastity. Laertes cautions Ophelia about losing her “heart or [her] chaste treasure” to Hamlet’s potentially impermanent declarations of love (Act 1.3, line 35). Laertes also tells her that “[t]he chariest maid is prodigal enough / If she unmask her beauty to the moon” (Act 1.3, lines 40–41), which means that Ophelia (or any girl) cannot be too careful in showing her beauty.
- Hamlet tells Ophelia “[t]hat if you be honest and fair, [her] honesty / should admit no discourse to [her] beauty” (Act 3.1, lines 117–118), meaning if she is indeed chaste, she should not let her beauty interfere with her chastity. Multiple times Hamlet tells Ophelia to “[g]et thee to a nunnery” (Act 3.1, line 131), either so she can be chaste, or so she can be unchaste, as the alternate meaning of “nunnery” is a whorehouse. Hamlet also says that unchaste women like Ophelia make men into “monsters” (line 151), or cuckolds, with their promiscuousness.

How does Ophelia respond to Laertes’s advice? How does this relate to her response to Hamlet’s accusations? Consider both what she says and how she says it.

Student responses may include:

- Ophelia responds politely and kindly to both Laertes and Hamlet.
- She assures Laertes, “I shall the effect of this good lesson keep / As watchman to my heart” (Act 1.3, lines 49–50).
- She boldly suggests that Laertes should follow his own advice as well: “Do not ... show me the steep and thorny way to heaven, / Whiles ... [you] ... reck[!] not [your] own rede” (Act 1.3, lines 51–55).
- Instead of arguing with Hamlet, Ophelia questions his accusations as if she does not understand him: “My lord?” and “What means your Lordship?” (Act 3.1, lines 114 and 116).
Even when arguing against Hamlet she uses a question rather than a statement, showing her submissiveness: “Could beauty, my lord, have better commerce / than with honesty?” (Act 3.1, lines 119–120).

Activity 6: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare develop Ophelia’s character through her interactions with Laertes and Hamlet?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 150–162 (from “(Let me not think on ’t; frailty, thy name is woman!)” to “O, most wicked speed, to post / With such dexterity to incestuous sheets”) and respond briefly in writing to the following question:

How do Hamlet’s ideas in Act 1.2, lines 150–162 connect to his conversation with Ophelia in Act 3.1, lines 131–162?

- Students follow along.

Homework

Reread Act 1.2, lines 150–162 (from “(Let me not think on ’t; frailty, thy name is woman!)” to “O, most wicked speed, to post / With such dexterity to incestuous sheets”) and respond briefly in writing to the following question:

How do Hamlet’s ideas in Act 1.2, lines 150–162 connect to his conversation with Ophelia in Act 3.1, lines 131–162?
Model Character Tracking Tool

**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ophelia</td>
<td>Kind</td>
<td>Whenever Hamlet says something particularly cruel or outrageous, Ophelia exclaims something like “Heavenly powers, restore him!” (Act 3.1, line 153)—she only wants Hamlet to be well.</td>
</tr>
<tr>
<td>Hamlet</td>
<td>Angry</td>
<td>Hamlet is angered by Ophelia’s refusal of his love and demands she go to a “nunnery” (Act 3.1, lines 130, 140, 149, 151, and 162). He insults Ophelia throughout most of his interactions with her in Act 3.1. Hamlet says mean-spirited things about women throughout his interaction with Ophelia in Act 3.1, including things like claiming that unchaste women turn men into “monsters” (line 151), and implies that women are deceptive in nature as evidenced by their “paintings” (line 154), or makeup.</td>
</tr>
<tr>
<td>Laertes</td>
<td>Brotherly</td>
<td>Laertes advises Ophelia not to fall for Hamlet’s affections as Hamlet’s marriage decisions are “not his own” (Act 1.3, line 20) because he is royalty, and because he is young and fickle. Laertes also tells Ophelia she must remain chaste, because if she loses her reputation then no matter how virtuous she is she will “scape[] not calumnious strokes” (Act 1.3, line 42); she will never be respected if she loses her virginity too early.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students read Act 3.1, lines 163–175 (from “O, what a noble mind is here o’erthrown!” to “T’ have seen what I have seen, see what I see!”), Ophelia’s monologue on Hamlet’s madness. Students analyze how Ophelia’s descriptions of Hamlet reflect her perspective on him. Student learning is assessed via a Quick Write at the end of the lesson: What does Ophelia’s characterization of Hamlet suggest about her perspective on Hamlet? Students then participate in an optional jigsaw activity to explore the end of Act 3.1, lines 176–203, Claudius and Polonius’s theories on and plans for Hamlet.

For homework, students reread Act 3.1, lines 1–203 of Hamlet (from “And can you by no drift of conference” to “Madness in great ones must not unwatched go”), review their notes and annotations on the whole scene, and write an objective summary of the scene. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>SL.11-12.1.a-e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>a.</td>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
<tr>
<td>b.</td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</td>
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<td>c.</td>
<td>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue;</td>
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</tbody>
</table>
clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.11-12.4. a, b  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

L.11-12.5.a  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- What does Ophelia’s characterization of Hamlet suggest about her perspective on Hamlet?

High Performance Response(s)

A High Performance Response should:

- Describe how Ophelia depicts Hamlet using highly complimentary figurative language (e.g., Ophelia uses complimentary metaphors to describe Hamlet. She says that Hamlet is the “rose of the fair state” (line 166), meaning the pride of the state, and the “mold of form” (line 167), or the standard of beauty. These metaphors demonstrate that Ophelia sees Hamlet as a powerful, beloved, and physically attractive character.).

- Explain how this language demonstrates her perspective on Hamlet (e.g., As Ophelia’s metaphor of the “rose of the fair state” (line 166) develops over the course of her monologue, the audience
learns that while she sees Hamlet as a beautiful and admirable person, she recognizes that his “blown youth” (line 173), or fully-blossomed youth, has been ruined or “blasted” (line 174) by his madness. Therefore, the figurative language in Ophelia’s monologue demonstrates that Ophelia loves Hamlet and admires him, but is upset that his madness has transformed him into someone crazed and cruel.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- sovereign (adj.) – having supreme rank, power, or authority
- stature (n.) – level of achievement
- melancholy (n.) – a gloomy state of mind; depression
- tribute (n.) – a stated sum or other valuable consideration paid by one sovereign, or state in acknowledgement of subjugation or as the price of peace, security, protection, or the like
- commencement (n.) – beginning, start

Vocabulary to teach (may include direct word work and/or questions)

- o’erthrown (v.) – overthrown, overcome, defeated
- deject (adj.) – dejected, made gloomy
- wretched (adj.) – very unhappy, ill, etc.

Additional vocabulary to support English Language Learners (to provide directly)

- neglected (adj.) – not given enough attention or care
- expel (v.) – to push or force (something) out
- origin (n.) – the point or place where something begins or is created; the source or cause of something
- entreat (v.) – to ask in a serious, emotional way
- confine (v.) – to shut or keep in
Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>• Standards: RL.11-12.3, SL.11-12.1.a-e, L.11-12.4.a, b, L.11-12.5.a</td>
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<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 3.1: lines 163–175 (optional: lines 176–203)</td>
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Learning Sequence:
1. Introduction of Lesson Agenda  
2. Homework Accountability  
3. Masterful Reading  
4. Reading and Discussion  
5. Quick Write  
6. Jigsaw (optional)  
7. Closing

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| 1. 5%  
| 2. 10%  
| 3. 5%  
| 4. 60%  
| 5. 15%  
| 6. 0%  
| 7. 5% |

Materials
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Copies of the Plans for Hamlet Jigsaw Tool (double-sided) for each student (optional)
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7) (optional)

Consider copying the two Plans for Hamlet Jigsaw Tools onto opposite sides of the same piece of paper so that each student has both tools.

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
<tr>
<td>Symbol</td>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read the end of Act 3.1, including Ophelia’s monologue about Hamlet’s madness and Claudius and Polonius’s plans for Hamlet. Students focus on Ophelia’s perspective in her characterization of Hamlet.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 1.2, lines 150–162 and respond briefly in writing to the following question: How do Hamlet’s ideas in Act 1.2, lines 150–162 connect to his conversation with Ophelia in Act 3.1, lines 131–162?) Instruct students to form small groups to discuss their responses to the homework assignment.

Hamlet’s critique of his mother is similar to his critique of Ophelia. He accuses his mother of being unfaithful to his father by marrying too quickly after his death: “O, most wicked speed, to post / with such dexterity to incestuous sheets!” (Act 1.2, lines 161–162). Similarly, he questions Ophelia’s faithfulness and chastity by asking, “are you honest?” (Act 3.1, line 113) and suggesting she go “to a nunnery” (Act 3.1, line 131). This connects to Hamlet’s remark “for wise men know well enough what / monsters you make of them” (Act 3.1, lines 150–151), because in Act 1.2, Hamlet criticizes his mother for marrying her brother-in-law, and in Act 3.1, he makes the critique more general by suggesting that all women are unfaithful.

Activity 3: Masterful Reading

Have students listen to a masterful reading of Act 3.1, lines 163–175 (from “O, what a noble mind is here o’erthrown!” to “T’ have seen what I have seen, see what I see!”). Ask students to note the images Ophelia uses to describe Hamlet.

- Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Ophelia’s view of Hamlet develop in this passage?
Activity 4: Reading and Discussion  60%

Instruct students to remain in their groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 163–168 (from “O, what a noble mind is here o’erthrown!” to “Th’ observed of all observers, quite, quite down!”) and answer the following questions before sharing out with the class.

How do word parts and the context of line 163 help to define the word o’erthrown?

- The “O” and the exclamation point help the reader understand Ophelia is upset. The reader also knows from the previous lines that Ophelia is worried that Hamlet is mad, so the phrase “a noble mind” (line 163) helps the reader understand that o’erthrown has something to do with Hamlet losing his sanity. Also, the words over (“o’er) and thrown appear in the word o’erthrown. Based on all of this, the word o’erthrown means “overcome or defeated.”

Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

What images does Ophelia use to describe Hamlet in lines 166–168? What is the cumulative impact of these images on her tone towards Hamlet?

- Ophelia uses positive words and phrases like “courtier,” “soldier,” “scholar” (line 164), “rose of the fair state” (line 166), “glass of fashion,” and “mold of form” (line 167) to describe Hamlet. The cumulative impact of these images on Ophelia’s tone is one of very high admiration.

Differentiation Consideration: If students struggle with this question, consider directing them to the explanatory notes for explanations of the words and phrases “rose,” “glass of fashion,” and “mold of form.”

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 169–175 (from “And I, of ladies most deject and wretched,” to “T’ have seen what I have seen, see what I see!”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: sovereign means “having supreme rank, power, or authority” and stature means “level of achievement.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
Students write the definitions of **sovereign** and **stature** on their copies of the text or in a vocabulary journal.

What words does Ophelia use to describe herself in line 169? What is the meaning and connotation of these words?

- In line 169, Ophelia uses the words *deject*, which means “sad,” and *wretched*, which means “miserable,” to describe herself. The connotation is that Ophelia sees herself as the most sad and miserable of women.

What does Ophelia mean by the phrase “And I / … sucked the honey of his musicked vows” (lines 169–170)? How do these lines relate to the accusations Hamlet made in the lines just before this monologue?

- Student responses may include:
  - Ophelia means that she enjoyed Hamlet’s sweet words of love, or “musicked vows” (line 170).
  - This reference to Hamlet’s sweet words or “musicked vows” (line 170) contradicts the negative accusations Hamlet made just before this monologue, such as “God hath given you one face, and you / make yourselves another. You jig and amble, and you lisp” (line 155–157).

  Some students may identify a sexual tone to Ophelia’s words and that the sexual tone of this line is a contrast to Hamlet’s advice to be “chaste” (line 147) and “go to a nunnery” (line 131).

What extended metaphor does Ophelia create in lines 170–172? How does the metaphor impact the development of Hamlet’s character?

- Hamlet’s “vows” (line 170) were like music, but now his words are like sweet bells that are “jangled, out of time and harsh” (line 172). The metaphor begins positively and ends negatively, just like the change in Hamlet’s state of mind.

**Differentiation Consideration:** If students cannot determine the impact of the metaphor in lines 170 and 172, ask them to paraphrase the lines and answer the following questions.

What feeling does line 170 convey? What feeling does line 172 convey?

- Lines 170–172 can be paraphrased as, “I drank in the sweetness of his musical promises, but now his rich and powerful mind is off, like bells that are out of tune.” Line 170 is positive, whereas line 172 is negative.

Hamlet’s mind and body, which were in full bloom and unequal to anyone else’s, are now destroyed by madness.

**Differentiation Consideration:** If students struggle to paraphrase these lines, consider directing them to the explanatory notes for explanations of the words “blown” and “blasted with ecstasy.”

**How do lines 173–174 compare to the imagery in the rest of the monologue?**

- This imagery echoes earlier positive images such as “rose of the fair state” and “mold of form” (lines 166–167), and negative images such as “out of time and harsh” (line 172); however, this imagery is the most negative in this scene. In these lines, Ophelia first describes Hamlet as being the “unmatched form and stature of blown youth” (line 173); in other words, he is “unmatched,” or the best, and his youth is in full bloom. However, she continues, describing Hamlet’s youth as “blasted with ecstasy,” or destroyed by madness—the most negative image in this scene.

**Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.**

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write 15%**

Instruct students to respond briefly in writing to the following prompt:

**What does Ophelia’s characterization of Hamlet suggest about her perspective on Hamlet?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
Activity 6: Jigsaw (optional) 0%

Ask students to return to their groups from the Reading and Discussion activity. Assign each group either Claudius or Polonius and distribute the Plans for Hamlet Jigsaw Tool to each student. Instruct students to complete one side of the tool during the small group discussion (either Claudius or Polonius depending on their assignment) and the other side of the tool during the whole-class discussion.

- Students work on the Plans for Hamlet Jigsaw Tool in their groups.
- See the Model Plans for Hamlet Jigsaw Tool for High Performance Responses.

Once student groups have completed their discussion, lead a whole-class discussion of student responses. Remind students to take notes on their tools or texts during the discussion.

Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.

Activity 7: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.1, lines 1–203 (from “And can you by no drift of conference” to “Madness in great ones must not unwatched go”) and review their notes and annotations on the whole scene. Instruct students to then write an objective summary of the scene. Ask students to use vocabulary from 11.1.2 Lessons 11–15 wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, instruct students to continue reading their AIR texts through the lens of the focus standard RL.11-12.4 or RI.11-12.4, and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Reread Act 3.1, lines 1–203 (from “And can you by no drift of conference” to “Madness in great ones must not unwatched go”) and review your notes and annotations on the whole scene. Then write an objective summary of the scene. Use vocabulary from 11.1.2 Lessons 11–15 wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.
Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.4 or RI.11-12.4 and prepare for a 3–5 minute discussion of your text based on that standard.
### Claudius’s Plans for Hamlet Jigsaw Tool

#### Name: [Name]  Class: [Class]  Date: [Date]

**Directions:** Read the text in the left column and work in your small groups to answer the questions in the right column. Share out with the class and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.1, Lines 176–189</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KING</strong></td>
<td>How does Claudius characterize Hamlet’s state of mind? What does he think is causing this? (lines 176–179)</td>
</tr>
<tr>
<td>Love? His affections do not that way tend; Nor what he spake, though it lacked form a little, Was not like madness. There’s something in his soul O’er which his <em>melancholy</em> sits on brood, And I do doubt the hatch and the disclose Will be some danger; which for to prevent, I have in quick determination Thus set it down: he shall with speed to England For the demand of our <em>neglected tribute</em>. Haply the seas, and countries different, With variable objects, shall <em>expel</em> This something-settled matter in his heart, Whereon his brains still beating puts him thus From fashion of himself. What think you on ’t?</td>
<td></td>
</tr>
</tbody>
</table>

**Vocabulary**

- *melancholy* (n.) – a gloomy state of mind; depression
- *neglected* (adj.) – not given enough attention or care
- *tribute* (n.) – a stated sum or other valuable consideration paid by one sovereign, or state in acknowledgement of subjugation or as the price of peace, security, protection, or the like
- *expel* (v.) – to push or force (something) out
# Polonius’s Plans for Hamlet Jigsaw Tool

**Directions:** Read the text in the left column and work in your small groups to answer the questions in the right column. Share out with the class and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.1, Lines 190–203</th>
<th>Questions</th>
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<tbody>
<tr>
<td><strong>POLONIUS</strong>&lt;br&gt;It shall do well. But yet I do believe&lt;br&gt;The <em>origin</em> and <em>commencement</em> of his grief&lt;br&gt;Sprung from neglected love.—How now, Ophelia?&lt;br&gt;You need not tell us what Lord Hamlet said;&lt;br&gt;We heard it all.&lt;br&gt;But, if you hold it fit, after the play&lt;br&gt;Let his queen-mother all alone <em>entreat</em> him;&lt;br&gt;To show his grief. Let her be round with him&lt;br&gt;And I’ll be placed, so please you, in the ear&lt;br&gt;Of all their conference. If she find him not,&lt;br&gt;To England send him, or <em>confine</em> him where&lt;br&gt;Your wisdom best shall think.&lt;br&gt;<strong>KING</strong>&lt;br&gt;It shall be so.&lt;br&gt;Madness in great ones must not unwatched go.</td>
<td><strong>What does Polonius believe is the cause of Hamlet’s “grief” (line 191)?</strong>&lt;br&gt;&lt;br&gt;In lines 192–194, how does Polonius respond to Ophelia?&lt;br&gt;&lt;br&gt;In lines 195–201, what alternative plan does Polonius propose?</td>
</tr>
</tbody>
</table>

**Vocabulary**

- **origin** (n.) – the point or place where something begins or is created; the source or cause of something
- **commencement** (n.) – beginning, start
- **entreat** (v.) – to ask in a serious, emotional way
- **confine** (v.) – to shut or keep in
# Model Claudius’s Plans for Hamlet Jigsaw Tool

**Name:**

**Class:**

**Date:**

**Directions:** Read the text in the left column and work in your small groups to answer the questions in the right column. Share out with the class and take notes on this tool.

## Act 3.1, Lines 176–189

**KING**

Love? His affections do not that way tend;
Nor what he spake, though it lacked form a little,
Was not like madness. There’s something in his soul
O’er which his *melancholy* sits on brood,
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England
For the demand of our *neglected* tribute.

Haply the seas, and countries different,
With variable objects, shall *expel*
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on ‘t?

**Vocabulary**

*melancholy* (n.) – a gloomy state of mind; depression
*neglected* (adj.) – not given enough attention or care
*tribute* (n.) – a stated sum or other valuable consideration paid by one sovereign, or state in acknowledgement of subjugation or as the price of peace, security, protection, or the like
*expel* (v.) – to push or force (something) out

<table>
<thead>
<tr>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>How does Claudius characterize Hamlet’s state of mind? What does he think is causing this? (lines 176–179)</td>
</tr>
<tr>
<td>Claudius says Hamlet isn’t in love or mad, but has a depressed “something in his soul” (line 178).</td>
</tr>
<tr>
<td>What does Claudius fear may “hatch” (line 180) from Hamlet’s “melancholy” (line 179)?</td>
</tr>
<tr>
<td>Claudius fears “danger” may hatch from Hamlet’s sadness (line 181).</td>
</tr>
<tr>
<td>How does he hope to “prevent” this? (lines 181–184)</td>
</tr>
<tr>
<td>To prevent this danger, Claudius decides to send Hamlet to England: “he shall with speed to England” (line 183).</td>
</tr>
<tr>
<td>What does Claudius plan for Hamlet to do there? How will this help? (lines 184–187)</td>
</tr>
<tr>
<td>Claudius thinks Hamlet will collect the tribute and that the different sea and country will “expel / This something-settled matter in his heart” (lines 186–187) or force away his sadness.</td>
</tr>
</tbody>
</table>
# Model Polonius’s Plans for Hamlet Jigsaw Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the text in the left column and work in your small groups to answer the questions in the right column. Share out with the class and take notes on this tool.

### Act 3.1, Lines 190–203

**POLONIUS**

It shall do well. But yet I do believe The origin and commencement of his grief Sprung from neglected love.—How now, Ophelia? You need not tell us what Lord Hamlet said; We heard it all.—My lord, do as you please, But, if you hold it fit, after the play Let his queen-mother all alone entreat him To show his grief. Let her be round with him; And I’ll be placed, so please you, in the ear Of all their conference. If she find him not, To England send him, or confine him where Your wisdom best shall think.

**KING**

It shall be so. Madness in great ones must not unwatched go.

### Vocabulary

- **origin** (n.) — the point or place where something begins or is created; the source or cause of something
- **commencement** (n.) — beginning, start
- **entreat** (v.) — to ask in a serious, emotional way
- **confine** (v.) — to shut or keep in

### Questions

1. **What does Polonius believe is the cause of Hamlet’s “grief” (line 191)?**
   - Ophelia’s “neglected love” (line 192).
2. **In lines 192–194, how does Polonius respond to Ophelia?**
   - He dismisses her and anything she might have to say.
3. **In lines 195–201, what alternative plan does Polonius propose?**
   - Polonius proposes that Gertrude speak to Hamlet while Polonius listens: “Let his queen-mother all alone entreat him ... And I’ll be placed ... in the ear / Of all their conference” (lines 196–199). If that doesn’t work, Claudius can send Hamlet to England or lock him up: “If she find him not, / To England send him, or confine him” (lines 199–200).
Introduction

In this lesson, students read and analyze Act 3.3, lines 40–103 (from “O, my offense is rank, it smells to heaven” to “Words without thoughts never to heaven go”). This reading includes two soliloquies: Claudius’s confession to the murder and Hamlet’s decision to delay killing Claudius until a “more horrid” time (line 93). Students engage in a discussion about how Shakespeare orders the action and further develops the characters of Claudius and Hamlet through these soliloquies. Student learning is assessed via a Quick Write at the end of the lesson: What is the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy?

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.4 or RI.11-12.4.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
</tr>
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<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
</tbody>
</table>
| W.11-12.2.e          | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
  
  e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. |

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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</table>
| L.11-12.4.c           | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.  
  
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. |
Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- What is the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy?

High Performance Response(s)

A High Performance Response should:

- Identify one or more specific ways in which the pairing of the confession and the soliloquy impacts the text (e.g., The contrast between Claudius and Hamlet illustrates Hamlet’s indecision. The pairing sets up a contrast between Hamlet and Claudius in relation to the central idea of action vs. inaction. Claudius acted to take what he wanted—the “crown” and the “queen” (line 59)—by killing his brother. Hamlet fails to take action in this passage and instead waits for a “more horrid hent” (line 93), or a time when Claudius is sinning, to kill Claudius so that Claudius does not go to heaven. (Hamlet believes Claudius is praying and if killed would go to heaven). Hamlet’s misunderstanding continues his inaction, while Claudius contemplates the criminal actions he has already taken.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- arras (n.) – a wall hanging, as a tapestry or similar object

Vocabulary to teach (may include direct word work and/or questions)

- audit (n.) – final account

Additional vocabulary to support English Language Learners (to provide directly)

- whereto (prep.) – to which
- gilded (adj.) – covered with a thin layer of gold
- repentance (n.) – a feeling that one is sorry for something bad or wrong that one did, and wants to do what is right
- relish (n.) – enjoyment of or delight in something
Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: RL.11-12.3, W.11-12.2.e, L.11-12.4.c</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 3.3: lines 40–103 (Masterful Reading: lines 29–103)</td>
<td></td>
</tr>
</tbody>
</table>

⑧ In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:

1. Introduction of Lesson Agenda                                            1. 10%
2. Homework Accountability                                                  2. 15%
3. Masterful Reading                                                        3. 10%
4. Reading and Discussion                                                   4. 50%
5. Quick Write                                                               5. 10%
6. Closing                                                                   6. 5%

Materials

• Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
• Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
• Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>Type of Text &amp; Interpretation of the Symbol</td>
</tr>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td><em>Italicized text</em></td>
<td>indicates a vocabulary word.</td>
</tr>
<tr>
<td>▼</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>➤</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>⑧</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, student pairs read two soliloquies and consider how they further develop elements of the play.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.e. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard W.11-12.2.e.

Instruct students to talk in pairs about what they think this standard means. Lead a brief discussion about the standard.

- Student responses may include:
  - Students write using correct spelling and grammar.
  - Students write using a formal, not a casual, style.
  - Students avoid slang in writing.
  - Students support their claims with facts rather than stating their opinion or bias.
  - Students avoid statements like “I think” and “I believe” in favor of statements like “Shakespeare develops” and “Shakespeare uses.”

If students do not correctly define formal and objective, explain that formal style uses academic vocabulary and standard English grammar, and objective tone describes analysis supported with evidence from the text.

Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 3.1, lines 1–203 and review your notes and annotations on the whole scene. Then write an objective
summary of the scene. Use vocabulary from 11.1.2 Lessons 11–15 wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.) Ask for volunteers to read their objective summaries of Act 3.1.

- Student responses may include:
  - Rosencrantz and Guildenstern discuss Hamlet’s madness with the King and Queen.
  - Claudius and Gertrude agree to watch the play performed by the players.
  - The King and Polonius have planned that Ophelia should encounter Hamlet as if by accident, so that they can watch and see if he is mad with love for her.
  - The Queen hopes that it is love that causes Hamlet’s strange behavior.
  - Claudius and Polonius hide to watch the encounter.
  - Hamlet contemplates suicide in his “To be or not to be” (line 64) soliloquy.
  - Ophelia meets Hamlet and attempts to return the remembrances that he gave her.
  - Hamlet claims that he did not give her anything.
  - Hamlet is cruel to Ophelia: he denies that he ever loved Ophelia; he tells her to go to a nunnery, which is an insult about her chastity.
  - Ophelia laments Hamlet’s madness.
  - Polonius and the King come out of hiding.
  - Claudius decides that Hamlet does not love Ophelia.
  - Polonius and Claudius decide that Hamlet should be sent away to England.

**Activity 3: Masterful Reading**

Have students listen to a masterful reading of Act 3.3, lines 29–103 (from “My lord, he’s going to his mother’s closet” to “Words without thoughts never to heaven go”). Ask students to note what Polonius plans to do and what decision Hamlet makes upon entering the scene.

- Students follow along, reading silently.

1. **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   **How does Shakespeare further develop Claudius and Hamlet in this scene?**

Provide students with the following definition: *arras* means “a wall hanging, as a tapestry or similar object.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

- Students write the definition of *arras* on their copies of the text or in a vocabulary journal.
In order to provide necessary context for this lesson, the masterful reading is followed by Turn-and-Talk questions intended to support student comprehension.

To whom is Polonius referring when he says, “he’s going to his mother’s closet” in line 29?

Polonius is referring to Hamlet going to Gertrude’s closet.

What does Polonius plan to do in the Queen’s closet (lines 30–31)? What reason does Polonius give for his plan (lines 34–36)?

Polonius plans to hide behind a wall hanging in the closet: “Behind the arras I’ll convey myself” (line 30). Polonius wants to eavesdrop on Hamlet’s conversation with the Queen: “To hear the process” (line 31).

Activity 4: Reading and Discussion

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Remind students to use the Character Tracking Tool to record character development they identify and discuss.

Instruct student pairs to read lines 40–60 (from “O, my offense is rank, it smells to heaven” to “May one be pardoned and retain th’ offense?”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: where to means “to which.”

Students write the definition of where to on their copies of the text or in a vocabulary journal.

Which characters are on stage when Claudius says, “O, my offense is rank” (line 40)?

Claudius is alone on stage.

To what “offense” does Claudius refer in line 40?

Claudius’s “offense” (line 40) is killing Hamlet’s father.

Consider directing students’ attention to the Bible references in the explanatory notes. Explain to students that Genesis, Ezekiel, and Matthew are books in the Bible; the explanatory notes cite these books to show where Shakespeare is referring to concepts or stories from the Bible.
What is Claudius trying to do when he is alone on stage? Why does he say, “Pray can I not” in line 42?

 Claudius is trying to pray, but he is unable to start praying because of his guilt: “My stronger guilt defeats my strong intent” (line 44).

What “cannot be” (line 57), according to Claudius? What explanation does Claudius give for believing this?

 Claudius believes he cannot be forgiven for the “foul murder” (line 56) because he still possesses the “crown,” “ambition,” and “queen” (line 59) he gained from the crime.

How does Claudius’s attempt to pray further develop his character?

 Claudius’s attempt to pray confirms that he is fully aware of his “offense” (line 60) and his guilt, but he is unwilling to apologize or give up his power; the reader learns that Claudius is self-aware about his evil nature.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 61–76 (from “In the corrupted currents of this world” to “Be soft as sinews of the newborn babe. / All may be well”) and answer the following questions before sharing out with the class.

 Differentiation Consideration: Consider providing students with the following definitions: *gilded* means “covered with a thin layer of gold” and *repentance* means “a feeling that one is sorry for something bad or wrong that one did, and wants to do what is right.”

 Students write the definitions of *gilded* and *repentance* on their copies of the text or in a vocabulary journal.

How is “this world” (line 61) different from “above” (line 64), according to Claudius? Use the explanatory notes to clarify unfamiliar words and phrases.

 According the Claudius, “this world” (line 61) is corrupted, and money can help people escape justice, but “above” in heaven (line 64), people cannot escape the consequences of their actions.

How does Claudius describe his soul in lines 72–73? How do these descriptions contribute to the development of Claudius’s character?

 Claudius describes his soul as trapped, tangled, and “struggling to be free” (line 72). By describing his soul this way Claudius reveals his powerful sense of guilt.
Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 77–101 (from “Now might I do it pat, now he is a-praying” to “This physic but prolongs thy sickly days”) and answer the following questions before sharing out with the class.

1. Differentiation Consideration: Consider providing students with the following definition: *relish* means “enjoyment of or delight in something.”
   - Students write the definition of *relish* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of *audit*.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

When Hamlet enters the scene, what does he observe? What does Hamlet believe Claudius is doing?

- When Hamlet enters the scene, he sees Claudius kneeling, so Hamlet believes Claudius “is a-praying” (line 77).

What effect does the stage direction in line 78 have on the mood of the lines that follow?

- Hamlet “draws his sword” (line 78) while he is speaking. This action creates tension and anticipation as the audience expects Hamlet to kill Claudius.

Paraphrase Hamlet’s description of how Claudius killed Hamlet’s father in lines 85–87.

- Claudius killed Hamlet’s father without warning, so he may not have been prepared to die.

What stops Hamlet from killing Claudius at this point in the play?

- Hamlet believes that killing Claudius during a prayer will send Claudius to heaven. Hamlet says, “am I then revenged / To take him in the purging of his soul, / When he is fit and seasoned for his passage?” (lines 89–91).

How does the stage direction between lines 93 and 94 impact the mood of the scene? How does this action develop Hamlet’s character?

- Hamlet “sheathes his sword” (line 93.1), which reduces the tension and suspense of the scene. This action, following Hamlet’s drawing of the sword, provides another example of Hamlet’s indecisiveness.
Stage directions are identified using “0.1” in the line reference to show that the stage direction follows the numbered line.

How does Hamlet resolve to kill Claudius? Explain Hamlet’s reasoning.

- Hamlet resolves to wait for a “more horrid hent” (line 93), or a more horrible time to kill Claudius, like while he is drunk, angry, sleeping with the Queen, or swearing. Hamlet wants to kill Claudius in a way that will send Claudius to hell, not heaven.

**Differentiation Consideration:** If students struggle with this question, consider asking the following question:

> What does Hamlet wish upon Claudius in lines 98–100?

- Hamlet wants Claudius to go to hell.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 102–103 (“My words fly up, my thoughts remain below; / Words without thoughts never to heaven go.”) and answer the following question before sharing out with the class.

> What does this final couplet of Act 3.3 suggest about Claudius’s prayer?

- Claudius believes his prayer cannot be answered because he is not truly sorry. Even though Claudius offers the words of his guilt to “heaven” (line 103), he knows that “[w]ords without thoughts” (line 103), or praying for forgiveness, is pointless unless one is willing to repent or give up what one has gained from one’s crimes.

Lead a brief whole-class discussion of student responses.

### Activity 5: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

> What is the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy?

Instruct students to practice using a formal style and objective tone in their responses. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.
Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.4 or RI.11-12.4 and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

**Homework**

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.4 or RI.11-12.4 and prepare for a 3–5 minute discussion of your text based on that standard.
# Model Character Tracking Tool

**Name:**  
**Class:**  
**Date:**  

**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claudius</td>
<td>Unrepentant</td>
<td>Claudius is not sorry for the “foul murder” (line 56) of his brother, and though he tries to pray for forgiveness, he knows it is pointless because “[w]ords without thoughts never to heaven go” (line 103).</td>
</tr>
<tr>
<td>Hamlet</td>
<td>Indecisive</td>
<td>Hamlet comes upon Claudius kneeling in what he assumes is prayer. He draws his sword to “do ‘t” (line 78), to kill Claudius. But he pauses and considers that if he kills Claudius while he is in the act of “purging ... his soul” (line 90), then he will likely send Claudius “[t]o heaven” (line 83). Once again, Hamlet hesitates and decides not to act. He will look for a “more horrid” time (line 93) when Claudius is sinning: “drunk asleep, or in his rage, / Or in th’ incestuous pleasure of his bed” (lines 94–95). Then Hamlet will kill him and send him to “hell” (line 100).</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students begin with a masterful reading of Act 3.4, lines 1–102 (from “He will come straight. Look you lay home to him” to “such black and grainèd spots / As will not leave their tinct”), and then analyze lines 43–102, in which Hamlet confronts Gertrude. Students analyze how Shakespeare develops Gertrude’s character through these lines. Students then participate in a jigsaw activity to analyze Hamlet’s monologues. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Gertrude’s character in this scene? To support comprehension and provide a broader context for the focus reading in this lesson, students view an excerpt from the end of the scene in Gregory Doran’s Hamlet. Students focus on Hamlet and Gertrude’s reactions to the Ghost.

For homework, students review the Dramatis Personae, Act 1.1, lines 1–190 of Hamlet and their notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras. Also for homework, students reread Act 3.4, lines 1–240 of Hamlet and track the development of a central idea using the Central Ideas Tracking Tool. Students then write a brief response to the following prompt: Identify a central idea from the play and explain how it is further developed in this scene.

Standards

<table>
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</tr>
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<tbody>
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<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.11-12.1.a-e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>a.</td>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
</tbody>
</table>
| b.                    | Work with peers to promote civil, democratic discussions and decision-making, set
c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.11-12.4.b Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

L.11-12.5.a Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare develop Gertrude’s character in this scene?

**High Performance Response(s)**

A High Performance Response should:

- Describe Gertrude’s character as she has been developed up to this scene (e.g., Up until Act 3.4, Gertrude never admits to having done anything wrong by marrying her former husband’s brother. When Hamlet first confronts her in this scene she replies, “What have I done, that thou dar’st wag thy tongue / In noise so rude against me?” (lines 47–48), which implies she does not know why Hamlet is so upset with her. She does not recognize her actions as wrong.).

- Explain how Hamlet effects a change in Gertrude during this scene and describe the change (e.g.,
Hamlet’s persistent accusations of how the devil tricked Gertrude into marrying Claudius, and that “Heaven’s face” (line 57) looks down on her misdeeds the same way it would “the doom” (line 59), or day of judgment. Eventually, she agrees with Hamlet and “see[s] such black and grainèd spots” on her soul that will not go away (line 101). In other words, Gertrude moves from denying her misdeeds to acknowledging them and recognizing their gravity.

**Vocabulary**

<table>
<thead>
<tr>
<th>Vocabulary to provide directly (will not include extended instruction)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• brazed (v.) – made like brass, as in hardness</td>
</tr>
<tr>
<td>• counterfeit presentment (phrase) – representation in portraits</td>
</tr>
<tr>
<td>• ear (n.) – part of a cereal plant like wheat</td>
</tr>
<tr>
<td>• batten (v.) – thrive by feeding; grow fat</td>
</tr>
<tr>
<td>• moor (n.) – broad area of open land that is not good for farming</td>
</tr>
<tr>
<td>• heyday (n.) – sense of excitement</td>
</tr>
<tr>
<td>• apoplexed (adj.) – paralyzed</td>
</tr>
<tr>
<td>• cozened (v.) – tricked</td>
</tr>
<tr>
<td>• hoodman-blind (n.) – the game of blind man’s bluff</td>
</tr>
<tr>
<td>• sans (prep.) – without</td>
</tr>
<tr>
<td>• so mope (v.) – be so stunned</td>
</tr>
<tr>
<td>• mutine (v.) – incite rebellion</td>
</tr>
<tr>
<td>• grainèd (adj.) – indelible (grain was a “fast” or permanent dye)</td>
</tr>
<tr>
<td>• leave their tinct (phrase) – give up their color</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary to teach (may include direct word work and/or questions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• penetrable (adj.) – capable of being entered</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional vocabulary to support English Language Learners (to provide directly)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• hypocrite (n.) – a person who claims or pretends to have certain beliefs about what is right but who behaves in a way that disagrees with those beliefs</td>
</tr>
</tbody>
</table>
Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: RL.11-12.3, SL.11-12.1.a-e, L.11-12.4.b, L.11-12.5.a</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 3.4: lines 41–102 (Masterful Reading: lines 1–102)</td>
<td></td>
</tr>
</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:
1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 10%
3. Masterful Reading 3. 10%
4. Reading and Discussion 4. 45%
5. Quick Write 5. 10%
6. Film Viewing 6. 15%
7. Closing 7. 5%

Materials

• Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
• Copies of the Hamlet’s Accusations Jigsaw Tool for each student
• Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
• Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
• Excerpt from Gregory Doran’s *Hamlet* (1:53:44–2:06:05)
• Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
</tr>
<tr>
<td>10%</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read and view Act 3.4, Hamlet’s confrontation with Gertrude. Students focus on how Gertrude’s character changes in relation to Hamlet and Claudius.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.4 or RI.11-12.4 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of Act 3.4, lines 1–102 (from “He will come straight. Look you lay home to him” to “such black and grained spots / As will not leave their tinct”). Ask students to note how the characters change in relation to each other.

- Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Gertrude’s character change from the beginning to the end of this scene?

Lead a brief discussion of the changes students note in Polonius, Gertrude, and Hamlet in this scene.
Activity 4: Reading and Discussion

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

① Remind students to use the Character Tracking Tool to record character development they identify and discuss.

Instruct student pairs to reread Act 3.4, lines 41–48 from (“Leave wringing of your hands. Peace, sit / you down” to “that thou dar’st wag thy tongue / In noise so rude against me”) and answer the following questions before sharing out with the class.

Provide students with the following definition: brazed means “made like brass, as in hardness.”

- Students write the definition of brazed on their copies of the text or in a vocabulary journal.

What does Hamlet mean when he says he will “wring [Gertrude’s] heart” (line 43)?

① When Hamlet says he is going to “wring [Gertrude’s] heart” (line 43), he means he is going to make her heart nervous or upset.

① Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of using context to interpret figures of speech.

What familiar words or word parts are in the word penetrable (line 44)? How do these words or word parts help the reader define penetrable?

① Students may recognize the word penetrate as related to penetrable and may be able to use this word to understand that penetrable means “allowing someone or something to pass through or enter.”

① Consider drawing students’ attention to their application of standards L.11-12.4.b through the process of using word parts to make meaning of a word.

① Differentiation Consideration: If students struggle to define penetrable, consider providing the following definition: penetrable means “capable of being entered.”

- Students write the definition of penetrable on their copies of the text or in a vocabulary journal.

Paraphrase lines 43–46.

① I will squeeze your heart if it is still soft enough, if your continued evil acts have not made it hard like armor.

① Differentiation Consideration: If students struggle to paraphrase these lines, direct them to the explanatory notes for explanations of the following words: damnèd custom and proof. Students may
need support with the explanatory notes. Consider addressing each word in the notes separately. For example, consider asking students to identify a familiar word within the word *habitual* to get a sense that the word means “daily” or “constant.”

Lead a brief whole-class discussion of student responses.

Distribute copies of the Hamlet’s Accusations Jigsaw Tool to each student. Instruct students to remain in their pairs and to analyze one of the sections of Hamlet’s monologue in lines 49–102 (from “Such an act / That blurs the grace and blush of modesty” to “And there I see such black and grainèd spots / As will not leave their tinct”) as designated on the tool. Ensure that the 4 sections of the monologue are evenly distributed throughout the class (several pairs will read and analyze each section).

① Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.

② See the Model Hamlet’s Accusations Jigsaw Tools.

When student pairs have completed their analysis of their section, instruct them to leave their pairs to join with 3 other students who have each analyzed a different section to discuss their responses.

- Students form groups of 4 to share their responses to their section of text.

Instruct students to take notes on their tool during their small group discussions.

Lead a brief whole-class discussion of student responses, asking groups to discuss how Gertrude responds to Hamlet’s accusations and the implications of her responses.

**Activity 5: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**How does Shakespeare develop Gertrude’s character in this scene?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.
Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Film Viewing

Show Act 3.4 from Gregory Doran’s *Hamlet* (1:53:44–2:06:05) and ask students to focus on the central idea of madness discussed in this scene.

Lead a brief whole-class discussion of what students noted about madness during their viewing.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss. Encourage students to record related concepts in the right-hand column of the tool, noting how these concepts support the development of larger central ideas. Related concepts that arise in this lesson include chastity and gender roles.

Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to review the *Dramatis Personae*, Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”), and their notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras. Also for homework, instruct students to reread all of Act 3.4 (from “He will come straight. Look you lay home to him” to “Come, sir, to draw toward an end with you.— / Good night, mother”) and use the Central Ideas Tracking Tool to track the development of central ideas. Then instruct students to respond briefly in writing to the following prompt:

Identify a central idea from the play and explain how it is further developed in this scene.

Students follow along.

Differentiation Consideration: If students are not yet ready to reread the whole scene independently, consider asking them to reread just lines 41–102 and annotate for central ideas.

Homework

Review the *Dramatis Personae* or “Character List,” Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and your notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras.
Also, reread Act 3.4, lines 1–240 (from “He will come straight. Look you lay home to him” to “Come, sir, to draw toward an end with you.— / Good night, mother”) and use the Central Ideas Tracking Tool to track the development of a central idea. Then respond briefly in writing to the following prompt:

**Identify a central idea from the play and explain how it is further developed in this scene.**
# Model Character Tracking Tool

**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polonius</td>
<td>Deceased</td>
<td>Hamlet kills Polonius in lines 26–31.</td>
</tr>
<tr>
<td>Hamlet</td>
<td>Murderous</td>
<td>Hamlet kills Polonius in lines 26–31. Hamlet thinks he may have killed the King at first.</td>
</tr>
<tr>
<td></td>
<td>Mean</td>
<td>Hamlet rails against his mother by saying he will “wring [her] heart” (line 43) if her evil acts have not hardened her heart like armor. He also says that Heaven looks down on her actions the way it looks down on “the doom” (line 59), or the day of judgment.</td>
</tr>
<tr>
<td>Gertrude</td>
<td>Unaware</td>
<td>Gertrude behaves like she has no idea why Hamlet is so upset. When he accuses her of something, Gertrude replies that she has no idea what she has “done, that [Hamlet] dar’st wag [his] tongue / In noise so rude” (lines 47–48).</td>
</tr>
<tr>
<td></td>
<td>Repentant</td>
<td>Gertrude finally acknowledges that she has done bad things by marrying Claudius, her husband’s murderer, and concedes her deeds “will not leave their tinct” (line 102), or that they are permanent misdeeds that cannot be changed or undone.</td>
</tr>
</tbody>
</table>
Hamlet’s Accusations Jigsaw Tool Part 1

**Name:**

**Class:**

**Date:**

**Directions:** Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.4, Lines 49–62</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAMLET</td>
<td></td>
</tr>
<tr>
<td>Such an act</td>
<td></td>
</tr>
<tr>
<td>That blurs the grace and blush of modesty, 50</td>
<td>Underline the images that Hamlet uses to describe the “act” (lines 49–54). How does the use of contrasting images impact Hamlet’s accusations?</td>
</tr>
<tr>
<td>Calls virtue <strong>hypocrite</strong>, takes off the rose</td>
<td></td>
</tr>
<tr>
<td>From the fair forehead of an innocent love</td>
<td></td>
</tr>
<tr>
<td>And sets a blister there, makes marriage vows</td>
<td></td>
</tr>
<tr>
<td>As false as dicers’ oaths—O, such a deed</td>
<td></td>
</tr>
<tr>
<td>As from the body of contraction plucks 55</td>
<td></td>
</tr>
<tr>
<td>The very soul, and sweet religion makes</td>
<td></td>
</tr>
<tr>
<td>A rhapsody of words! Heaven’s face does glow</td>
<td></td>
</tr>
<tr>
<td>O’er this solidity and compound mass</td>
<td></td>
</tr>
<tr>
<td>With heated visage, as against the doom,</td>
<td></td>
</tr>
<tr>
<td>Is thought-sick at the act. 60</td>
<td></td>
</tr>
<tr>
<td>QUEEN</td>
<td></td>
</tr>
<tr>
<td>Ay me, what act</td>
<td></td>
</tr>
<tr>
<td>That roars so loud and thunders in the index?</td>
<td></td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td></td>
</tr>
<tr>
<td><strong>hypocrite</strong> (n.) – a person who claims or pretends to have certain beliefs about what is right but who behaves in a way that disagrees with those beliefs</td>
<td></td>
</tr>
</tbody>
</table>

In lines 61-62, how does Gertrude react to Hamlet’s words? What does her reaction indicate about her character?
# Hamlet’s Accusations Jigsaw Tool Part 2

**Name:**  
**Class:**  
**Date:**

**Directions:** Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.4, Lines 63–75</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAMLET</td>
<td></td>
</tr>
</tbody>
</table>
| Look here upon this picture and on this,  
The counterfeit presentment of two brothers.  
See what a grace was seated on this brow,  
Hyperion’s curls, the front of Jove himself,  
An eye like Mars’ to threaten and command,  
A station like the herald Mercury  
New-lighted on a heaven-kissing hill,  
A combination and a form indeed  
Where every god did seem to set his seal  
To give the world assurance of a man.  
This was your husband. Look you now what follows.  
Here is your husband, like a mildewed ear  
Blasting his wholesome brother. | What does Hamlet ask Gertrude to look at in lines 63–64? |
| Vocabulary          |           |
| counterfeit presentment (phrase) – representation in portraits  
ear (n.) – part of a cereal plant like wheat | Underline the images Hamlet uses to describe his father in lines 65–72. What is the cumulative impact of these images? |
|                     |           |
|                     | Underline the image that Hamlet uses to describe his uncle in line 74. What is the effect of this image following the other images? |
Hamlet’s Accusations Jigsaw Tool Part 3

Name: 
Class: 
Date: 

Directions: Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.4, Lines 75–87</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAMLET</td>
<td></td>
</tr>
<tr>
<td>Have you eyes?</td>
<td>75</td>
</tr>
<tr>
<td>Could you on this fair mountain leave to feed</td>
<td></td>
</tr>
<tr>
<td>And <strong>batten</strong> on this <strong>moor</strong>? Ha! Have you eyes?</td>
<td></td>
</tr>
<tr>
<td>You cannot call it love, for at your age</td>
<td></td>
</tr>
<tr>
<td>The <strong>heyday</strong> in the blood is tame, it’s humble</td>
<td></td>
</tr>
<tr>
<td>And waits upon the judgment; and what judgment</td>
<td>80</td>
</tr>
<tr>
<td>Would step from this to this? Sense sure you have,</td>
<td></td>
</tr>
<tr>
<td>Else could you not have motion; but sure that sense</td>
<td></td>
</tr>
<tr>
<td>Is <strong>apoplexed</strong>; for madness would not err,</td>
<td></td>
</tr>
<tr>
<td>Nor sense to ecstasy was ne’er so thrilled,</td>
<td></td>
</tr>
<tr>
<td>But it reserved some quantity of choice</td>
<td>85</td>
</tr>
<tr>
<td>To serve in such a difference. What devil was ’t</td>
<td></td>
</tr>
<tr>
<td>That thus hath <strong>cozened</strong> you at <strong>hoodman-blind</strong>?</td>
<td></td>
</tr>
</tbody>
</table>

**Vocabulary**

- **batten** (v.) – thrive by feeding; grow fat
- **moor** (n.) – broad area of open land that is not good for farming
- **heyday** (n.) – sense of excitement
- **apoplexed** (adj.) – paralyzed
- **cozened** (v.) – tricked
- **hoodman-blind** (n.) – the game of blind man’s bluff

In lines 76–77, who or what is the “fair mountain” that Gertrude has left? Who or what is the “moor” that she has gone to eat at?

According to Hamlet in lines 78–80, why has Gertrude not married Claudius for love?

According to Hamlet in lines 81–86, Gertrude is not mad. So who or what is the cause of her choosing Claudius? (lines 86–87)
Hamlet’s Accusations Jigsaw Tool Part 4

**Name:**

**Class:**

**Date:**

**Directions:** Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.4, Lines 88–102</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HAMLET</strong></td>
<td>Underline the images Hamlet uses to describe Gertrude in lines 88–91. What is the cumulative impact of these images?</td>
</tr>
<tr>
<td>Eyes without feeling, feeling without sight,</td>
<td></td>
</tr>
<tr>
<td>Ears without hands or eyes, smelling sans all,</td>
<td></td>
</tr>
<tr>
<td>Or but a sickly part of one true sense</td>
<td>90</td>
</tr>
<tr>
<td>Could not so mope. O shame, where is they blush?</td>
<td></td>
</tr>
<tr>
<td>Rebellious hell,</td>
<td></td>
</tr>
<tr>
<td>If thou canst mutine in a matron’s bones,</td>
<td></td>
</tr>
<tr>
<td>To flaming youth let virtue be as wax</td>
<td>95</td>
</tr>
<tr>
<td>And melt in her own fire. Proclaim no shame</td>
<td></td>
</tr>
<tr>
<td>When the compulsive ardor gives the charge,</td>
<td></td>
</tr>
<tr>
<td>Since frost itself as actively doth burn,</td>
<td></td>
</tr>
<tr>
<td>And reason panders will.</td>
<td></td>
</tr>
<tr>
<td><strong>QUEEN</strong></td>
<td></td>
</tr>
<tr>
<td>O Hamlet, speak no more!</td>
<td></td>
</tr>
<tr>
<td>Thou turn’st my eyes into my very soul,</td>
<td>100</td>
</tr>
<tr>
<td>And there I see such black and grainèd spots</td>
<td></td>
</tr>
<tr>
<td>As will not leave their tinct.</td>
<td></td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td></td>
</tr>
<tr>
<td>sans (prep.) – without</td>
<td></td>
</tr>
<tr>
<td>so mope (v.) – be so stunned</td>
<td></td>
</tr>
<tr>
<td>mutine (v.) – incite rebellion</td>
<td></td>
</tr>
<tr>
<td>grainèd (adj.) – indelible (grain was a “fast” or permanent dye)</td>
<td></td>
</tr>
<tr>
<td>leave their tinct (phrase) – give up their color</td>
<td></td>
</tr>
</tbody>
</table>
Model Hamlet’s Accusations Jigsaw Tool Part 1

Directions: Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

### Act 3.4, Lines 49–62

**HAMLET**

Such an act
That *blurs the grace and blush of modesty*,
Calls virtue *hypocrite*, takes off the rose
From the fair forehead of an innocent love
And sets a blister there, makes marriage vows
As false as dicers’ oaths—O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words! Heaven’s face does glow
O’er this solidity and compound mass
With heated visage, as against the doom,
Is thought-sick at the act.

**QUEEN**

Ay me, what act
That roars so loud and thunders in the index?

**Vocabulary**

hypocrite (n.) – a person who claims or pretends to have certain beliefs about what is right but who behaves in a way that disagrees with those beliefs

### Questions

1. **Underline the images that Hamlet uses to describe the “act” (lines 49–54). How does the use of contrasting images impact Hamlet’s accusations?**

   - Hamlet contrasts Gertrude’s evil, immodest acts with images of goodness and innocence. The contrast makes her actions seem even worse.

2. **To what “act” (line 49) of Gertrude’s does Hamlet refer?**

   - He refers to her “marriage” (line 53) to Claudius.

3. **According to Hamlet, how does “[h]eaven” (line 57) react to Gertrude’s deed? Who or what is heaven?**

   - Heaven, or God, “glow[s]” (line 57) at Gertrude’s dirty act as it will glow on the day of “doom” (line 59), or the end of the world.

4. **In lines 61-62, how does Gertrude react to Hamlet’s words? What does her reaction indicate about her character?**

   - She asks what “act” (line 61) she has done that “thunders” (line 62) such
| noise in the heavens. Her reaction shows that she is unaware of why Hamlet might be so upset. |  |
# Model Hamlet’s Accusations Jigsaw Tool Part 2

**Name:**  
**Class:**  
**Date:**

**Directions:** Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.4, Lines 63–75</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HAMLET</strong></td>
<td><strong>What does Hamlet ask Gertrude to look at in lines 63-64?</strong></td>
</tr>
<tr>
<td>Look here upon this picture and on this,</td>
<td>✏️ A “picture” (line 63) of Claudius and Hamlet’s father.</td>
</tr>
<tr>
<td>The <strong>counterfeit presentment</strong> of two brothers.</td>
<td><strong>Underline the images Hamlet uses to describe his father in lines 65–72.</strong></td>
</tr>
<tr>
<td>See what a grace was seated on this brow, 65</td>
<td>✏️ The images of “Hyperion[ ],” “Jove” (line 66), and “Mars[]” (line 67) liken Hamlet’s father to the gods. Together they make him seem like he was more than human.</td>
</tr>
<tr>
<td>Hyperion’s curls, the front of Jove himself,</td>
<td><strong>Underline the image that Hamlet uses to describe his uncle in line 74.</strong></td>
</tr>
<tr>
<td>An eye like Mars’ to threaten and command,</td>
<td>✏️ The image of Hamlet’s uncle as a “mildewed ear” (line 74) greatly contrasts with the images of Hamlet’s father as a god.</td>
</tr>
<tr>
<td>A station like the herald Mercury</td>
<td></td>
</tr>
<tr>
<td>New-lighted on a heaven-kissing hill,</td>
<td></td>
</tr>
<tr>
<td>A combination and a form indeed 70</td>
<td></td>
</tr>
<tr>
<td>Where every god did seem to set his seal</td>
<td></td>
</tr>
<tr>
<td>To give the world assurance of a man.</td>
<td></td>
</tr>
<tr>
<td>This was your husband. Look you now what follows.</td>
<td></td>
</tr>
<tr>
<td>Here is your husband, like a mildewed <strong>ear</strong></td>
<td></td>
</tr>
<tr>
<td>Blasting his wholesome brother, 75</td>
<td></td>
</tr>
</tbody>
</table>

**Vocabulary**

- **counterfeit presentment** (phrase) – representation in portraits
- **ear** (n.) – part of a cereal plant like wheat
Model Hamlet’s Accusations Jigsaw Tool Part 3

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

### Act 3.4, Lines 75–87

**HAMLET**
Have you eyes?
Could you on this fair mountain leave to feed
And **batten** on this **moor**? Ha! Have you eyes?
You cannot call it love, for at your age
The **heyday** in the blood is tame, it’s humble
And waits upon the judgment; and what judgment
Would step from this to this? Sense sure you have,
Else could you not have motion; but sure that sense
Is **apoplexed**; for madness would not err,
Nor sense to ecstasy was ne’er so thrilled,
But it reserved some quantity of choice
To serve in such a difference. What devil was ‘t
That thus hath **cozened** you at **hoodman-blind**?

**Vocabulary**
- **batten** (v.) – thrive by feeding; grow fat
- **moor** (n.) – broad area of open land that is not good for farming
- **heyday** (n.) – sense of excitement
- **apoplexed** (adj.) – paralyzed
- **cozened** (v.) – tricked
- **hoodman-blind** (n.) – the game of blind man’s bluff

### Questions

In lines 76–77, who or what is the “fair mountain” that Gertrude has left? Who or what is the “moor” that she has gone to eat at?

- ✏️ Hamlet’s father is the “fair mountain” (line 76) that Gertrude has left to go to the “moor” (line 77) that is Claudius.

According to Hamlet in lines 78–80, why has Gertrude not married Claudius for love?

- ✏️ Hamlet thinks Gertrude cannot have married for love or passion because the “heyday in the blood is tame” (line 79), or because she is too old to feel passionate love anymore.

According to Hamlet in lines 81–87, Gertrude is not mad. So who or what is the cause of her choosing Claudius (lines 86-87)?

- ✏️ Hamlet states that the “devil” (line 86) has tricked Gertrude into being blind to the greatness of Hamlet’s father and Claudius’s weaknesses.
# Model Hamlet’s Accusations Jigsaw Tool Part 4

**Directions:** Read the text in the left column using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

<table>
<thead>
<tr>
<th>Act 3.4, Lines 88–102</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HAMLET</strong></td>
<td><strong>Underline the images Hamlet uses to describe Gertrude in lines 88–91. What is the cumulative impact of these images?</strong></td>
</tr>
<tr>
<td>Eyes without feeling, feeling without sight, Ears without hands or eyes, smelling sans all, Or but a sickly part of one true sense 90</td>
<td>The images of “[e]yes,” “feeling” (line 88), “[e]ars,” and “smelling” (line 89) together suggest that Hamlet believes Gertrude is without any working senses and is shameless.</td>
</tr>
<tr>
<td>Could not so mope. O shame, where is thy blush? Rebellious hell, If thou canst mutine in a matron’s bones, To flaming youth let virtue be as wax And melt in her own fire. Proclaim no shame 95 When the compulsive ardor gives the charge, Since frost itself as actively doth burn, And reason panders will.</td>
<td>Paraphrase lines 92–98. What does Hamlet suggest about Gertrude?</td>
</tr>
<tr>
<td>QUEEN</td>
<td><strong>The devil has rebelled in Gertrude’s body to melt virtue like the wax in a burning candle. She cannot call it shameful when youthful passions act rashly since she, in her old age, is acting out desires instead of controlling them.</strong></td>
</tr>
<tr>
<td>O Hamlet, speak no more! Thou turn’st my eyes into my very soul, 100 And there I see such black and grained spots As will not leave their tinct.</td>
<td><strong>Hamlet is accusing Gertrude of acting like a lustful youth in her old age.</strong></td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td><strong>How does Gertrude react to Hamlet’s accusations in lines 99–102? What does her reaction indicate about her character?</strong></td>
</tr>
<tr>
<td>sans (prep.) – without so mope (v.) – be so stunned mutine (v.) – to rebel grained (adj.) – indelible (grain was a “fast” or permanent dye) leave their tinct (phrase) – give up their color</td>
<td>Gertrude begs Hamlet to “speak no more” (line 99) and admits to the evil that is in her. Gertrude has changed from denying any faults to accepting all her failings.</td>
</tr>
</tbody>
</table>
## Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 3.4, lines 26–31</td>
<td>Revenge, Action vs. inaction</td>
<td>Hamlet attempts revenge and kills Polonius thinking Polonius is actually Claudius. This is the first time Hamlet has acted on his impulse to get revenge for his father’s murder.</td>
</tr>
<tr>
<td>Act 3.4, lines 118–151</td>
<td>Madness</td>
<td>Hamlet sees the Ghost and says, “Save me and hover over me with your wings, / You heavenly guards!” (lines 118–119) and Gertrude says, “he’s mad” (line 121) in response. When Hamlet asks Gertrude if she sees the Ghost she replies, “Nothing at all; yet all that is I see” (line 151), which implies that she believes Hamlet sees things that are not there.</td>
</tr>
</tbody>
</table>
11.1.2 Lesson 18

Introduction

In this lesson, students listen to a masterful reading of Act 4.4, lines 1–69 (from “Go, Captain, from me greet the Danish king” to “My thoughts be bloody or be nothing worth!”), and then analyze Hamlet’s final soliloquy in lines 34–56, in which he resolves to act on his vengeful thoughts. Students note how Shakespeare continues to develop Hamlet’s character in this passage, paying particular attention to the use of comparisons and Fortinbras’s role as a foil for Hamlet. Students first read closely for comprehension and then work in pairs to consider larger ideas developed in this soliloquy that relate to Hamlet’s character. Student learning is assessed via a Quick Write at the end of the lesson: How does the comparison of Hamlet to Fortinbras develop Hamlet’s character?

For homework, students reread Act 4.4, lines 34–69 of Hamlet (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and paraphrase lines 56–69.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.11-12.1.a-e</td>
<td></td>
</tr>
<tr>
<td>a.</td>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
<tr>
<td>b.</td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</td>
</tr>
<tr>
<td>c.</td>
<td>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and</td>
</tr>
</tbody>
</table>
creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

L.11-12.5.b Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

b. Analyze nuances in the meaning of words with similar denotations.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does the comparison of Hamlet to Fortinbras develop Hamlet’s character?

High Performance Response(s)

A High Performance Response should:

- Identify an important aspect of Hamlet’s character (e.g., Hamlet’s indecisiveness, Hamlet’s self-pity, Hamlet’s concern with his own cowardice, etc.).

- Discuss the relationship of Hamlet’s character to Fortinbras (e.g., Fortinbras acts as a foil that emphasizes Hamlet’s self-pity, indecisiveness, and his concern with cowardice. Hamlet spends his monologue comparing himself to Fortinbras. Hamlet laments that while Fortinbras marches on Poland to avenge his father’s death, Hamlet has done nothing to avenge his own father’s death even though Hamlet has the “cause, and will, and strength, and means” (line 48) to kill Claudius. Hamlet, unlike Fortinbras, has been indecisive about avenging his father’s death, either because of mindlessness, or “craven scruple” (line 42), the cowardice brought on by thinking too much. Hamlet’s concern for his cowardice stands in stark contrast to Fortinbras’s willingness to risk so much for land as big and important as “an eggshell” (line 56)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- exhort (v.) – to urge, advise, or caution earnestly
Vocabulary to teach (may include direct word work and/or questions)

- dull (adj.) – not sharp; blunt

Additional vocabulary to support English Language Learners (to provide directly)

- occasions (n.) – particular times, especially as marked by certain circumstances or occurrences
- capability (n.) – the ability to do something
- puffed (adj.) – made larger than normal

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Standards: RL.11.12.3, SL.11-12.1.a-e, L.11-12.5.b</td>
<td>1. 5%</td>
</tr>
<tr>
<td>- Text: Hamlet by William Shakespeare, Act 4.4: lines 34–56 (Masterful Reading: Act 4.4: lines 1–69)</td>
<td>2. 15%</td>
</tr>
</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:

1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 15%
3. Masterful Reading 3. 5%
4. Reading and Discussion 4. 45%
5. Small Group Discussion 5. 15%
6. Quick Write 6. 10%
7. Closing 7. 5%

Materials

- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Copies of the Paraphrase Tool for each student

## Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>No symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Indicates text dependent questions.</td>
</tr>
<tr>
<td><em>Italicized</em> text</td>
<td>Indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶️</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉️</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>⌂️</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

### Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students listen to a masterful reading of the soliloquy. Students analyze the first half of the soliloquy through a whole-class discussion before working in small groups to examine how Shakespeare develops Hamlet’s character in this passage.

- Students look at the agenda.

### Activity 2: Homework Accountability 15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Review the *Dramatis Personae* or “Character List,” Act 1.1, lines 1–190, and your notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras.) Instruct students to form pairs to discuss and share their homework responses.

- Student responses may include:
  - In the *Dramatis Personae*, Fortinbras is referred to as the Prince of Norway.
  - In lines 91–119, Horatio explains that Fortinbras’s father died in a battle against Denmark. The battle ended with Denmark gaining land from Norway.
  - In these lines, Horatio describes Fortinbras as being “Of unimprovèd mettle hot and full” (Act 1.1, line 108) and explains that Fortinbras is preparing for a battle against Poland.
Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Reread Act 3.4, lines 1–240 and use the Central Ideas Tracking Tool to track the development of central ideas. Then respond briefly in writing to the following prompt: Identify a central idea from the play and explain how it is further developed in this scene.) Instruct student pairs to discuss their homework responses.

**Identify a central idea from the play and explain how it is further developed in this scene.**

See the Model Central Ideas Tracking Tool at the end of this lesson.

**Activity 3: Masterful Reading**

5%

Have students listen to a masterful reading of Act 4.4, lines 1–69 (from “Go, Captain, from me greet the Danish king” to “My thoughts be bloody or be nothing worth!”). As students listen, ask them to note the comparisons Hamlet makes in the soliloquy.

- Students follow along, reading silently.

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**What does the audience learn about Hamlet by comparing him to Fortinbras?**

**Activity 4: Reading and Discussion**

45%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

**Differentiation Consideration:** Consider providing students with the following definitions: *occasions* means “particular times, especially as marked by certain circumstances or occurrences” and *capability* means “the ability to do something.”
Students write the definitions of occasions and capability on their copies of the text or in a vocabulary journal.

What does the word dull mean at the beginning of the soliloquy (line 35)? In what ways is Hamlet’s revenge dull?

**Dull** means “not sharp; blunt.” Hamlet’s revenge is harmless, like a “dull” knife, because he has not yet killed Claudius.

Consider drawing students’ attention to their application of standard L.11–12.5.b through the process of analyzing nuances of word meanings.

To what “occasions” does Hamlet refer in line 34: “How all occasions do inform against me”?

Student responses may include:

- Hamlet has accidentally killed Polonius instead of Claudius.
- Hamlet is being sent to England, where he will not be able to kill Claudius and where Claudius plans to have Hamlet killed.
- Hamlet sees Fortinbras marching an army toward Poland.

Differentiation Consideration: If students struggle with this question, consider asking them to recount what important events happened before Hamlet began the soliloquy.

What effect do these “occasions” (line 34) have on Hamlet?

The “occasions” suggest that Hamlet is not doing enough to avenge his father’s death.

What comparison does Hamlet make in lines 35–37? How does this comparison relate to Hamlet’s current situation?

Hamlet compares a person who only “sleep[s] and feed[s]” (line 37) to a beast. He makes the comparison to show that people should do more than just meet their basic needs. In other words, Hamlet should do more than just sleep and eat; he should avenge his father’s death.

Differentiation Consideration: If students struggle with this question, consider directing them to the explanatory notes for an explanation of lines 38–39.
How does Shakespeare develop Hamlet’s character in lines 33–41?

- Student responses may include:
  - Shakespeare shows that Hamlet wants to do more than live a very basic life where he is only concerned with “sleep[ing] and feed[ing]” (line 37).
  - Shakespeare shows that Hamlet wants to use “godlike reason” (line 40) to find meaning in life and to make moral decisions.
  - Shakespeare shows that Hamlet’s indecision is causing him to “fust” (line 41), or molder, with inaction, which causes Hamlet to question what kind of life he is leading.

**Differentiation Consideration:** If students struggle with this question, consider directing them to the explanatory notes for an explanation of the word “fust.”

What two possible reasons does Hamlet give in line 42 for not having made a decision?

- Hamlet says he might not have decided because of “[b]estial oblivion,” or mindlessness, or a “craven scruple” (line 42), meaning cowardice.

**Differentiation Consideration:** If students struggle with this question, consider directing them to the explanatory notes for explanations of the phrases “bestial oblivion” and “craven scruple.”

Hamlet describes his lack of action as “but one part / wisdom / And ever three parts coward” in lines 44–46. What does this phrase reveal about Hamlet’s character in relation to the central idea of revenge?

- Student responses may include:
  - Hamlet believes he uses “thinking too precisely” (line 43), or thinking too much, as an excuse because he is afraid of killing Claudius in revenge, which keeps Hamlet inactive.
  - Hamlet accuses himself of being a “coward” (line 46) here, as he has elsewhere, for his failure to avenge his father’s death.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread lines 49–56 (from “Examples gross as Earth exhort me” to “To all that fortune, death, and danger dare, / Even for an eggshell”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *exhort* means “to urge, advise, or caution earnestly.”

**Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.”**
Students write the definition of *exhort* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definition: *puffed* means “made larger than normal.”

Students write the definition of *puffed* on their copies of the text or in a vocabulary journal.

What are the “[e]xamples” to which Hamlet refers and, according to Hamlet, what do they “exhort” (line 49) him to do?

- The examples are the soldiers led by Fortinbras, the “delicate and tender prince” (line 51). They “exhort” Hamlet to take action to avenge his father’s death by murdering Claudius.

**Differentiation Consideration:** If students struggle with this question, consider directing them to the explanatory notes for an explanation of the phrase “gross as Earth.”

Who is the “delicate and tender prince” to whom Hamlet refers in line 51?

- Hamlet refers to Fortinbras as the “delicate and tender prince”.

**Differentiation Consideration:** If students struggle with this question, consider reminding them of the work they did reviewing information about Fortinbras for the previous lesson’s homework.

Lead a brief whole-class discussion of student responses.

**Activity 5: Small Group Discussion**

Instruct students to form small groups and gather their text, notes, and annotations to prepare for a small group discussion.

**Differentiation Consideration:** Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.

Post or project the following discussion prompts or provide hard copies to each student group.

**How does Hamlet describe Fortinbras, his actions, and his goals in lines 50–56 (from “Witness this army of such mass and charge” to “To all that fortune, death, and danger dare, / Even for an eggshell”)?**

- Student responses may include:
  - Hamlet describes Fortinbras as a “delicate and tender prince” (line 51).
  - Hamlet describes Fortinbras as “with divine ambition puffed” (line 52), which means Fortinbras is very ambitions and determined.
  - Hamlet says Fortinbras “makes mouths” (line 53), or makes faces, at his likely death.
Hamlet describes the piece of land Fortinbras hopes to acquire as “an eggshell” (line 56), or as a very small piece of otherwise unimportant land.

**Differentiation Consideration:** If students struggle with this question, consider directing them to the explanatory notes for an explanation of the phrase “make mouths at.”

**How do these descriptions reveal Hamlet’s attitude toward Fortinbras?**

- Student responses may include:
  - Hamlet’s words reveal that he admires Fortinbras in some ways. Hamlet says, “Witness this army of such mass and charge” (line 50), revealing that he is impressed by Fortinbras’ ability to act and command an entire army.
  - Hamlet seems to admire Fortinbras’s courage when he says that Fortinbras is “Exposing what is mortal and unsure / To all that fortune, death, and danger dare” (lines 54–55).

Fortinbras is an ambiguous character, so students may have a range of responses. Students’ interpretations of Fortinbras shape their interpretations of Hamlet’s choice to model himself after Fortinbras.

Consider drawing students’ attention to their application of standard RL.11–12.1 through the recognition that Fortinbras’s character is an example of where the text leaves matters uncertain.

Consider drawing students’ attention to the alliteration in this phrase as an example of beautiful language. If time permits, ask students to volunteer additional examples of beautiful language in lines 34–56, and explain why the language is beautiful.

**How does Shakespeare develop Hamlet’s character in the lines describing Fortinbras?**

- Shakespeare uses Hamlet’s discussion of Fortinbras to demonstrate Hamlet’s self-pity. Hamlet sees Fortinbras’s current march as an “occasion[]” that “inform[s] against” (line 34) him, making it clear to Hamlet that if even Fortinbras can take action to gain a small piece of land that is no more than “an eggshell” (line 56), then Hamlet should be able to take action to accomplish something large and important like avenging his father’s death. Hamlet remarks that he has “a father killed, a mother stained” (line 60), but he has not done as much as Fortinbras has for his cause.

Explain that a *foil* is a literary device in which one character is used to emphasize particular qualities of another character (usually the main character) through contrast. Instruct students to record this definition in their notes.

**How is Fortinbras a foil for Hamlet?**

- Student responses may include:
Fortinbras is a foil for Hamlet because both men are princes seeking to avenge their fathers’ deaths. Hamlet wants to avenge his father’s murder. Fortinbras wants to avenge his father’s death and loss of territory in Poland.

- Hamlet has not made a clear plan to avenge his father’s death and has accidentally killed Polonius. Fortinbras marches on Poland and is risking the lives of his men to reach his goal.
- Fortinbras is rash and acts boldly, but Hamlet is cautious and spends a lot of time thinking.
- Hamlet has “cause, and will, and strength, and means” to act (line 48), but does not do so, while Fortinbras does not have as great a cause, but uses his will and strength and means to act.

Lead a brief whole-class discussion about how Fortinbras as a foil for Hamlet has developed their understanding of Hamlet’s character.

1. Consider having students use the 11.1 Speaking and Listening Rubric and Checklist for an informal self-evaluation after completing the discussion.

Activity 6: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

How does the comparison of Hamlet to Fortinbras develop Hamlet’s character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 7: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to reread Hamlet’s last soliloquy, Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and paraphrase lines 56–69 (from “Rightly to be great / Is not to stir without great argument” to “My thoughts be bloody or be nothing worth!”).
Consider giving students the Paraphrase Tool to scaffold the homework activity.

- Students follow along.

**Homework**

Reread Hamlet’s last soliloquy, Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and paraphrase lines 56–69 (from “Rightly to be great / Is not to stir without great argument” to “My thoughts be bloody or be nothing worth!”).
Model Character Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Character</th>
<th>Trait</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamlet</td>
<td>Self-pitying</td>
<td>Hamlet laments that while Fortinbras marches on Poland to avenge his father’s death, Hamlet has done nothing to avenge his own father’s death, though Hamlet has the “cause, and will, and strength, and means” to do so (line 48).</td>
</tr>
<tr>
<td></td>
<td>Cowardly</td>
<td>Hamlet’s concern for his cowardice stands in stark contrast to Fortinbras’s willingness to risk so much for land as big and important as “an eggshell” (line 56).</td>
</tr>
<tr>
<td></td>
<td>Indecisive</td>
<td>Hamlet, unlike Fortinbras, has been indecisive about avenging his father’s death, either because of mindlessness or “craven scruple” (line 42), or the cowardice brought on by thinking too much.</td>
</tr>
</tbody>
</table>
### Model Central Ideas Tracking Tool

**Name:**

**Class:**

**Date:**

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 3.4, lines 83–86</td>
<td>Madness</td>
<td>Hamlet tells Gertrude that even if all of her senses were “thralled” (line 84) by madness she would have had the choice to refrain from marrying Claudius.</td>
</tr>
<tr>
<td>Act 3.4, line 121</td>
<td>Madness</td>
<td>When Hamlet sees the Ghost, Gertrude says that “he’s mad” (line 121) because she does not see it.</td>
</tr>
<tr>
<td>Act 3.4, lines 133–141</td>
<td>Madness</td>
<td>Gertrude wants to know how Hamlet can “bend [his] eye on vacancy” and speak to “th’ incorporeal air” (lines 134–135). Gertrude sees that Hamlet’s hairs are standing on end, which indicates that he truly believes he sees something, though to her there is nothing there.</td>
</tr>
<tr>
<td>Act 3.4, lines 157–160</td>
<td>Madness</td>
<td>Gertrude states that the “ecstasy” (line 158), or madness, that allows Hamlet to see the Ghost is the “very coinage of [his] brain” (line 157), or is a fabrication of his brain.</td>
</tr>
<tr>
<td>Act 3.4, lines 162–167</td>
<td>Madness</td>
<td>Hamlet does not believe he is mad. He says, “It is not madness / That I have uttered” (lines 162–163). He challenges Gertrude to ask him to repeat everything he has just seen and said, which a madman could not do. He tells her not to flatter herself that it is his madness and not her “trespass” (line 167), or crime, that makes her unable to see the Ghost.</td>
</tr>
<tr>
<td>Act 4.4, lines 42–43</td>
<td>Action vs. inaction</td>
<td>Hamlet believes he uses “thinking too precisely” (line 44), or thinking too much, as an excuse because he is afraid of killing Claudius in revenge, which keeps Hamlet inactive. Fortinbras, on the other hand, has already taken action and marches on Poland.</td>
</tr>
</tbody>
</table>
### Paraphrase Tool

**Directions:** Read the text in the second column. Write a paraphrase of the text in your own words in the third column. While paraphrasing or discussing, record any notes about the text in the fourth column.

<table>
<thead>
<tr>
<th>Lines</th>
<th>Shakespeare’s Language</th>
<th>Paraphrase</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 4.4, lines 56–59</td>
<td>Rightly to be great / Is not to stir without great argument, / But greatly to find quarrel in a straw / When honor’s at the stake.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act 4.4, lines 59–62</td>
<td>How stand I, then, / That have a father killed, a mother stained, / Excitements of my reason and my blood, / And let all sleep,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act 4.4, lines 62–68</td>
<td>while to my shame I see / The imminent death of twenty thousand men / That for a fantasy and trick of fame / Go to their graves like beds, fight for a plot / Whereon the numbers cannot try the cause, / Which is not tomb enough and continent / To hide the slain?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act 4.4, lines 68–69</td>
<td>O, from this time forth / My thoughts be bloody or be nothing worth!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students use annotation to focus on the central ideas they encounter in Hamlet’s last soliloquy, Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”), in which Hamlet sets his mind to getting revenge. Earlier lessons in 11.1.2 analyzed central ideas within a single soliloquy. This analysis builds on the work students did in 11.1.2 Lesson 18 and provides scaffolding for the Performance Assessment, which requires analysis of central ideas across the module’s three texts. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas introduced earlier in the play continue to develop and interact in Hamlet’s final soliloquy?

For homework, students reread Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and Act 2.2, lines 577–634 of Hamlet (from “O, what a rogue and peasant slave am I!” to “Wherein I’ll catch the conscience of the King”) and respond briefly in writing to the following prompt: How do both the player and Fortinbras serve as foils for Hamlet? Students also continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.5 or RI.11-12.5.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a.</td>
<td>Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
</tr>
<tr>
<td>L.11-12.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases</td>
</tr>
</tbody>
</table>
based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do two central ideas introduced earlier in the play continue to develop and interact in Hamlet’s final soliloquy?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas in the soliloquy (e.g., revenge or action vs. inaction).
- Explain how the two ideas interact with each other (e.g., The central ideas of revenge and action vs. inaction interact with each other through Hamlet’s shame. In line 62, Hamlet says that it is “to [his] shame” that he has not acted and avenged his father’s death. Here the two central ideas are united by Hamlet’s shame. Revenge and action vs. inaction further develop and interact at the end of the soliloquy when Hamlet says, “O, from this time forth / My thoughts be bloody or be nothing worth!” (lines 68–69). In these lines, Hamlet commits himself to finally taking revenge for his father’s death: his thoughts will “be bloody” (line 68), or focused on revenge, or they will be worth nothing to him. From Hamlet’s shame comes a rekindled desire to act.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- argument (n.) – a statement, reason, or fact for or against a point

Vocabulary to teach (may include direct word work and/or questions)

- excitements of (n.) – motives or incentives for
- blood (n.) – passion
### Additional vocabulary to support English Language Learners (to provide directly)

- quarrel (n.) – an angry argument or disagreement
- continent (n.) – one of the great divisions of land

### Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: RL.11-12.2, W.11-12.9.a, L.11-12.4.c</td>
<td>1. 5%</td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare: Act 4.4, lines 56–69 (Masterful Reading: Act 4.4: lines 34–69)</td>
<td>2. 10%</td>
</tr>
</tbody>
</table>

In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

#### Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Quick Write
6. Closing

<table>
<thead>
<tr>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. 5%</td>
</tr>
<tr>
<td>4. 60%</td>
</tr>
<tr>
<td>5. 15%</td>
</tr>
<tr>
<td>6. 5%</td>
</tr>
</tbody>
</table>

#### Materials

- Student copies of the Paraphrase Tool (refer to 11.1.2 Lesson 18)
- Free audio resource: [https://librivox.org/hamlet-by-william-shakespeare/]  (8:25–12:52)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Student copies of Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

#### Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
</tr>
<tr>
<td>--------</td>
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<tr>
<td></td>
</tr>
</tbody>
</table>

File: 11.1.2 Lesson 19, v2 Date: 4/30/15 Classroom Use: Starting 5/2015 © 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License [http://creativecommons.org/licenses/by-nc-sa/3.0/]
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students reread Hamlet’s final soliloquy, focusing on the second half of the passage. Students listen to a masterful reading of the soliloquy and then work in small groups to determine the central ideas that Shakespeare develops in this passage.

▶ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Hamlet’s last soliloquy, Act 4.4, lines 34–69 and paraphrase lines 56–69.) Instruct students to Turn-and-Talk in pairs about their responses.

ℹ️ Differentiation Consideration: Students who used the Paraphrase Tool to support their homework may refer to the tool as they share with their peer.

👉 See Model Paraphrase Tool at the end of this lesson.

Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”). Ask students to note references to some of the play’s central ideas in this passage.

▶ Students follow along, reading silently.

ℹ️ Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do two central ideas develop in this passage?
**Activity 4: Reading and Discussion**

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

① Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student pairs to read Act 4.4, lines 56–59 (from “Rightly to be great / Is not to stir without great argument” to “But greatly to find quarrel in a straw / When honor’s at the stake”) and answer the following questions before sharing out with the class.

① **Differentiation Consideration:** Instruct students who used the Paraphrase Tool for the previous lesson’s homework to refer to their paraphrases as they complete this activity. Remind students to revise their responses in the Notes section of the Paraphrase Tool. This annotation supports students’ engagement with W.11-12.9.a, as they draw evidence from the text to use in their writing.

Provide students with the following definition: *argument* means “a statement, reason, or fact for or against a point.”

① Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

- Students write the definition of *argument* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definition: *quarrel* means “an angry argument or disagreement.”

- Students write the definition of *quarrel* on their copies of the text or in a vocabulary journal.

**What does Hamlet mean by “Rightly to be great / Is not to stir without great argument” (lines 56–57)?**

- Hamlet means that great people do not take action unless something is important.

**How does Hamlet think a person should act when honor is at stake (lines 58–59)?**

- A person should argue about even a small matter, or “find quarrel in a straw” (line 58), if the dispute involves honor.

**According to Hamlet’s definition of what it means to be great, is he great or not? What evidence from the play supports your answer?**

- No, Hamlet is not great because he has a very good reason to act but does not do it. His uncle murdered his father and married his mother, taking over the throne of Denmark in the process,
and his “honor’s at the stake” (line 59) because someone in his family has been killed, and the murderer has not been held accountable.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 59–62 (“How stand I then / That have a father killed” to “and my blood / And let all sleep”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for definitions of excitements of and blood.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Hamlet mean when he says he has “a mother stained” (line 60)?

- By “a mother stained,” Hamlet means that his mother has stained her honor by marrying her husband’s brother and murderer.

What recent events does Hamlet describe in lines 59–61?

- Hamlet describes the murder of his father and marriage of his mother to Claudius: he has “a father killed” (line 60) and “a mother stained” (line 60) both by Claudius.

What does Hamlet mean when he refers to “excitements of [his] reason and [his] blood” (line 61)?

- By “[e]xcitements of [his] reason and [his] blood” Hamlet means that he has reasons to be angry, both intellectually and emotionally.

Summarize lines 59–62.

- Even though Hamlet is upset that he has “a father killed” and “a mother stained” (line 60), he is not taking action, and so he does not “stand” up (line 59) to what it means to be great, but rather lets all his problems “sleep” (line 62).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 62–68 (from “while to my shame I see / The imminent death of twenty thousand men” to “Which is not tomb enough and continent / To hide the slain”) and answer the following questions before sharing out with the class.
Differentiation Consideration: Consider providing students with the following definition: continent means “one of the great divisions of land.”

Students write the definition of continent on their copies of the text or in a vocabulary journal.

What does Hamlet mean when he says that Fortinbras is sending his soldiers into battle “for a fantasy and trick of fame” in line 64?

When Hamlet says that Fortinbras is sending his soldiers into battle “for a fantasy and trick of fame,” Hamlet means that Fortinbras is going into battle not for any real need, but because he thinks that regaining land will bring him glory and fame.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What is the relationship between “this army” that Hamlet mentions in line 50 and the “twenty thousand men” he mentions in line 63?

 “[T]his army” and “twenty thousand men” both describe Fortinbras’s soldiers going to war.

Based on Hamlet’s definition of greatness in lines 56–59, is Fortinbras great?

Student responses may include:

- Yes, because Fortinbras is acting when his “honour’s at the stake” (line 59). Even though he will only gain a small piece of land, this action will avenge his father’s death.
- No, because Fortinbras is risking men’s lives for a small matter, an “eggshell” (line 56), and no honor is involved. Hamlet admires Fortinbras for his decisive action, but not for risking “twenty thousand men” just “for a fantasy and trick of fame” (lines 63–64).

How do Fortinbras’s actions develop central ideas that Shakespeare introduces earlier in the play?

Student responses may include:

- Fortinbras is going to war to avenge his father’s death and because his “honour’s at the stake” (line 59), which develops the central idea of revenge.
- Shakespeare develops the central idea of action vs. inaction by contrasting Fortinbras’s action to lead to “imminent death” of “twenty thousand men” (line 63), to Hamlet’s inaction: he lets the reasons for avenging his father “all sleep” (line 62).

Lead a brief, whole-class discussion of student responses.

During this discussion, consider reminding students of Fortinbras’s role as a foil for Hamlet. Remind students of their work with the term foil in 11.1.2 Lesson 18 and refer them to their notes for a definition.
Instruct student pairs to read lines 59–69 (from “How stand I, then, / That have a father killed” to “My thoughts be bloody or be nothing worth”) and answer the following questions before sharing out with the class.

1. Rereading these lines after having established a clearer understanding of Hamlet’s description of Fortinbras’s plans enables students to understand Hamlet’s reference to shame.

Why does Hamlet say that it is “to [his] shame” (line 62) that he sees “[t]he imminent death of twenty thousand men” (line 63)?

- Student responses may include:
  - Hamlet’s inaction, when he believes he has a good reason to act, is “to [his] shame,” or shameful, when compared to Fortinbras’s willingness to take action.
  - The soldiers have no personal investment in the battle, yet they are marching to their deaths, or “[g]oing to their graves like beds” (line 65). Meanwhile Hamlet, who has a strong personal reason for killing Claudius, has not taken action.

How does Hamlet’s expression of shame in line 62 develop central ideas that Shakespeare introduces earlier in the play?

- Hamlet’s belief that it is “to [his] shame” (line 62) that he has not avenged his father’s death develops the central ideas of revenge and action vs. inaction—showing that Hamlet feels shame about not acting to avenge his father’s death.

How do Hamlet’s concluding lines, “O, from this time forth / My thoughts be bloody or be nothing worth!” (lines 68–69), develop a central idea that Shakespeare has already introduced?

- In lines 68–69, Hamlet decides that he will dedicate himself to revenge “from this time forth” (line 68), which further develops the central ideas of revenge and action vs. inaction by showing that Hamlet is recommitting to act in vengeance for his father. Hamlet says his thoughts will “be bloody” (line 69) or not worth anything, which means he is prepared to take revenge and will only allow himself to think along those lines.

Lead brief whole-class discussion of student responses and instruct students to revise their paraphrases, as appropriate.

1. Remind students to use the Central Ideas Tracking Tool to record central ideas they identified and discussed. Encourage students to record related concepts in the right-hand column of the tool.
noting how these concepts support the development of larger central ideas. Related concepts that arise in this lesson include morality, family duty, and cowardice.

**Activity 5: Quick Write**

15%

Instruct students to respond briefly in writing to the following prompt:

**How do two central ideas introduced earlier in the play continue to develop and interact in Hamlet’s final soliloquy?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and Act 2.2, lines 577–634 (from “O, what a rogue and peasant slave am I!” to “Wherein I’ll catch the conscience of the King”). Instruct students to respond briefly in writing to the following prompt:

**How do both the player and Fortinbras serve as foils for Hamlet?**

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their text based on that standard.

Introduce standards RL.11-12.5 and RI.11-12.5 and model what applying a focus standard looks like. For example, RL.11-12.5 asks students to “analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.” Students who are reading *Hamlet* might say, “Shakespeare’s choice to begin the play with the guards’ nervous interaction with the Ghost establishes a scary, ominous mood for the play.”
Students follow along.

Homework

Reread Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and Act 2.2, lines 577–634 (from “O, what a rogue and peasant slave am I!” to “Wherein I’ll catch the conscience of the King”). Respond briefly in writing to the following prompt:

How do both the player and Fortinbras serve as foils for Hamlet?

Also, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.
## Model Paraphrase Tool

<table>
<thead>
<tr>
<th>Lines</th>
<th>Shakespeare’s Language</th>
<th>Paraphrase</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>Act 4.4, lines 56–59</td>
<td>Rightly to be great / Is not to stir without great argument, / But greatly to find quarrel in a straw / When honor’s at the stake.</td>
<td>To be great is to only act if you have good reason, but to act strongly, even if the matter seems small, if honor is involved.</td>
<td></td>
</tr>
<tr>
<td>Act 4.4, lines 59–62</td>
<td>How stand I, then, / That have a father killed, a mother stained, / Excitements of my reason and my blood, / And let all sleep,</td>
<td>Why am I doing nothing when my father has been killed, my mother has been dishonored, and my mind and body are ready for action?</td>
<td></td>
</tr>
<tr>
<td>Act 4.4, lines 62–68</td>
<td>while to my shame I see / The imminent death of twenty thousand men / That for a fantasy and trick of fame / Go to their graves like beds, fight for a plot / Whereon the numbers cannot try the cause, / Which is not tomb enough and continent / To hide the slain?</td>
<td>I am ashamed that I am not avenging my father’s death when I watch 20,000 men marching to their deaths just to gain a piece of land that is so small that it isn’t even big enough to hold all of their graves.</td>
<td></td>
</tr>
<tr>
<td>Act 4.4, lines 68–69</td>
<td>O, from this time forth / My thoughts be bloody or be nothing worth!</td>
<td>From now on if I’m not thinking about revenge, my thoughts are worthless.</td>
<td></td>
</tr>
</tbody>
</table>
## Model Central Ideas Tracking Tool

**Name:**

**Class:**

**Date:**

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 4.4, lines 56–65</td>
<td>Revenge</td>
<td>Hamlet laments that he has been unable to act on his revenge when he compares Fortinbras’s military action to his own. Even Fortinbras’s troops, who “[g]o to their graves like beds” (line 65) for a cause not directly related to them, make Hamlet feel ashamed of his inaction.</td>
</tr>
<tr>
<td></td>
<td>Action vs. inaction</td>
<td></td>
</tr>
<tr>
<td>Act 4.4, lines 68–69</td>
<td>Revenge</td>
<td>Hamlet decides to recommit himself to acting out his plot of revenge when he says, “O, from this time forth / My thoughts be bloody or be nothing worth!” (lines 68–69).</td>
</tr>
<tr>
<td></td>
<td>Action vs. inaction</td>
<td></td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students listen to two masterful readings of Act 5.1 before reading Act 5.1, lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes! / For love of God, forbear him”), in which Ophelia is buried. As students read the scene they pause to notice how the setting impacts other elements in the drama. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare’s choice of setting impact another element of the drama (e.g., plot, mood, etc.) in this scene?

For homework, students choose a different dramatic element and explain how the setting of the scene impacts that element. Students also continue reading their Accountable Independent Reading (AIR) texts.

Standards

Assessed Standard(s)

| RL.11-12.3 | Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). |

Addressed Standard(s)

| W.11-12.2.d | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
| | d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. |
| W.11-12.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
| | a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). |
| L.11-12.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases |
based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

### Assessment

#### Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare’s choice of setting impact another element of the drama (e.g., plot, mood, etc.) in this scene?

#### High Performance Response(s)

A High Performance Response should:

- Identify a significant text element from the passage (e.g., dialogue, mood, or plot).
- Explain how the setting impacts that element (e.g., The setting of the graveyard impacts the play by creating a mournful or somber mood. At first, the mournful mood is contrasted with the joking between the gravediggers. They can joke about the dead and death because “[c]ustom hath made it in [them] a property of easiness” (lines 69–70), or because being around death is part of their job. Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters’ grief during Ophelia’s burial in the graveyard demonstrates the mournful mood. Gertrude says, “Sweets to the sweet, farewell!” (line 254), Laertes jumps into Ophelia’s grave to be buried with her, and Hamlet says, “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287). In Act 5.1, the graveyard setting establishes a somber mood that develops through characters who contrast the mood and characters who contribute to it.).

### Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**

- **quick (n.)** – living persons
• rash (adj.) – acting or tending to act too hastily or without due consideration

Vocabulary to teach (may include direct word work and/or questions)

• decked (adj.) – adorned; arrayed
• sense (n.) – conscious awareness or rationality
• splenitive (adj.) – quick-tempered
• forbear (v.) – be patient with

Additional vocabulary to support English Language Learners (to provide directly)

• strewed (v.) – spread or scattered things over or on the ground or some other surface
• deprived (v.) – took something away from someone or something
• conjures (v.) – creates or imagines (something)
• asunder (adv.) – into parts
• quantity (n.) – an amount or number of something

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>Standards: RL.11-12.3, W.11-12.2.d, W.11-12.9.a, L.11-12.4.a, c</td>
<td></td>
</tr>
</tbody>
</table>

In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading
4. Reading and Discussion
5. Setting Discussion
6. Quick Write
7. Closing
Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Free audio resources for masterful reading:
  - [http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/](http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/) (0:00–3:24)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Copies of the Setting Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶️</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🎨</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>☕️</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students consider how the setting affects other elements of the drama. Students listen to masterful readings of Act 5.1, lines 1–68 and lines 224–319, studying how the setting impacts other elements in the scene, including mood, characterization, and plot. Students then participate in a discussion of Act 5.1, lines 254–289 and analyze how the setting impacts another element of the drama.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.d. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard W.11-12.2.d.
Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

ős Student responses may include:

- Students use language carefully when writing.
- Students use language that is specific to the domain or content area (literature) when writing.
- Students use specific terms such as metaphor, simile, and analogy when writing about texts.

Inform students that in this lesson they are asked to use the correct terminology when describing parts of the play (act and scene) as well as dramatic elements, such as setting, characters, plot, etc.

Instruct students to talk in pairs about their understanding of the terms that they use in this unit.

ős Student responses may include:

- An act is a large division of a play.
- A scene is a smaller part of an act that takes place within a single timeframe and a single setting.
- The setting is where and when a play takes place.
- The plot is the sequence of events in a play.
- Characterization is how a playwright develops the characters in a play.

Remind students to look for opportunities to use the correct vocabulary terms to describe the play as an application of W.11-12.2.d.

Consider displaying literary or dramatic terms students identify during this exercise for use later in the lesson.

**Activity 2: Homework Accountability 15%**

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.
Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 4.4, lines 34–69 and Act 2.2, lines 577–634. Respond briefly in writing to the following prompt: How do both the player and Fortinbras serve as foils for Hamlet?) Instruct student pairs to discuss their homework responses.

Hamlet’s comparison of himself first to the actor and then to Fortinbras serves to develop his character further. There is a stark contrast between the actor, who is able to move himself to tears “all for nothing! / For Hecuba” (Act 2.2, lines 584–585), and Hamlet who remains “Like John-a-dreams, unpregnant of [his] cause” (Act 2.2, line 595). In this way, Shakespeare highlights Hamlet’s indecision, and what Hamlet himself perceives to be his cowardice. Similarly, Fortinbras acts as a kind of double to Hamlet: whereas Hamlet struggles with the question of revenge and of how to avenge his father’s death, Fortinbras acts decisively, his “spirit with divine ambition puffed” (Act 4.4, line 52) contrasting with Hamlet’s own inability to stir himself to action.

Lead a brief whole-class discussion of student responses.

**Activity 3: Masterful Reading**

Have students listen to a masterful reading of Act 5.1, lines 1–68 (from “Is she to be buried in Christian burial” to “Has this fellow no feeling of his business? He / sings in grave-making”). Ask students to note both the content and the tone of the gravediggers’ conversation.

1. 11.1.2 Lesson 21 includes an optional activity in which students view a film interpretation of this lesson’s reading.
   - Students follow along, reading silently.

2. 11.1.2 Lesson 21 includes an optional activity in which students view a film interpretation of this lesson’s reading.
   - Note that in the recording cited in this lesson, the narrator refers to the gravediggers as *clowns*, meaning “peasants” or “countrymen.”

3. **Differentiation Consideration**: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   *What mood does the setting create in this scene?*

Instruct students to Turn-and-Talk to answer the following questions.

**Where does the beginning of the scene take place? How do you know?**

- Student responses may include:
  - The beginning of the scene takes place in a graveyard.
Gravediggers work in a cemetery or graveyard.
The first man tells the other to “make her grave / straight” (lines 3–4).
Hamlet comments that the man “sings in grave-making” (line 68).

What is the specific topic of conversation between the gravediggers at the beginning of the scene?
- They are talking about a woman who drowned and whether or not she should get a “Christian burial” (line 5).

What in the text establishes the tone of the gravediggers’ conversation?
- Student responses may include:
  - One gravedigger starts singing while he is working, as described in the stage directions: “the Gravedigger digs and sings” (line 62.1).

Why does Hamlet ask, “Has this fellow no feeling of his business?” in line 67?
- Hamlet is surprised that the Gravedigger is singing while he is digging a grave, a serious business. After he asks, “Has this fellow no feeling of his business?” Hamlet says, “He sings in grave-making” (lines 67–68), explaining why he thinks the Gravedigger has no feelings.

Lead a brief whole-class discussion of student responses.

Have students listen to a masterful reading of Act 5.1, lines 224–319 (from “But soft, but soft awhile! Here comes the King” to “Till then in patience our proceeding be”). Ask students to note what Hamlet learns in this passage and how he reacts to what he learns.

- Students follow along, reading silently.

Instruct students to Turn-and-Talk with a different peer to answer the following questions.

What does Hamlet notice at the beginning of this passage (lines 224–226)?
- Hamlet notices “the King, / The Queen, the courtiers” (lines 224–225) following a body that will be buried.

How does Shakespeare make it clear that Hamlet does not know they are burying Ophelia?
- It is clear that Hamlet does not know they are burying Ophelia because he asks, “Who is this they follow?” (line 225).
What does Hamlet do in line 229?

- Hamlet “couch[es],” or hides, from the King, Queen, and everyone who has come with them.

What does Hamlet mean when he says that the simple funeral suggests that the dead person “did with desp’rate hand / Fordo its own life” in lines 227–228?

- The simple funeral suggests that the person committed suicide.

How do Laertes’s words to the priest in lines 250–252 reveal to Hamlet that he is watching Ophelia’s funeral?

- Laertes refers to the dead person as “my sister” (line 251).

Why does Laertes argue with the priest in lines 230–252?

- Laertes wants a more elaborate “ceremony” or funeral for Ophelia (line 230), but the priest says the church has already done more than is appropriate since “her death was doubtful (line 234). In other words, there is some question of whether or not Ophelia killed herself and deserves to be laid in the “ground unsanctified,” or unholy (line 236).

Lead a brief whole-class discussion of student responses.

**Activity 4: Reading and Discussion 20%**

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

1. Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student pairs to read lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shoulddst” to “O, he is mad, Laertes! / For love of God, forbear him”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *quick* means “living persons” and *rash* means “acting or tending to act too hastily or without due consideration.”

1. Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definitions of *quick* and *rash* on their copies of the text or in a vocabulary journal.
Differentiation Consideration: Consider providing students with the following definitions: *strewed* means “spread or scattered things over or on the ground or some other surface,” *deprived* means “took something away from someone or something,” *conjures* means “creates or imagines (something),” *asunder* means “into parts,” and *quantity* means “an amount or number of something.”

 Students write the definitions of *strewed, deprived, conjures, asunder, and quantity* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *decked, sense, splenitive, and forebear.*

Differentiation Consideration: Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Gertrude say she had hoped for Ophelia?

Gertrude had hoped that Ophelia would “have been [her] Hamlet’s wife” (line 255).

Who does Laertes describe when he says, “that cursèd head” (line 259)? What evidence in the text supports your answer?

Laertes describes Hamlet. It is clear that Laertes describes Hamlet because Laertes then says, “whose wicked deed thy most ingenious sense / Deprived thee of” (lines 260–261), meaning Hamlet’s act of killing Polonius deprived Ophelia of her senses.

What does Laertes mean when he says, “Now pile your dust upon the quick and dead” in line 263?

Laertes means that the mourners should fill the grave with “dust” or dirt, so that he can be buried alive with Ophelia.

Differentiation Consideration: If students struggle with this question, direct them to the stage directions after line 262: “<Leaps in the grave.>”

To whom does Hamlet refer when he describes “he whose grief / Bears such an emphasis, whose phrase of sorrow / Conjures the wand’ring stars” (lines 267–269)? What evidence in the text supports your answer?

Hamlet refers to Laertes. In the text, Laertes has just finished asking everyone to bury him with Ophelia until they have made a “mountain” (line 264) over the grave.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What other word might replace the word *conjures* in line 269?
Calls or commands could replace conjures in this sentence.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

How does Gertrude want Laertes to treat Hamlet after Hamlet and Laertes are separated (line 289)?

She wants Laertes to forgive Hamlet for his behavior because he is mad; she wants Laertes to “forebear” or be patient with Hamlet (line 289).

Lead a brief whole-class discussion of student responses.

Activity 5: Setting Discussion

Remind students of the literary and dramatic terms they identified at the beginning of this lesson in relation to W.11-12.2.d. Instruct students to Turn-and-Talk in pairs to generate a list of additional text elements that they noticed in this reading (except characterization as they will discuss this in the next lesson).

Student responses may include:

- Dialogue
- Tone
- Mood
- Stage Directions

Differentiation Consideration: If necessary, explain to students that tone is the author or speaker’s attitude toward a subject, whereas mood is the emotional state of feeling a text conveys or evokes.

Distribute a copy of the Setting Tool to each student.

Instruct students to review their notes and annotations before completing the Setting Tool. Instruct students to each choose one text element and find examples from the text to demonstrate how the setting of this scene affects that particular element.

See the Model Setting Tool for possible responses.

Lead a brief whole-class discussion, selecting students who have focused on different elements to provide examples of text evidence that supports their responses.

Consider drawing students’ attention to their application of standard W.11-12.9.a through the process of reviewing their annotations and notes to gather evidence.
Activity 6: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare’s choice of setting impact other elements of the drama (e.g., plot, mood, etc.) in this scene?

Ask students to use this lesson’s vocabulary and literary terms wherever possible in their written responses. Instruct students to review their annotations and notes from today’s lesson and earlier lessons to gather text evidence to support their responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 7: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to choose a dramatic element other than the one they worked with in class and add the new dramatic element to their Setting Tool. Instruct students to include an explanation about how the setting of this scene impacts the new element and text evidence to support their explanations.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Choose a dramatic element other than the one you worked with in class today and add the new dramatic element to your Setting Tool. Include an explanation about how the setting of this scene impacts the new element and text evidence to support your explanation.

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.
Setting Tool

<table>
<thead>
<tr>
<th>Name</th>
<th>Class</th>
<th>Date</th>
</tr>
</thead>
</table>

**Directions:** In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic element.

<table>
<thead>
<tr>
<th>Element</th>
<th>Impact of Setting</th>
<th>Text Evidence</th>
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</table>
## Model Setting Tool

<table>
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<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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**Directions:** In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic element.

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<tr>
<th>Element</th>
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<th>Text Evidence</th>
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</thead>
<tbody>
<tr>
<td><strong>Dialogue</strong></td>
<td>The gravediggers talk about where people who commit suicide are allowed to be buried as they dig a hole for a woman who has drowned.</td>
<td>“Is she to be buried in Christian burial, when she willfully seeks her own salvation? ... hang themselves more than / their even-Christian.” (lines 1–30)</td>
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<tr>
<td></td>
<td>The gravediggers joke about death as they dig a new hole in the graveyard.</td>
<td>“What is he that builds stronger than either the mason ... Go, get thee in, and fetch me a stoup of liquor.” (lines 42–62”)</td>
</tr>
<tr>
<td></td>
<td>Laertes talks about what will happen to the priest and Ophelia after death because of the funeral ceremony in the graveyard.</td>
<td>“What ceremony else? / That is Laertes, a very noble youth ... A minist'ring angel shall my sister be / When thou liest howling” (lines 230–252)</td>
</tr>
<tr>
<td></td>
<td>Gertrude expresses her affection for Ophelia at the grave.</td>
<td>“Sweets to the sweet, farewell! I hoped thou shouldst ... sweet maid, / And not have strewed thy grave.” (lines 254–257)</td>
</tr>
<tr>
<td></td>
<td>Hamlet and Laertes argue about who loved Ophelia more as they fight by her grave.</td>
<td>“What is he whose grief / Bears such an emphasis ... Nay an thou’lt mouth, / I’ll rant as well as thou.” (lines 267–301)</td>
</tr>
<tr>
<td><strong>Plot</strong></td>
<td>The gravediggers’ opening conversation reminds readers that Ophelia drowned.</td>
<td>“Is she to be buried in Christian burial? ... and drown him, he drowns not himself.” (lines 1–19)</td>
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<tr>
<td></td>
<td>Hamlet learns that Ophelia has died because he sees the funeral procession and hears Laertes speaking at the grave.</td>
<td>“What, the fair Ophelia?” (line 253)</td>
</tr>
</tbody>
</table>
|  | Hamlet and Laertes fight at the graveside. | “This is I, / Hamlet the Dane / The devil take thy soul ... Hamlet! Hamlet! / Gentlemen / Good my
| Tone | The setting contrasts with the gravediggers’ light tone.  
The setting supports the sorrowful tone of the mourners.  
The setting makes the angry words between Hamlet and Laertes inappropriate. |
| --- | --- |
| Mood | The setting of the graveyard impacts the play by creating a mournful or somber mood.  
At first the mournful mood is contrasted with the joking between the gravediggers.  
Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters’ grief during Ophelia’s burial in the graveyard demonstrates the mournful mood.  |

**lord, be quiet.”** (lines 270–281)

> “What is he that builds stronger than / either the mason ... Go, get thee in, and fetch me a / stoup of liquor.” (lines 42–62)

> “Sweets to the sweet, farewell! / I hoped thou shouldst ... T’ o’ertop old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)

> “The devil take they soul ... I’ll rant as well as thou.” (lines 272–301)

> “[c]ustom hath made it in [them] a property of easiness” (lines 69–70), or because being around death is part of their job.

> Gertrude says, “Sweets to the sweet, farewell!” (line 254), Laertes jumps into Ophelia’s grave to be buried with her, and Hamlet says, “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287).
## Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
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</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Act 5.1, lines 69–70</strong></td>
<td>Mortality</td>
<td>The gravediggers see mortality as a regular part of their day because they work in a graveyard. This is clear when one says, “Custom hath made it in him a property of / easiness” (lines 69–70).</td>
</tr>
<tr>
<td><strong>Act 5.1, lines 254–266, 285–287</strong></td>
<td>Mortality</td>
<td>Gertrude, Laertes, and Hamlet mourn for Ophelia. Gertrude says that she thinks Ophelia “should’st have been [her] Hamlet’s wife” (line 255) and that she had hoped they would have decorated Ophelia’s “bride-bed” (line 256) instead of her grave—establishing a contrast between life and death. Laertes wishes that he could “c[atch] her once more in [his] arms” (line 262) and leaps into the grave to be with Ophelia—demonstrating his love for her and his unwillingness to see her dead and buried. Hamlet says that he “loved Ophelia. Forty thousand brothers / Could not with all their quantity of love” (lines 285–286) could not equal the love he had for Ophelia. This demonstrates his love for her, something he could not do when she was alive; death has made him honest.</td>
</tr>
<tr>
<td><strong>Act 5.1, lines 258–261, 272</strong></td>
<td>Revenge</td>
<td>Laertes’s anger at the graveside emphasizes his desire for revenge. Laertes blames “that cursèd head” (line 259), or Hamlet, for Ophelia’s madness and her death. Laertes also demonstrates his desire for revenge when he tells Hamlet he wants the “[t]he devil [to] take [Hamlet’s] soul” (line 272).</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students listen to a masterful reading of Act 5.1, lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes, / For love of God, forbear him”), in which Ophelia is buried. Students analyze how Shakespeare develops characters through their responses to Ophelia’s death. Students also analyze how character development in this scene interacts with the development of central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How do the characters’ reactions to Ophelia’s death further develop central ideas in the play.

For homework, students reread “My Last Duchess” and write a short paragraph (3–5 sentences) explaining how the setting of the poem relates to other elements of the text. Students also continue to read their Accountable Independent Reading (AIR) text through the lens of the focus standard RL.11-12.5 or RI.11-12.5.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
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<tbody>
<tr>
<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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</tbody>
</table>

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<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a.</td>
<td>Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
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<tr>
<td>L.11-12.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</td>
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c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do the characters’ reactions to Ophelia’s death further develop central ideas in the play?

**High Performance Response(s)**

A High Performance Response should:

- Describe the reactions of the main characters to Ophelia’s death (e.g., The Queen expresses how she wanted Ophelia to marry Hamlet; Laertes jumps in the grave, curses Hamlet, and asks to be buried with Ophelia; Hamlet declares his love for Ophelia and fights with Laertes.).
- Identify central ideas developed in this scene (e.g., madness, mortality, revenge, action vs. inaction, etc.).
- Explain how the characters’ reactions further develop the central ideas (e.g., Laertes’s accusation that Hamlet “[d]eprived” (line 261) Ophelia of her “most ingenious sense” (line 260) develops the central idea of madness by implying that Ophelia was driven to madness because of Hamlet’s actions. By leaping into the grave and asking to be buried with Ophelia, Laertes provides the third example in the play in which death separates family members, refining the central idea of mortality. When Laertes confronts Hamlet at the grave, Laertes says, “The Devil take thy soul!” (line 272), suggesting that Laertes wants to kill Hamlet to avenge Ophelia’s death. Laertes’s desire for revenge refines the central idea of revenge and action vs. inaction. Laertes shows how unlike Hamlet he is, because Hamlet only speaks about revenge but does not act. Laertes fights with Hamlet, demonstrating that he is ready to take action immediately.).

**Vocabulary**

**Vocabulary to provide directly (will not include extended instruction)**

- None.*
Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*See 11.1.2 Lesson 20 for vocabulary from Act 5.1, lines 254–289.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, L.11-12.4.c</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare, Act 5.1: lines 254–289</td>
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<tr>
<td>Learning Sequence:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 5%</td>
</tr>
<tr>
<td>4. Reading and Discussion</td>
<td>4. 55%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 15%</td>
</tr>
<tr>
<td>6. Optional Film Viewing</td>
<td>6. 0%</td>
</tr>
<tr>
<td>7. Closing</td>
<td>7. 5%</td>
</tr>
</tbody>
</table>

Materials

- Student copies of the Setting Tool (refer to 11.1.2 Lesson 20)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Copies of the Mourners Chart for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Excerpt from Gregory Doran’s *Hamlet* (2:34:32–2:46:44) (optional)
Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>Type of Text &amp; Interpretation of the Symbol</td>
</tr>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td></td>
<td>Bold text indicates questions for the teacher to ask students.</td>
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<tr>
<td></td>
<td>Italics text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▼</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>➔</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>❄️</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students reread the scene they read in 11.1.2 Lesson 20, focusing on how Shakespeare develops the characters in this scene to further develop central ideas of the play.

- Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RL.11-12.5 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RL.11-12.5 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Choose a dramatic element other than the one you worked with in class today and add the new dramatic element to your Setting Tool. Include an explanation about how the setting of this scene impacts the new element and text evidence to support your explanation.) Instruct students to share their homework responses in small groups.

- See the Model Setting Tool at the end of this lesson for sample student responses.
Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of Act 5.1, lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes, / For love of God, forbear him”). Ask students to consider how the characters express their grief over Ophelia’s death.

- Students follow along, reading silently.

1. Consider asking students who are willing and able to read these lines aloud.

2. Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   How does Ophelia’s death affect the other characters?

Activity 4: Reading and Discussion 55%

Instruct students to form pairs. Instruct student pairs to review their notes and annotations to generate a list of at least 3 central ideas that Shakespeare has introduced and developed in Hamlet that are further developed in this scene.

- Student responses may include:
  - Revenge
  - Mortality
  - Action vs. inaction
  - Madness

Instruct students to consider these central ideas as they examine how Shakespeare develops the characters in this scene. Instruct students to annotate for central ideas using the code CI throughout the lesson.

1. Consider drawing students’ attention to their application of standard W.11-12.9.a through the process of annotating for central ideas.

2. Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss. Encourage students to record related concepts in the right-hand column of the tool, noting how these concepts support the development of larger central ideas. Related concepts that arise in this lesson include family duty and morality.
Distribute the Mourners Chart. Instruct students to form small groups. Post or project each set of questions below for student groups to discuss.

Instruct student groups to read Act 5.1, lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes, / For love of God, forbear him”) and answer the following questions before sharing out with the class. Instruct students to record their responses to the questions in the “Words/Actions” column of the Mourners Chart.

Provide students with the following definitions: rash means “acting or tending to act too hastily or without due consideration” and asunder means “into parts.”

1. Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.
   - Students write the definitions of rash and asunder on their copies of the text or in a vocabulary journal.

2. Differentiation Consideration: Consider providing students with the following definition: conjures means “creates or imagines (something).”
   - Students write the definition of conjures on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: decked and splenitive.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using the explanatory notes to make meaning of a word.

What do Gertrude’s words and actions at the burial site suggest about her relationship with Ophelia?

Gertrude’s words and actions show that she was fond of Ophelia. She scatters flowers on Ophelia’s grave and says that she had “hoped” that Ophelia would “have been [!] Hamlet’s wife” (line 255).

What do Laertes’s words and actions at the burial site suggest about his relationship with Ophelia and his relationship with Hamlet?

Laertes demonstrates his love for Ophelia when he “[leaps in the grave” (line 262.1) and then asks to be buried with her. Laertes demonstrates that he may be angry enough to kill Hamlet when he says, “The devil take thy soul!” (line 272) and begins to fight with him.

Why does Hamlet approach Laertes (lines 267–271)? What evidence in the text supports your answer?

He wants to confront Laertes. He announces himself as “This is I, / Hamlet the Dane!” (lines 270–271), making himself sound impressive and trying to intimidate Laertes. He is making fun of Laertes’s melodramatic behavior.
How does Hamlet describe himself in lines 275–277?

- Hamlet says he is “not splenitive and rash” (line 275) yet he has in him “something dangerous” (line 276), which Laertes should fear.

Does the text support or contradict Hamlet’s description of himself? How?

- Student responses may include:
  - Hamlet is not splenitive or rash; Hamlet has still not taken any action against Claudius.
  - Hamlet is splenitive and rash. He is planning to murder Claudius and has impulsively killed Polonius, thinking he was the King.
  - There is something dangerous about Hamlet because he has a fight with Laertes and has been contemplating murdering Claudius. He has already murdered Polonius and his behavior around Ophelia was disturbing.

What evidence in the play supports or contradicts Hamlet’s statement that he loves Ophelia?

- Student responses supporting Hamlet’s statement may include:
  - Hamlet gave Ophelia tokens of his affection before his father died.
  - When Hamlet hears Ophelia coming, after his “To be or not to be” soliloquy, he says, “Soft you now, / The fair Ophelia.—Nymph, in thy orisons be all my sins remembered” (Act 3.1, lines 96–98), using a term of endearment for her, even though she cannot hear him.
  - Hamlet only said cruel things to Ophelia because he knew Claudius and Polonius were listening and he was pretending to be crazy. He asks, “Where’s your father?” (Act 3.1, line 141).
  - He only said cruel things to Ophelia because she was returning his gifts. When Ophelia tries to give him her remembrances, he says, “No, not I. I never gave you aught” (Act 3.1, line 105).
  - He is grieving now that he has discovered that Ophelia is dead: “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (Act 5.1, lines 285–287).

- Student responses contradicting Hamlet’s statement may include:
  - Hamlet was cruel to Ophelia when she was forced to return his gifts. He laughs and accuses her of lying and/or being immodest: “Ha, ha, are you honest?” (Act 3.1, line 113).
  - Hamlet used offensive language to Ophelia: “Get thee to a nunnery. Why wouldst thou be / a breeder of sinners?” (Act 3.1, lines 131–132).
  - Hamlet did not seem to care that Ophelia’s feelings were hurt: When Hamlet says, “I loved you not” (Act 3.1, line 129), Ophelia responds, “I was the more deceived” (Act 3.1, line 130), but Hamlet continues berating her by saying, “Get thee to a nunnery!” (Act 3.1, line 131).
Hamlet says he values honor but he cannot be believed because sometimes he says what he means and other times he pretends to be mad and says crazy things. For example, when Ophelia returns his “remembrances” (line 102), he denies giving them to her, denies loving her, and then says he did love her.

Lead a brief whole-class discussion of student responses. Instruct students to add to their charts based on the discussion.

Instruct students to answer the following questions in their small groups and record their responses in the “Central Ideas” column of the Mourners Chart.

Compare Laertes’s words and actions to Hamlet’s words and actions in this scene. In what ways does Laertes serve as a foil for Hamlet?

Student responses may include:

- Laertes and Hamlet are both grieving for Ophelia.
- Laertes publicly expresses his anger at Hamlet. Hamlet has only expressed his thoughts about Claudius in private.
- Laertes uses melodramatic language and actions to express his grief (e.g., he jumps into the grave and asks to be buried with Ophelia). Hamlet expresses his grief and anger more in private than in public, though in the beginning Claudius reprimanded him for wearing black and being excessive in his grief.

How does Laertes’s role as a foil for Hamlet in this scene further a central idea?

Student responses may include:

- Having Laertes as a foil emphasizes the different responses to mortality. Laertes is very public in his grief, cursing Hamlet, leaping in the grave, and fighting Hamlet as the cause of his father’s and sister’s deaths. Hamlet is more private in his grief, trying to find an appropriate means of avenging his father’s death; he usually broods and plots as evidenced by his soliloquies.
- Having Laertes as a foil highlights the central idea of action vs. inaction. Laertes does not spend a lot of time thinking about the situation. He curses Hamlet and fights him as soon as he sees him, while Hamlet tries to find the proper response to the Ghost’s command to avenge the king’s murder and delays his action throughout the whole play.

Lead a brief whole-class discussion of student responses. Instruct students to add to their charts based on the discussion.
Remind students that their notes and annotations on this scene help them keep track of evidence they use in the lesson assessment and later in the 11.1.2 End-of-Unit and Performance Assessments, which focus on the development of central ideas.

1. This focused annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

**Activity 5: Quick Write**

15%

Instruct students to respond briefly in writing to the following prompt:

**How do the characters’ reactions to Ophelia’s death further develop central ideas in the play?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

**Transition to the independent Quick Write.**

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Film Viewing (optional)**

0%

If time and access allow, consider showing students an excerpt of Act 5.1 from Gregory Doran’s *Hamlet* (2:34:32–2:46:44), from the gravediggers’ initial conversation until all characters exit the graveyard. Ask students to focus on Hamlet’s musings on death.

1. Viewing this portion of the play supports comprehension by allowing students to experience visually the impact of the setting on other elements of the drama, and offers students the opportunity to examine more thoroughly Hamlet’s consideration of death, particularly in relation to his musings about “poor Yorick.”

1. Note that Gregory Doran’s *Hamlet* omits some of the banter between the gravediggers, though the general tone of the conversation is clearly light-hearted.
Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to reread “My Last Duchess” from 11.1.1 and write a short paragraph (3–5 sentences) explaining how the setting of the poem is important to other elements of the text.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Reread “My Last Duchess” and write a short paragraph (3–5 sentences) explaining how the setting of the poem is important to other elements of the text.

Also for homework, continue to read your Accountable Independent Reading text through the lens of focus standard RL.10-11.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.
## Model Setting Tool

### Directions:
In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic element.

<table>
<thead>
<tr>
<th>Element</th>
<th>Impact of Setting</th>
<th>Text Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dialogue</strong></td>
<td>The gravediggers talk about where people who commit suicide are allowed to be buried as they dig a hole for a woman who has drowned. The gravediggers joke about death as they dig a new hole in the graveyard. Laertes talks about what will happen to the priest and Ophelia after death because of the funeral ceremony in the graveyard. Gertrude expresses her affection for Ophelia at the grave. Hamlet and Laertes argue about who loved Ophelia more as they fight by her grave.</td>
<td>“Is she to be buried in Christian burial, when she willfully seeks her own salvation? ... hang themselves more than / their even-Christian.” (lines 1–30) “What is he that builds stronger than either the mason ... Go, get thee in, and fetch me a / stoup of liquor.” (lines 42–62) “What ceremony else? / That is Laertes, a very noble youth ... A minist’ring angel shall my sister be / When thou liest howling” (lines 230–252) “Sweets to the sweet, farewell! I hoped thou shouldst ... sweet maid / And not have strewed thy grave.” (lines 254–257) “What is he whose grief / Bears such an emphasis ... Nay an thou’lt mouth, / I’ll rant as well as thou.” (lines 267–301)</td>
</tr>
<tr>
<td><strong>Plot</strong></td>
<td>The gravediggers’ opening conversation reminds readers that Ophelia drowned. Hamlet learns that Ophelia has died because he sees the funeral procession and hears Laertes speaking at the grave.</td>
<td>“Is she to be buried in Christian burial? ... and drown him, he drowns not himself.” (lines 1–19) “What, the fair Ophelia?” (line 253)</td>
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<tr>
<td>Hamlet and Laertes fight at the graveside.</td>
<td>“This is I, / Hamlet the Dane / The devil take thy soul … Hamlet! Hamlet! / Gentlemen / Good my lord, be quiet.” (lines 270–281)</td>
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<tr>
<td><strong>Tone</strong></td>
<td>“What is he that builds stronger than / either the mason … Go, get thee in, and fetch me a / stoup of liquor.” (lines 42–62)</td>
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<tr>
<td>The setting contrasts with the gravediggers’ light tone.</td>
<td>“Sweets to the sweet, farewell! / I hoped thou shouldst … T’ o’ertop old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)</td>
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<tr>
<td>The setting supports the sorrowful tone of the mourners.</td>
<td>“I loved Ophelia ... I’ll rant as well as thou.” (lines 285–301)</td>
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<tr>
<td>The setting makes the angry words between Hamlet and Laertes inappropriate.</td>
<td>“The devil take thy soul! ... I’ll rant as well as thou.” (lines 272–301)</td>
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<tr>
<td><strong>Mood</strong></td>
<td>They can joke about the dead and death because “[c]ustom hath made it in [them] a property of easiness” (lines 69–70), or because being around death is part of their job.</td>
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<tr>
<td>The setting of the graveyard impacts the play by creating a mournful or somber mood.</td>
<td>Gertrude says, “Sweets to the sweet, farewell!” (line 254), Laertes jumps into Ophelia’s grave to be buried with her, and Hamlet says, “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287).</td>
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<tr>
<td>At first the mournful mood is contrasted with the joking between the gravediggers.</td>
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<tr>
<td>Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters’ grief during Ophelia’s burial in the graveyard demonstrates the mournful mood.</td>
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# Mourners Chart

<table>
<thead>
<tr>
<th>Mourner</th>
<th>Words/Actions</th>
<th>Central Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>How do the character’s words and actions develop or refine a central idea?</td>
</tr>
<tr>
<td>Gertrude</td>
<td></td>
<td></td>
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<tr>
<td>Laertes</td>
<td></td>
<td></td>
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<tr>
<td>Hamlet</td>
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</tbody>
</table>
# Model Mourners Chart

<table>
<thead>
<tr>
<th>Mourner</th>
<th>Words/Actions</th>
<th>Central Ideas</th>
</tr>
</thead>
</table>
| **Gertrude** | Throws flowers on grave  
Calls Ophelia “sweet” (line 254) and “sweet maid” (line 256)  
Says she had hoped Ophelia would be Hamlet’s bride | Mortality: Gertrude sincerely mourns Ophelia as a “sweet maid” (line 256) and says, “I hoped thou shouldst have been my Hamlet’s wife” (line 255). |
| **Laertes** | Curses Hamlet when Gertrude mentions him, “O, treble woe / Fall ten times treble on that cursèd head” (lines 258–259) and “The devil take thy soul!” (line 272).  
Jumps in grave to be buried alive with Ophelia  
Fights Hamlet | Mortality: Laertes grieves loudly and publicly for Ophelia; Hamlet grieves quietly for his father; Hamlet is prompted to display grief.  
Action vs. inaction: Even though Laertes has a well-thought-out plan for revenge, he goes ahead and instinctively attacks Hamlet; Hamlet wants to kill Claudius, but has never given in to this urge and still has no real plan. |
| **Hamlet** | Mocks Laertes’s melodrama  
Fights with Laertes  
Professes love for Ophelia | Mortality: Hamlet accuses Laertes of making a show of mourning Ophelia: “What is he whose grief / Bears such an emphasis” (lines 267–268), while he (Hamlet) is the one who most mourns her: “Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287).  
Revenge: Hamlet’s description of himself supports the idea that he is dangerous and capable of taking his revenge: “have I in me something dangerous” (line 276).  
Action vs. inaction: Responds to Laertes’s display of grief without considering the situation rather than merely thinking about it; recalls... |
| Hamlet’s many thoughts about revenge that have not been acted on. Compare to the previous instance of Hamlet’s acting without thinking, when he accidentally killed Polonius.

Even when describing himself, Hamlet expresses the tension between thought—“though I am not splenitive and rash” (line 275)—and action or emotion: “Yet have I in me something dangerous” (line 276).

The description supports the idea that Hamlet is reluctant to take revenge because he is “not splenitive and rash,” (line 275) even while he is fighting. |
Introduction

In this lesson, students first listen to a masterful reading of the conversation between Claudius and Laertes to provide context about the plan to kill Hamlet in Act 4.7, lines 141–186 (from “Hamlet comes back; what would you undertake” to “Our purpose may hold there.—But stay, what / noise?”). Students then listen to, read, and analyze Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand from me” to “Part them. They are incensed. / Nay, come again”), in which Hamlet and Laertes fence and wound each other with the poisoned blade. Students discuss how central ideas interact and build on one another in this scene. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas from the play develop and build on one another in the fencing match between Hamlet and Laertes?

For homework, students respond briefly in writing to the following prompt: How does the action in Act 5.2, lines 239–332 further develop or refine Hamlet’s character?

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
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<tbody>
<tr>
<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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</table>

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<thead>
<tr>
<th>Addressed Standard(s)</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>RL.11-12.5</td>
<td>Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
</tr>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge...”</td>
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</tbody>
</table>
of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

L.11-12.4.c
Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do two central ideas from the play develop and build on one another in the fencing match between Hamlet and Laertes?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas that develop in the fencing match (e.g., madness, mortality, revenge, action vs. inaction).

- Analyze how the two identified central ideas build on one another (e.g., During the fencing match, Claudius and Laertes intend to kill Hamlet with the poisoned blade or the poisoned cup. While making their plans to kill Hamlet, Laertes says, “I’ll anoint my sword” with poison (Act 4.7, line 160), and Claudius says, “I’ll have prepared / him / A chalice for the nonce” or poison (Act 4.7, lines 181–183). However, similar to Hamlet’s earlier accidental killing of Polonius, other characters die unintentionally. The deaths of the Queen, who drinks the poisoned cup intended for Hamlet (Act 5.2, line 318.1), and Laertes, who is wounded by the poisoned blade intended for Hamlet (Act 5.2, line 330.1), illustrate the interaction of the central ideas of mortality and revenge. Laertes believes he can avenge Ophelia and Polonius’s deaths by killing Hamlet, but Laertes’s attempt at revenge leads to two more deaths, further developing the idea that death is inevitable but unpredictable.).
Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- palpable (adj.) – capable of being touched or felt; tangible

Vocabulary to teach (may include direct word work and/or questions)
- sore (adj.) – severe; grave
- foils (n.) – blunted weapons

Additional vocabulary to support English Language Learners (to provide directly)
- aloof (adj.) – not involved in or influenced by something
- wager (n.) – the money or other valuable thing that you could win or lose in a bet
- mock (v.) – to laugh at or make fun of (someone or something)

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: RL.11-12.2, RL.11-12.3, RL.11-12.5, W.11-12.9.a, L.11-12.4.c</td>
<td></td>
</tr>
</tbody>
</table>

① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:
1. Introduction of Lesson Agenda 1. 10%
2. Homework Accountability 2. 15%
3. Masterful Reading 3. 15%
4. Reading and Discussion 4. 45%
5. Quick Write 5. 10%
6. Closing 6. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
• Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
• Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
</tr>
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<tr>
<td>no symbol</td>
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<tr>
<td>Bold text indicates text dependent questions.</td>
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<tr>
<td>Italicized text indicates a vocabulary word.</td>
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<tr>
<td>▪ Indicates student action(s).</td>
</tr>
<tr>
<td>➡ Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>ⓘ Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-2.2 and RL.11-12.3. In this lesson, students analyze how central ideas interact and build on one another at the end of *Hamlet*.

▪ Students look at the agenda.

Students also work with a new element of standard RL.11-12.5. Ask student pairs to consider the term *tragic resolution* and propose their own definition of the term using the definitions of the individual words to help them define the phrase.

➡ Student responses may include:
  - *A tragic resolution* is a sad ending.
  - *A tragic resolution* means people die at the end.
  - *A tragic resolution* means that a problem is solved but not happily.

Provide students with the following definition: *tragic resolution* means “an event or series of events that involves a reversal of fortune and the resolution of previously unresolved conflicts.” Ask students to annotate RL.11-12.5 on their Common Core Learning Standards Tool with this definition. Remind students that the full title of *Hamlet* is *The Tragedy of Hamlet, Prince of Denmark*.

▪ Students read and annotate standard RL.11-12.5 on their 11.1 Common Core Learning Standards Tool with the definition of *tragic resolution*. 
Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread “My Last Duchess” and write a short paragraph (3–5 sentences) explaining how the setting of the poem is important to other elements of the text.) Instruct students to form pairs to share their homework responses.

- Student responses may include:
  - Being in his own house allows the Duke to show off the portrait of his “last Duchess” (line 1), as well as “Neptune ... / Taming a sea-horse” (lines 54–56).
  - The setting provides an occasion for the Duke to talk about his objects.
  - Because the poem is set in the Duke’s house, the Duke is in control of what to show his visitor: “none puts by / The curtain I have drawn for you” (lines 9–10). He also decides where to take the visitor: “Will ’t please you rise? We’ll meet / The company below then” (lines 47–48).
  - Because the Duke and the listener are alone upstairs while the listener’s “master” and his daughter are absent, the Duke can say things to the listener that he may or may not say to his master and the master’s daughter. For example, he admits to murdering or silencing his former wife: “I gave commands; / Then all smiles stopped together” (lines 45–46).

Activity 3: Masterful Reading 15%

- This lesson includes excerpts from Acts 4 and 5 and includes a separate masterful reading of each excerpt.

Inform students that the first masterful reading is of a conversation between Laertes and Claudius that reveals a plan leading up to the final scene of the play. Remind students that Ophelia’s funeral took place in Act 5.1. The conversation students are about to hear between Laertes and Claudius is from Act 4.7, prior to Ophelia’s funeral.
Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How successful is Laertes’s and Claudius’s plan in the final scene?

Have students listen to a masterful reading of Act 4.7, lines 141–186 (from “Hamlet comes back; what would you undertake” to “Our purpose may hold there.—But stay, what / noise?”). Ask students to focus on Laertes’s and Claudius’s plan and their motivation behind the plan.

- Students follow along, reading silently.

Instruct student pairs to share their understanding of the plan and Laertes’s and Claudius’s motivations. Then invite two or three pairs to share out their responses with the class.

- Laertes will fence with Hamlet and wound him with a poisoned blade. If Laertes is unable to wound Hamlet, Claudius will offer him a cup of poisoned wine at a break during the fencing match. Laertes and Claudius say they are motivated by revenge because Hamlet killed Polonius.

Have students listen to a masterful reading of Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again”). Ask students to focus on how Laertes’s and Claudius’s plan unfolds.

- Students follow along, reading silently.

Activity 4: Reading and Discussion 45%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text and focus on the development of central ideas as they read and discuss.

Consider drawing students’ attention to their application of standard W.11-12.9.a through the process of annotating for central ideas.

Instruct student pairs to read Act 5.2, lines 240–276 (from “Give me your pardon, sir. I have done you wrong” to “You mock me, sir. / No, by this hand”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: aloof means “not involved in or influenced by something” and wager means “the money or other valuable thing you could win or lose in a bet.”
Students write the definitions of *aloof* and *wager* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *sore* and *foils*.

1. Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using the explanatory notes to make meaning of a word.

What is the “sore distraction” to which Hamlet refers in line 244?

- Hamlet uses the term “sore distraction” to refer to his madness.

What is the meaning of Hamlet’s question, “Was ’t Hamlet wronged Laertes? Never Hamlet” (line 247)?

- Hamlet claims he was not responsible for hurting Laertes because he was mad.

What is the effect of Hamlet referring to himself in the third person in lines 247–253?

- Student responses may include:
  - Hamlet seems less guilty for the murder of Polonius when he refers to himself in the third person.
  - When he shifts from the first person to the third person, Hamlet seems mad and may be using the madness to try to gain Laertes’s forgiveness.

How does Laertes respond to Hamlet’s request for forgiveness (lines 259–267)?

- Laertes says that he is “satisfied in nature” (line 259), or in terms of his feelings, by Hamlet’s request for forgiveness, but he cannot forgive Hamlet until “some elder masters” (line 263) advise him about whether his “honor” (line 261) and “name” are “ungored” (line 265). In other words, he cannot fully forgive Hamlet until he knows that his honor will be safe.

How does this exchange between Hamlet and Laertes further develop two central ideas introduced earlier in the play?

- Student responses may include:
  - The exchange between Hamlet and Laertes further develops the central idea of madness, as the audience is left to wonder whether throughout the play Hamlet was mad or was only pretending to be so. Hamlet claims madness as his reason for offending Laertes when he says, “I here proclaim was madness” (line 246), but it is unclear whether Hamlet is using madness as an excuse or if he was truly mad and is now sane enough to understand his madness.
The exchange between Hamlet and Laertes further develops the central idea of revenge, as Laertes demonstrates what Hamlet has not been able to throughout the play: revenge for a wrongfully murdered father. Like Hamlet, Laertes considers all aspects of his revenge and admits that his feelings for his loved ones “stir [him] most / to [his] revenge” (lines 260–261), and those are now satisfied by Hamlet’s apology and explanation of his madness. However, “in [his] terms of honor” (line 261), he is not satisfied, so he must fight Hamlet in order “to keep [his] name ungored” (line 265), in other words, to honor his family.

What are the different meanings of foil as it is used in line 272?

Hamlet uses the pun, “I’ll be your foil, Laertes” in line 272. Foil has three different meanings that apply in this scene. First, Hamlet is referring to the blunted or unsharpened fencing swords called foils. Second, Hamlet means that Laertes will look like a good fencer compared to Hamlet’s lesser fencing skills. Third, foil describes a character in literature that is similar to the main character in some ways but contrasts with the main character in an important way; Laertes is a foil to Hamlet.

Differentiation Consideration: If students struggle with this question, consider reminding them of their work with literary foils in 11.1.2 Lesson 18.

The word pun is used in the explanatory notes, and multiple puns appear throughout Hamlet. If students do not understand the meaning of pun, consider defining it as a “joke based on a word or phrase with more than one meaning.”

Lead a brief whole-class discussion of student responses.

Instruct students to read lines 277–332 (from “Give them the foils, young Osric. Cousin Hamlet” to “Part them. They are incensed. / Nay, come again”).

Provide students with the following definition: palpable means “capable of being touched or felt; tangible.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of palpable on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: mock means “to laugh at or make fun of (someone or something).”

Students write the definition of mock on their copies of the text or in a vocabulary journal.
Instruct student pairs to summarize what happens when Claudius offers Hamlet a drink on line 306 and when Hamlet refuses the drink on line 320. Remind students to consider the stage directions and how they relate to what the characters say.

- Students work in pairs to write a brief summary of the events in lines 306–320.
- Claudius offers Hamlet a drink but Hamlet refuses it. Hamlet hits Laertes for a second point in the match, and then the Queen takes a drink from the poisoned cup. Claudius tries to stop Gertrude from drinking, but she does it anyway. Claudius reveals that Gertrude will die, and then Hamlet refuses a second time to drink from the cup.

Ask for student volunteers to share their written summaries.

Instruct student pairs to answer the following questions before sharing out with the class.

**Why does Laertes say, “it is almost against my conscience” (line 324)? What does this suggest about the relationship between conscience and revenge?**

- Student responses may include:
  - Laertes is questioning his plan to kill Hamlet with the poisoned rapier. This statement suggests revenge can overpower conscience. Laertes reveals an inner struggle about whether or not he should follow through with his plan, but the word *almost* indicates that Laertes will continue with his plan.
  - Laertes is questioning his plan to kill Hamlet with the poisoned rapier. This statement suggests that conscience can oppose a character’s desire to seek revenge.

**What happens during the fencing match immediately following line 330? What does this suggest will happen to Hamlet and Laertes later in the scene?**

- Hamlet and Laertes struggle, exchange rapiers, and wound each other: “Laertes wounds Hamlet. Then in scuffling they change / rapiers, and Hamlet wounds Laertes” (line 330.1). This means both Hamlet and Laertes will die soon, as a result of the fencing match.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss. Encourage students to record related concepts in the right-hand column of the tool, noting how these concepts support the development of larger central ideas. Related concepts that arise in this lesson include fate, family duty, and morality.

Lead a brief whole-class discussion of student responses.
Activity 5: Quick Write

Instruct students to respond briefly in writing to the following prompt:

**How do two central ideas from the play develop and build on one another in the fencing match between Hamlet and Laertes?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to reread Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand from me” to “Part them. They are incensed. / Nay, come again”). Then instruct students to respond briefly in writing to the following prompt:

**How does the action in Act 5.2, lines 239–332 further develop or refine Hamlet’s character?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students follow along.

Homework

Reread Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand from me” to “Part them. They are incensed. / Nay, come again”) and respond briefly in writing to the following prompt:

**How does the action in Act 5.2, lines 239–332 further develop or refine Hamlet’s character?**

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.
# Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *Hamlet* by William Shakespeare

<table>
<thead>
<tr>
<th>Act/Scene/Line #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 5.2, lines 318–330</td>
<td>Mortality</td>
<td>The deaths of the Queen, who drinks the poisoned cup intended for Hamlet (line 318.1), and Laertes, who is wounded by the poisoned blade intended for Hamlet (line 330.1), illustrate the central idea of mortality: death is inevitable but unpredictable.</td>
</tr>
<tr>
<td>Act 5.2, lines 260–265</td>
<td>Revenge</td>
<td>Laertes says his feelings for his loved ones “stir [him] most / to [his] revenge” (lines 260–261), demonstrating that revenge motivates him more than “honor” (line 261) or his “name” (line 265).</td>
</tr>
<tr>
<td>Act 5.2, lines 246–253</td>
<td>Madness</td>
<td>Hamlet claims he was not responsible for hurting Laertes because he was mad: “What I have done / That might your nature, honor, and exception / Roughly awake, I here proclaim was madness” (lines 244–246). Hamlet refers to himself in the third person to seem more mad: “His madness is poor Hamlet’s enemy” (line 253).</td>
</tr>
<tr>
<td>Act 5.2, lines 318–330</td>
<td>Action vs. inaction</td>
<td>By fighting Laertes, Hamlet finally moves from inaction to action.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students read Act 5.2, lines 344–398 (from “It is here, Hamlet. Hamlet, thou art slain” to “And flights of angels sing thee to thy rest”) and analyze the play’s tragic resolution in which Hamlet, Laertes, Claudius, and Gertrude all die. To support their analysis, students view a film representation of the fencing match and the resulting action. Student learning is assessed via a Quick Write at the end of the lesson: How does Hamlet’s downfall contribute to the tragic resolution of the play?

For homework, students review, organize, and expand their notes for the 11.1.2 End-of-Unit Assessment.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>RL.11–12.3</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>RL.11–12.5</td>
<td>Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
</tr>
<tr>
<td>W.11–12.2.e</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td>e.</td>
<td>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>L.11–12.4.c</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</td>
</tr>
</tbody>
</table>
| c. | Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or
determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Hamlet’s downfall contribute to the tragic resolution of the play?

High Performance Response(s)
A High Performance Response should:

- Use a formal style and objective tone.
- Avoid slang and statements of opinion (e.g., “I think,” “I believe”).
- Use standard English and academic vocabulary.
- Convey an understanding that Hamlet resolves the play’s main conflict but only by bringing about his own downfall and death in the process (e.g., Hamlet finally avenges his father’s death by “forcing [Claudius] to drink the poison” (line 357.1). However, because he was unable to kill Claudius prior to the fencing match, Hamlet’s only option is to kill him after his own death is already guaranteed. As a tragic hero, Hamlet also loses his place as the rightful King of Denmark in the process of removing Claudius as the illegitimate ruler of Denmark.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- felicity (n.) – the state of being happy, especially in a high degree; bliss

Vocabulary to teach (may include direct word work and/or questions)
- unbated (adj.) – sharp
- envenomed (adj.) – poisoned
- mutes (n.) – actors without speaking parts

Additional vocabulary to support English Language Learners (to provide directly)
- slain (adj.) – killed
- treacherous (adj.) – not able to be trusted
- treason (n.) – the crime of trying to overthrow your country’s government
- tremble (v.) – to shake slightly because you are afraid, nervous, excited, etc.

Lesson Agenda/Overview

Student-Facing Agenda

<table>
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<th>Standards &amp; Text:</th>
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<tbody>
<tr>
<td>Standards: RL.11-12.3, RL.11-12.5, W.11-12.2.e, L.11-12.4.c</td>
<td>10%</td>
</tr>
<tr>
<td>Text: <em>Hamlet</em> by William Shakespeare, Act 5.2: lines 344–398 (Masterful Reading: Act 5.2: lines 333–398)</td>
<td>10%</td>
</tr>
</tbody>
</table>

In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.

Learning Sequence:

1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 10%
3. Masterful Reading 3. 10%
4. Film Viewing 4. 20%
5. Reading and Discussion 5. 40%
6. Quick Write 6. 10%
7. Closing 7. 5%

Materials

- Excerpt from Gregory Doran’s *Hamlet* (2:52:11–3:00:19)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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</tr>
<tr>
<td></td>
<td><em>Italicized text indicates a vocabulary word.</em></td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda  

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3, RL.11-12.5, and W.11-12.2.e. In this lesson, students read and view an excerpt from the final scene of *Hamlet*. Throughout the lesson, students continue to think about the significance of the play’s tragic resolution.

Consider reminding students of their work with W.11-12.2.e in 11.1.2 Lesson 16, noting that *formal style* uses academic vocabulary and standard English grammar, and *objective tone* describes analysis supported with evidence from the text.

Students look at the agenda.

Activity 2: Homework Accountability  

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 5.2, lines 239–332 and respond briefly in writing to the following prompt: How does the action in Act 5.2, lines 239–332 further develop or refine Hamlet’s character?) Instruct students to form pairs and share their responses to the homework assignment.

Student responses may include:

- This scene further develops the question of Hamlet’s madness: Hamlet claims to Laertes that his actions were the result of madness: “What I have done / That might your nature, honor, and exception / Roughly awake, I here proclaim was madness” (lines 244–246).
- This scene represents a shift in Hamlet’s character, in which he moves finally from inaction to action in finally killing Claudius: Hamlet says, “Drink off this potion” (line 357) and then “forc[es] him to drink the poison” (line 357.1) so that the “King dies” (line 357.2).

Activity 3: Masterful Reading  

Have students listen to a masterful reading of Act 5.2, lines 333–398 (from “Look to the Queen there, ho! / They bleed on both sides” to “And flights of angels sing thee to thy rest”). Ask students to analyze how Shakespeare develops central ideas in this section.

Students follow along, reading silently.
Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How are conflicts resolved in the final scene of the play?

Activity 4: Film Viewing

Show an excerpt from Gregory Doran’s adaptation of Hamlet that includes the fencing match and the resulting action in Act 5.2 (2:52:11–3:00:19). Ask students to focus on how the play’s conflicts are resolved.

This film excerpt portrays the events of the masterful reading in 11.1.2 Lesson 22 and 11.1.2 Lesson 23, so students will have listened to the events of the excerpt before viewing the film interpretation.

Although the film’s script almost matches Shakespeare’s Hamlet, some events in the film were reordered and some lines omitted. Notably, the film ends with Horatio’s words on line 398 and omits all references to Fortinbras in Act 5.2.

- Students watch the film with a focus on the play’s resolution.

Activity 5: Reading and Discussion

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read lines 344–398 (from “It is here, Hamlet. Hamlet, thou art slain” to “And flights of angels sing thee to thy rest”) and answer the following questions before sharing out with the class.

Provide students with the following definition: felicity means “the state of being happy, especially in a high degree; bliss.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
- Students write the definition of felicity on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: slain means “killed,” treacherous means “not able to be trusted,” treason means “the crime of trying to overthrow your country’s government,” and tremble means “to shake slightly because you are afraid, nervous, excited, etc.”
Students write the definitions of *slain*, *treacherous*, *treason*, and *tremble* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *unbated*, *envenomed*, and *mutes*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using the explanatory notes to make meaning of a word.

What does Laertes mean when he says, “The treacherous instrument is in thy hand, / Unbated and envenomed” (lines 347–348)?

- Laertes means Hamlet is holding a poisoned rapier or a sword that has been “envenomed” (line 348), or covered with poison.

What does Hamlet mean when he says, “Then, venom to thy / work” (lines 352–353)? What does Hamlet do after he says this? Use the stage direction for context.

- Hamlet means he wants to use the poisoned rapier to kill Claudius. He then cuts Claudius with the poisoned rapier as the stage direction indicates: “Hurts the King” (line 353.1).

Before Laertes dies, what does he request of Hamlet? What does Hamlet mean when he responds, “Heaven make thee free of it” (line 364)?


Why does Hamlet ask Horatio to “[a]bsent [himself] from felicity a while” (line 382)?

- Hamlet wants Horatio to delay the happiness of death so he can tell Hamlet’s story or “draw [his] breath in pain / To tell [Hamlet’s] story” (lines 383–384).

Lead a brief whole-class discussion of student responses.

Remind students that a *tragic resolution* involves a reversal of fortune and the resolution of previously unresolved conflicts. Inform students that *tragic hero* is the term used to describe a protagonist in a tragedy who is destined for downfall, suffering, or defeat.

Instruct student pairs to discuss the following questions before sharing out with the class.

**Why is Hamlet a tragic hero?**
Hamlet is a tragic hero because he avenges his father’s death but loses his life and his opportunity to be king in the process.

What aspect of Hamlet’s character leads to his downfall?

Hamlet’s indecision leads to his downfall. His indecision makes him unable to avenge his father’s death earlier in the play, which leads to the events of the final scene.

Explain to students that tragic flaw means “the character trait that leads to a protagonist’s downfall.”

Why is the resolution to the play defined as “tragic”?

Student responses may include:

- The resolution of Hamlet is tragic because Hamlet resolves the main conflict in the play when he kills Claudius, but the play also ends with a catastrophe that includes Hamlet’s death in his best friend’s arms.
- The resolution is especially meaningful because it ties together several of the play’s central ideas including mortality, revenge, and action vs. inaction.

The final lines of Act 5.2 include an important series of events in which Fortinbras arrives at Elsinore, claims the crown of Denmark, and orders a military funeral for Hamlet. While these lines are not addressed in the activities of this lesson, they provide valuable opportunities to analyze the development of central ideas and the play’s tragic resolution.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How does Hamlet’s downfall contribute to the tragic resolution of the play?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use a formal style and objective tone. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
See the High Performance Response at the beginning of this lesson.

**Activity 7: Closing**

Display and distribute the homework assignment. For homework, instruct students to review, organize, and expand their notes and annotations in preparation for the 11.1.2 End-of-Unit Assessment.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

**Homework**

Review, organize, and expand your notes and annotations in preparation for the 11.1.2 End-of-Unit Assessment.

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11.12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.
Introduction

In this lesson, the first part of the 11.1.2 End-of-Unit Assessment, students collect evidence to support their analysis of how central ideas interact and build on one another in Hamlet. Student learning is assessed via a Central Idea Evidence Collection Tool in preparation for responding to the End-of-Unit Assessment prompt.

For homework, students review the evidence collected during this lesson and consider how to synthesize their evidence to respond thoughtfully to the End-of-Unit Assessment prompt.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>W.11-12.5</td>
<td>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</td>
</tr>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
<td></td>
</tr>
<tr>
<td>L.11-12.5</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
</tr>
</tbody>
</table>

Addressed Standard(s)

None.
Assessment

Assessment(s)

Student learning is assessed via a Central Idea Evidence Collection Tool in preparation for students’ responses to the following End-of-Unit Assessment prompt:

- Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

Student responses will be assessed using the 11.1.2 End-of-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas from the play (e.g., action versus inaction, revenge, mortality, or madness).
- Demonstrate how these ideas interact and build on one another.
- Determine at least one literary device that Shakespeare uses in this play (e.g., foil, personification, metaphor, simile, repetition, imagery, etc.).
- Explain how Shakespeare’s use of a literary device supports the development of central ideas.

See the Model Central Idea Evidence Collection Tool at the end of this lesson.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*
*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL11-12.2, W11-12.5, W.11-12.9.a, L.11-12.5</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Evidence Collection and Assessment</td>
<td>3. 55%</td>
</tr>
<tr>
<td>4. Class Discussion</td>
<td>4. 20%</td>
</tr>
<tr>
<td>5. Closing</td>
<td>5. 5%</td>
</tr>
</tbody>
</table>

Materials

- Copies of the Central Idea Evidence Collection Tool for each student

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbol</strong></td>
</tr>
<tr>
<td>10%</td>
</tr>
<tr>
<td>no symbol</td>
</tr>
<tr>
<td><strong>Bold text indicates text dependent questions.</strong></td>
</tr>
<tr>
<td><em>Italicized text indicates a vocabulary word.</em></td>
</tr>
<tr>
<td>▶</td>
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<tr>
<td>🔗</td>
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<tr>
<td>🔍</td>
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</tbody>
</table>
Activity 1: Introduction of Lesson Agenda  

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, W.11-12.5, W.11-12.9.a, and L.11-12.5. In this lesson, students work in pairs to gather evidence about central ideas, but they do not engage in writing a response to the End-of-Unit Assessment until the next lesson.

- Students look at the agenda.

Remind students of their work with standards L.11-12.1, L.11-12.2, and W.11-12.2 in earlier lessons. Inform students that these standards are assessed on the End-of-Unit Assessment in the next lesson, 11.1.2 Lesson 25.

Consider reviewing the 11.1 Common Core Learning Standards Tool so that students may re-familiarize themselves with the expectations of these standards. Allow opportunity for students to pose any questions they may have.

Activity 2: Homework Accountability  

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Review, organize, and expand your notes and annotations in preparation for the End-of-Unit Assessment.) Instruct students to talk in pairs about how they prepared for the End-of-Unit Assessment. Select several students (or student pairs) to explain how they selected new evidence and expanded their notes.

- Student pairs discuss examples of evidence they selected to expand and revise their notes.

Activity 3: Evidence Collection and Assessment  

Distribute a copy of the Central Idea Evidence Collection Tool to each student. Instruct students to form small groups to collect evidence about how central ideas interact and build on one another. Encourage students to use evidence from the text and their annotations to complete the Central Idea Evidence Collection Tool with the evidence that best supports their analysis.
Share the following End-of-Unit Assessment prompt with students:

Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

.COLUMN

- Students listen.

Display the prompt for students to see, or provide the prompt in hard copy.

Differentiation Consideration: If students need additional support to understand what the prompt requires, consider reviewing the wording of the prompt. Also, if students need additional support in identifying literary devices, work together as a class to list on the board or chart paper common literary devices and an example of each from Hamlet.

Explain that students may choose to focus on different central ideas, but they should still work collaboratively. Remind students to confer with their groups to discuss their analysis.

- Students work collaboratively to gather evidence on the Central Idea Evidence Collection Tool.

Activity 4: Class Discussion

Transition students to a whole-class discussion about the central ideas and the evidence they collected to support their analysis. Invite each group to share one central idea and the evidence they collected related to the development of that central idea.

Inform students that they will use the evidence they gathered during this lesson to support their written analysis in the next lesson, 11.1.2 Lesson 25.

Activity 5: Closing

Display and distribute the homework assignment. For homework, instruct students to review and synthesize the evidence they collected on their Central Idea Evidence Collection Tool and consider how to respond to the 11.1.2 End-of-Unit Assessment prompt.

- Students follow along.

Homework

Review and synthesize the evidence you collected on your Central Idea Evidence Collection Tool and consider how to respond to the 11.1.2 End-of-Unit Assessment prompt.
Central Idea Evidence Collection Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Identify the central ideas that you encountered throughout the text. Trace the development of those ideas by noting how Shakespeare introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work. Also, cite examples of literary devices Shakespeare uses to develop the central ideas.

<table>
<thead>
<tr>
<th>Central Idea #1</th>
<th>Central Idea #2</th>
<th>Central Idea #3</th>
<th>Central Idea #4</th>
</tr>
</thead>
<tbody>
<tr>
<td>______________________</td>
<td>______________________</td>
<td>______________________</td>
<td>______________________</td>
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</tbody>
</table>

**Evidence from text**

- [Evidence from text]
- [Evidence from text]
- [Evidence from text]
- [Evidence from text]
<table>
<thead>
<tr>
<th>Literary devices Shakespeare uses to develop the central idea</th>
</tr>
</thead>
<tbody>
<tr>
<td>What role does this central idea play in <em>Hamlet</em>?</td>
</tr>
</tbody>
</table>
### Model Central Idea Evidence Collection Tool

<table>
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<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
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**Directions:** Identify the central ideas that you encountered throughout the text. Trace the development of those ideas by noting how Shakespeare introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work. Also, cite examples of literary devices Shakespeare uses to develop the central ideas.

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<th>Central Idea #1</th>
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<th>Central Idea #3</th>
<th>Central Idea #4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenge</strong></td>
<td><strong>Action vs. inaction</strong></td>
<td><strong>Madness</strong></td>
<td><strong>Mortality</strong></td>
</tr>
<tr>
<td>The Ghost commands Hamlet to avenge his death: “Let not the royal bed of Denmark be / A couch for luxury and damned incest” (Act 1.5, lines 89–90), meaning remove Claudius from Gertrude’s bed. Hamlet promises the Ghost he will avenge his father’s death: “thy commandment all alone shall live / Within the book and volume of my brain” (Act 1.5, lines 109–110). However, throughout the text, Hamlet thinks instead of acts. In his first soliloquy, he wishes he would die: “O, that this too, too sullied flesh would melt” (Act 1.2, line 133), but he doesn’t kill himself because he believes God has “fixed / His canon ’gainst self-slaughter” (Act 1.2, lines 135–136), or made laws against suicide. After he speaks with the Ghost and learns of Claudius’s murder of his father, Hamlet vows to act: “So, uncle, there you are.”</td>
<td>Throughout the text, Hamlet’s madness endures throughout the play. Hamlet tells Horatio he might “put an antic disposition on” (Act 1.5, line 192), meaning Hamlet may act like he is mad. When Ophelia gives back his remembrances, he acts mad, telling Ophelia repeatedly, “Get thee to a nunnery” (Act 3.1, lines 131, 140, 148–149, 151, 162). He acts so strangely with Ophelia that she thinks he is mad: “O, what a noble</td>
<td>Claudius introduces the idea of mortality when he tells Hamlet that it is a natural part of life: “your father lost a father, / That father lost, lost his” (Act 1.2, lines 93–94). Hamlet contemplates his mortality when he wishes he would die: “O, that this too, too sullied flesh would melt” (Act 1.2, line 133). He contemplates mortality again when he considers what happens after death: “For in that sleep of death...”</td>
<td></td>
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</tbody>
</table>

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rest of the play, until the last scene, Hamlet thinks and talks about revenge, but does nothing to avenge his father’s death: “Prompted to my revenge by heaven and hell, / Must, like a whore, unpack my heart with words” (Act 2.2, lines 613–614).

At the very end of the play, prompted to action by Laertes’s challenge to a duel, Hamlet finally avenges his father’s death by killing Claudius: “The point envenomed too! Then, venom, to thy / work. <Hurts the King>” (Act 5.2, lines 352–353) and “Here, thou incestuous, murd’rous, damnèd Dane, / Drink off this potion. Is thy union here? / Forces him to drink the poison. / <King dies>” (Act 5.2, lines 356–358.1).

Now to my word. / It is ‘adieu, adieu, remember me.’ / I have sworn ‘t” (Act 1.5, lines 117–119). Yet he doesn’t act. Instead, he thinks about whether or not he should act. He compares himself to many unflattering and inactive things: “Like John-a-dreams, unpregnant of my cause” (Act 2.2, line 595) and “what an ass am I!” (Act 2.2, line 611) and “like a whore, unpack my heart with words” (Act 2.2, line 614).

Then instead of acting and killing Claudius, he contemplates suicide: “To be or not to be—that is the question” (Act 3.1, line 64). He realizes that all this thinking about mortality has made him inactive: “Thus conscience does make cowards of us all / And thus the native hue of resolution / Is sicklied o’ermind is here o’erthrown!” (Act 3.1, line 163).

When Hamlet sees the Ghost while talking with his mother, she does not see the Ghost and therefore thinks him mad: “Alas, he’s mad” (Act 3.4, line 121). But Hamlet protests to her, “It is not madness / That I have uttered” (Act 3.4, lines 162–163). Yet when Hamlet fights with Laertes at Ophelia’s grave, Claudius and Gertrude tell Laertes to “forbear him” (Act 5.1, line 289) because “he is mad” (Act 5.1, line 288). And when Hamlet is asking Laertes for forgiveness before their mortal duel, Hamlet admits that everything he did to offend Laertes (killing his father and maddening his sister) was because of his madness: “I here proclaim what dreams may come” (Act 3.1, line 74).

Again, Hamlet contemplates mortality when he decides not to kill Claudius because he believes he is praying, and praying people go to “heaven,” (Act 3.3, line 98) whereas sinners go to “hell” (Act 3.3, line 100). As Hamlet dies he comments on the nature of mortality: “Death, / Is strict in his arrest” (Act 5.2, lines 368–369), meaning death is permanent. Hamlet urges Horatio not to die, so that he can tell Hamlet’s story, a kind of immortality and justice for Hamlet and his father: “report me and my cause aright” (Act 5.2, line 371).
with the pale cast of thought” (Act 3.1, lines 91–93).

When Hamlet comes upon Claudius kneeling, he thinks he is praying, so he does not act and kill Claudius because he thinks doing so would send Claudius to heaven: “And I ... do this same villain send / To heaven” (Act 3.3, lines 82–83). Again, Hamlet doesn’t act, but decides to wait for “a more horrid hent” (Act 3.3, line 93), to kill Claudius when he is sinning so Claudius will go to hell.

Hamlet laments his inaction compared with Fortinbras’s action: “How stand I, then, / That have a father killed, a mother stained ... / And let all sleep, while to my shame I see / The imminent death of twenty thousand men” (Act 4.4, lines 59–63).
<table>
<thead>
<tr>
<th>Literary devices Shakespeare uses to develop the central idea</th>
<th>Metaphor: Hamlet promises the Ghost he will avenge his father’s death: “thy commandment all alone shall live / Within the book and volume of my brain” (Act 1.5, lines 109–110). He compares his brain to a book.</th>
<th>Foil: Shakespeare uses Claudius, Laertes, and Fortinbras as foils to highlight Hamlet’s inaction. All of these men are active: Claudius kills his brother, marries his sister-in-law, and takes control of his country; Laertes fights Hamlet for the deaths of his sister and father; and Fortinbras goes to war to avenge his father’s death.</th>
<th>Simile: Ophelia compares Hamlet’s lost reason to “sweet bells jangled, out of time and harsh” (Act 3.1, line 172).</th>
<th>Metaphor: In Act 3.1, Hamlet imagines death as sleep: “To die, to sleep” (line 68).</th>
</tr>
</thead>
<tbody>
<tr>
<td>What role does this central idea play in <em>Hamlet</em>?</td>
<td>Revenge is constantly in Hamlet’s thoughts throughout the play as he struggles with how and when to kill Claudius.</td>
<td>Action vs. inaction is central to Hamlet’s tragic flaw of indecision.</td>
<td>Hamlet acts mad at times in the play, but the audience is not certain if Hamlet is pretending to be mad or if Hamlet has actually gone mad.</td>
<td>Hamlet considers mortality throughout the play, and in the tragic resolution, four main characters die.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, the second part of the 11.1.2 End-of-Unit Assessment, students draft a multi-paragraph response to the End-of-Unit Assessment prompt: Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.5 or RI.11-12.5.

Standards

<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>W.11-12.2.a-f</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
<td></td>
</tr>
<tr>
<td>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
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</tr>
<tr>
<td>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
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<tr>
<td>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
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<tr>
<td>e. Establish and maintain a formal style and objective tone while attending to the</td>
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</tbody>
</table>
norms and conventions of the discipline in which they are writing.
f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

<table>
<thead>
<tr>
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</table>
| W.11-12.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
| a. | Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). |
| L.11-12.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. |
| L.11-12.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. |

**Addressed Standard(s)**

<table>
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<td>W.11-12.5</td>
<td>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</td>
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</table>

**Assessment**

**Assessment(s)**

Student learning is assessed via a multi-paragraph response to the 11.1.2 End-of-Unit Assessment. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

⚠️ Student responses will be assessed using the 11.1.2 End-of-Unit Text Analysis Rubric.

**High Performance Response(s)**

A High Performance Response should:

- Identify two central ideas from the play (e.g., action versus inaction, revenge, mortality, madness, etc.).
- Demonstrate how these ideas interact and build on one another.
• Determine at least one literary device that Shakespeare uses to develop or relate these ideas (e.g., foil, personification, metaphor, simile, repetition, imagery, etc.).

• Explain how Shakespeare’s use of a literary device supports the development of central ideas. A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

• After Hamlet’s first interaction with his father’s ghost, he commits to a course of revenge. Hamlet claims, “thy commandment all alone shall live / Within the book and volume of my brain” (Act 1.5, lines 109–110), to mean that he will focus only on revenge.

• However, in the next soliloquy, Hamlet criticizes himself for being slow to act. After hearing from a passionate actor, Hamlet laments his being a “John-a-dreams, unpregnant of [his] cause” (Act 2.2, line 595). This means Hamlet only dreamed of revenge but has not done anything.

• Revenge and action vs. inaction continue to build on each other as Hamlet decides once again not to kill Claudius, because Hamlet thinks he is praying and if killed will go “to heaven” (Act 3.3, line 79). Finally, Hamlet resolves to act after seeing the example of Fortinbras who, unlike Hamlet, acts by leading an “army of such mass and charge” (Act 4.4, line 50) and faces “fortune, death, and danger” (Act 4.4, line 55) to avenge his father’s death. While fencing with Laertes, Hamlet finally acts, avenging his father’s death, his mother’s death, and his own death by killing Claudius.

• Shakespeare presents Fortinbras as a foil to Hamlet, which contributes to the development of the central ideas of action vs. inaction and revenge. Fortinbras demonstrates his decisive bravery when he risks his own life and that of “twenty thousand men” (Act 4.4, line 63) for a piece of land that seems to Hamlet but “an eggshell” (Act 4.4, line 56). Fortinbras’s determination to avenge his father’s death contrasts with Hamlet’s cowardice and indecision. Both characters are princes, and both have had a father killed, but Fortinbras is brave and decisive about revenge, while Hamlet is mild and indecisive about revenge. As Hamlet himself admits, he has good reason to act: “a father killed, a mother stained” (Act 4.4, line 60), yet he “let[s] all sleep” (Act 4.4, line 62) instead of acting.

Students may analyze the development of other central ideas. For more sample textual evidence and literary devices, see the Model Central Idea Evidence Collection Tool in 11.1.2 Lesson 24.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

• None.*

Vocabulary to teach (may include direct word work and/or questions)

• None.*
Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda

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<th>Standards &amp; Text:</th>
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<tr>
<td>• Standards: RL.11-12.2, W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, L.11-12.2, W.11-12.5</td>
<td>1. 5%</td>
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<tr>
<td>• Text: <em>Hamlet</em> by William Shakespeare</td>
<td>2. 10%</td>
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<td>Learning Sequence:</td>
<td>3. 80%</td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>4. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td></td>
</tr>
<tr>
<td>3. 11.1.2 End-of-Unit Assessment</td>
<td></td>
</tr>
<tr>
<td>4. Closing</td>
<td></td>
</tr>
</tbody>
</table>

Materials

- Student copies of Central Idea Evidence Collection Tool (refer to 11.1.2 Lesson 24)
- Copies of the 11.1.2 End-of-Unit Assessment for each student
- Copies of 11.1.2 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text indicates text dependent questions.</td>
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<tr>
<td><em>Italicized text indicates a vocabulary word.</em></td>
<td></td>
</tr>
<tr>
<td>Indicates student action(s).</td>
<td></td>
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<tr>
<td>Indicates possible student response(s) to teacher questions.</td>
<td></td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, and L.11-12.2. In this lesson, students draft a written response to the End-of-Unit Assessment prompt.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Review and synthesize the evidence you collected on your Central Idea Evidence Collection Tool and consider how to respond to the 11.1.2 End-of-Unit Assessment prompt.) Instruct students to talk in pairs about their homework responses.

- Student pairs discuss how they synthesized their evidence to prepare for the 11.1.2 End-of-Unit Assessment.

Activity 3: 11.1.2 End-of-Unit Assessment 80%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by significant and relevant evidence, and a concluding statement or section that articulates the significance of the topic. Remind students to use domain-specific vocabulary, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone. Ask students to use this unit’s vocabulary wherever possible in their written responses.

Instruct students to write a multi-paragraph response to the following prompt:

**Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.**

Distribute and review the 11.1.2 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the rubric and checklist to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their End-of-Unit Assessment.

- Students independently answer the prompt using evidence from the text.
See the High Performance Response at the beginning of this lesson.

Consider encouraging students who finish early to reread and revise their response.

Activity 4: Closing

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.
11.1.2 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *Hamlet* to write a well-developed response to the following prompt:

Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

Your response will be assessed using the 11.1.2 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:
- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English


Commentary on the Task:

This task measures RL.11-12.2 because it demands that students:
- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.

This task measures W.11-12.2.a-f because it demands that students:
- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
Use precise language and domain-specific vocabulary to inform about or explain the topic.
Establish and maintain a formal style.
Provide a concluding statement or section that follows from and supports the information or explanation presented.

This task measures W.11-12.9.a because it demands that students:

- Draw evidence from literary texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
### 11.1.2 End-of-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
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<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</td>
<td>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.</td>
<td>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</td>
<td>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</td>
</tr>
</tbody>
</table>

**CCSS.ELA-Literacy.RL.11-12.2**
Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**Command of Evidence and Reasoning**
The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

**CCSS.ELA-Literacy.W.11-12.2**
Write informative/explanatory texts to examine and convey thought. (W.11-12.2.b)

<table>
<thead>
<tr>
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<tr>
<td>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
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</table>

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<tr>
<td>complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
<td>Skillfully utilize textual evidence from literary texts to support analysis, reflection, or research.</td>
<td>Accurately utilize textual evidence from literary texts to support analysis, reflection, or research.</td>
<td>Somewhat effectively or with partial accuracy utilize textual evidence from literary texts to support analysis, reflection, or research.</td>
<td>Ineffectively or inaccurately utilize textual evidence from literary texts to support analysis, reflection, or research.</td>
</tr>
<tr>
<td>Command of Evidence and Reasoning</td>
<td>The extent to which the response draws evidence from literary texts to support analysis, reflection, or research.</td>
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<tr>
<td>CCSS.ELA-Literacy.W.11-12.9.a</td>
<td>Draw evidence from literary texts to support analysis, reflection, and research; apply grades 11–12 Reading standards to literature.</td>
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<tr>
<td>Coherence, Organization, and Style</td>
<td>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</td>
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<tr>
<td>CCSS.ELA-Literacy.W.11-12.2</td>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</td>
<td>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</td>
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<tr>
<td></td>
<td>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
<td>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
<td>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts.</td>
<td>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</td>
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<tr>
<td></td>
<td>Occasionally or inaccurately use precise transitions and syntax to link the major sections of the text, creating marked incoherence or poor cohesion in the relationships among complex ideas and concepts.</td>
<td>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts.</td>
<td>Rarely or inaccurately use precise transitions and syntax to link the major sections of the text, creating incoherence or poor cohesion in the relationships among complex ideas and concepts.</td>
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</tbody>
</table>
Criteria | 4 – Responses at this Level: | 3 – Responses at this Level: | 2 – Responses at this Level: | 1 – Responses at this Level: |
--- | --- | --- | --- | --- |
Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. **CCSS.ELA-Literacy.W.11-12.2.a** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. **The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.** **CCSS.ELA-Literacy.W.11-12.2.c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. **The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the ideas and concepts.** **(W.11-12.2.c)** Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. **(W.11-12.2.d)** Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. **(W.11-12.2.e)** Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. **(W.11-12.2.f)** **Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.** **(W.11-12.2.d)** Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. **(W.11-12.2.e)** Provide a concluding statement or section that follows from and supports the information or explanation presented. **(W.11-12.2.f)** **Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.** **(W.11-12.2.d)** Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. **(W.11-12.2.e)** Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. **(W.11-12.2.f)** **Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline.** **(W.11-12.2.e)** Provide a concluding statement or section that does not follow from or support the information or explanation presented. **(W.11-12.2.f)** **Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline.** **(W.11-12.2.e)** Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. **(W.11-12.2.f)** **Lack a formal style and objective tone that adheres to the norms and conventions of the discipline.** **(W.11-12.2.e)** Provide a concluding statement or section that does not follow from or support the information or explanation presented. **(W.11-12.2.f)**
<table>
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<tr>
<td><strong>topic.</strong></td>
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<tr>
<td>CCSS.ELA-Literacy.W.11-12.2.d</td>
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<tr>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
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<tr>
<td>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</td>
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<tr>
<td>CCSS.ELA-Literacy.W.11-12.2.e</td>
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<tr>
<td>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
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<tr>
<td>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
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<td>CCSS.ELA-Literacy.W.11-12.2.f</td>
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<td>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
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<tr>
<td><strong>Control of Conventions</strong></td>
<td>Demonstrate skillful command of conventions with no grammar, usage,</td>
<td>Demonstrate command of conventions with occasional grammar,</td>
<td>Demonstrate partial command of conventions with several grammar,</td>
<td>Demonstrate insufficient command of conventions with frequent grammar,</td>
</tr>
</tbody>
</table>
### Criteria

<table>
<thead>
<tr>
<th>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1</th>
<th>4 – Responses at this Level:</th>
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</thead>
<tbody>
<tr>
<td>(a) Capabilities</td>
<td>capitalization, punctuation, or spelling errors.</td>
<td>usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</td>
<td>usage, capitalization, punctuation, or spelling errors that hinder comprehension.</td>
<td>usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</td>
</tr>
<tr>
<td>(b) Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking. CCSS.ELA-Literacy.L.11-12.2</td>
<td></td>
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</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
## 11.1.2 End-of-Unit Text Analysis Checklist

### Assessed Standards:

<table>
<thead>
<tr>
<th>Does my response…</th>
<th>✔</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td></td>
</tr>
<tr>
<td>Identify two or more central ideas from the text and analyze their development? <em>(RL.11-12.2)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Provide examples to support analysis of how the central ideas interact and build on one another? <em>(RL.11-12.2)</em></td>
<td>☐</td>
</tr>
<tr>
<td>If necessary, include a brief summary of the text to frame the development of the central ideas? <em>(RL.11-12.2)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td></td>
</tr>
<tr>
<td>Develop the topic with the most significant and relevant textual evidence? <em>(W.11-12.2.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Use textual evidence to support analysis, reflection, or research? <em>(W.11-12.9.a)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td></td>
</tr>
<tr>
<td>Introduce a topic? <em>(W.11-12.2.a)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? <em>(W.11-12.2.a)</em></td>
<td>☐</td>
</tr>
<tr>
<td>When useful to aiding comprehension, include formatting, graphics, and multimedia? <em>(W.11-12.2.a)</em></td>
<td>☐</td>
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<tr>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? <em>(W.11-12.2.c)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? <em>(W.11-12.2.d)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? <em>(W.11-12.2.e)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Provide a concluding statement or section that follows from and supports the explanation or analysis? <em>(W.11-12.2.f)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Control of Conventions</strong></td>
<td></td>
</tr>
<tr>
<td>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? <em>(L.11-12.1, L.11-12.2)</em></td>
<td>☐</td>
</tr>
</tbody>
</table>
HAMLET
by William Shakespeare

THE GHOST
HAMLET, Prince of Denmark, son of the late King Hamlet
and Queen Gertrude
QUEEN GERTRUDE, widow of King Hamlet, now married to Claudius
KING CLAUDIUS, brother to the late King Hamlet
OPHELIA
LAERTES, her brother
POLONIUS, father of Ophelia and Laertes, councillor to King Claudius
REYNALDO, servant to Polonius
HORATIO, Hamlet’s friend and confidant

VOLTEMAND
CORNELIUS
ROSENCRANTZ
GILDENSTERN
OSRIC
Gentlemen
A Lord

FRANCISCO
BARNARDO
MARCELLUS

danish soldiers

FORTINBRAS, Prince of Norway
A Captain in Fortinbras’s army

Ambassadors to Denmark from England
Players who take the roles of Prologue, Player King, Player Queen, and Lucianus in The Murder of Gonzago
Two Messengers
Sailors
Gravedigger
Gravedigger’s companion
Doctor of Divinity
Attendants, Lords, Guards, Musicians, Laertes’s Followers, Soldiers, Officers
ACT 1

Act 1 Scene 1
Enter Barnardo and Francisco, two sentinels.

BARNARDO Who’s there?

FRANCISCO
Nay, answer me. Stand and unfold yourself.

BARNARDO Long live the King!

FRANCISCO Barnardo.

BARNARDO He.

FRANCISCO You come most carefully upon your hour.

BARNARDO ’Tis now struck twelve. Get thee to bed, Francisco.

FRANCISCO For this relief much thanks. ’Tis bitter cold,
And I am sick at heart.

BARNARDO Have you had quiet guard?

FRANCISCO Not a mouse stirring.

BARNARDO Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

Enter Horatio and Marcellus.

FRANCISCO I think I hear them.—Stand ho! Who is there?

HORATIO Friends to this ground.
MARCELLUS     And liegemen to the Dane.

FRANCISCO     Give you good night.

MARCELLUS     O farewell, honest soldier. Who hath relieved you? 20

FRANCISCO     Barnardo hath my place. Give you good night.  

Francisco exits.

MARCELLUS     Holla, Barnardo.

BARNARDO     Say, what, is Horatio there?

HORATIO       A piece of him.

BARNARDO     Welcome, Horatio.—Welcome, good Marcellus. 25

HORATIO       What, has this thing appeared again tonight?

BARNARDO     I have seen nothing.

MARCELLUS     Horatio says 'tis but our fantasy
     And will not let belief take hold of him
     Touching this dreaded sight twice seen of us.
     Therefore I have entreated him along
     With us to watch the minutes of this night,
     That, if again this apparition come,
     He may approve our eyes and speak to it. 30

HORATIO       Tush, tush, 'twill not appear.

BARNARDO     Sit down awhile,
     And let us once again assail your ears,
     That are so fortified against our story,
     What we have two nights seen.

HORATIO       Well, sit we down,
     And let us hear Barnardo speak of this. 40

BARNARDO     Last night of all,
When yond same star that’s westward from the pole
Had made his course t’ illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one—

Enter Ghost.

MARCELLUS
Peace, break thee off! Look where it comes again.

BARNARDO
In the same figure like the King that’s dead.

MARCELLUS , to Horatio
Thou art a scholar. Speak to it, Horatio.

BARNARDO
Looks he not like the King? Mark it, Horatio.

HORATIO
Most like. It harrows me with fear and wonder.

BARNARDO
It would be spoke to.

MARCELLUS Speak to it, Horatio.

HORATIO
What art thou that usurp’st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By heaven, I charge thee, speak.

MARCELLUS
It is offended.

BARNARDO See, it stalks away.

HORATIO
Stay! speak! speak! I charge thee, speak!

Ghost exits.

MARCELLUS 'Tis gone and will not answer.

BARNARDO
How now, Horatio, you tremble and look pale.
Is not this something more than fantasy?
What think you on ’t?

HORATIO
Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.
MARCELLUS     Is it not like the King?

HORATIO      As thou art to thyself. 70
            Such was the very armor he had on
            When he the ambitious Norway combated.
            So frowned he once when, in an angry parle,
            He smote the sledged [Polacks] on the ice.
            'Tis strange.

MARCELLUS
            Thus twice before, and jump at this dead hour,
            With martial stalk hath he gone by our watch.

HORATIO
            In what particular thought to work I know not,
            But in the gross and scope of mine opinion
            This bodes some strange eruption to our state. 80

MARCELLUS
            Good now, sit down, and tell me, he that knows,
            Why this same strict and most observant watch
            So nightly toils the subject of the land,
            And [why] such daily [cast] of brazen cannon
            And foreign mart for implements of war,
            Why such impress of shipwrights, whose sore task
            Does not divide the Sunday from the week.
            What might be toward that this sweaty haste
            Doth make the night joint laborer with the day?
            Who is 't that can inform me? 90

HORATIO      That can I.
            At least the whisper goes so: our last king,
            Whose image even but now appeared to us,
            Was, as you know, by Fortinbras of Norway,
            Thereto pricked on by a most emulate pride,
            Dared to the combat; in which our valiant Hamlet
            (For so this side of our known world esteemed him)
            Did slay this Fortinbras, who by a sealed compact,
            Well ratified by law and heraldry,
            Did forfeit, with his life, all [those] his lands
            Which he stood seized of, to the conqueror. 100
Against the which a moiety competent
Was gagèd by our king, which had 〈returned〉
To the inheritance of Fortinbras
Had he been vanquisher, as, by the same comart
And carriage of the article 〈designed,〉
His fell to Hamlet. Now, sir, young Fortinbras,
Of unimprovèd mettle hot and full,
Hath in the skirts of Norway here and there
Sharked up a list of lawless resolutes
For food and diet to some enterprise
That hath a stomach in 't; which is no other
(As it doth well appear unto our state)
But to recover of us, by strong hand
And terms compulsatory, those foresaid lands
So by his father lost. And this, I take it,
Is the main motive of our preparations,
The source of this our watch, and the chief head
Of this posthaste and rummage in the land.

[BARNARDO]
I think it be no other but e’en so.
Well may it sort that this portentous figure
Comes armèd through our watch so like the king
That was and is the question of these wars.

HORATIO
A mote it is to trouble the mind’s eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets;
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star,
Upon whose influence Neptune’s empire stands,
Was sick almost to doomsday with eclipse.
And even the like precurse of 〈feared〉 events,
As harbingers preceding still the fates
And prologue to the omen coming on,
Have heaven and Earth together demonstrated
Unto our climatures and countrymen.

Enter Ghost.

But soft, behold! Lo, where it comes again!
I’ll cross it though it blast me.—Stay, illusion!

*It spreads his arms.*

If thou hast any sound or use of voice,
Speak to me.
If there be any good thing to be done
That may to thee do ease and grace to me,
Speak to me.
If thou art privy to thy country’s fate,
Which happily foreknowing may avoid,
O, speak!
Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, spirits oft walk in death,
Speak of it.

Stay and speak!—Stop it, Marcellus.

MARCELLUS
Shall I strike it with my partisan?

HORATIO     Do, if it will not stand.

BARNARDO     ’Tis here.

HORATIO     ’Tis here.

*Ghost exits.*

MARCELLUS     ’Tis gone.

We do it wrong, being so majestical,
To offer it the show of violence,
For it is as the air, invulnerable,
And our vain blows malicious mockery.

BARNARDO
It was about to speak when the cock crew.

HORATIO
And then it started like a guilty thing
Upon a fearful summons. I have heard
The cock, that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day, and at his warning,
Whether in sea or fire, in earth or air,
Th’ extravagant and erring spirit hies
To his confine, and of the truth herein
This present object made probation.

MARCELLUS
It faded on the crowing of the cock.
Some say that ever ’gainst that season comes
Wherein our Savior’s birth is celebrated,
This bird of dawning singeth all night long;
And then, they say, no spirit dare stir abroad,
The nights are wholesome; then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallowed and so gracious is that time.

HORATIO
So have I heard and do in part believe it.
But look, the morn in russet mantle clad
Walks o’er the dew of yon high eastward hill.
Break we our watch up, and by my advice
Let us impart what we have seen tonight
Unto young Hamlet; for, upon my life,
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it
As needful in our loves, fitting our duty?

MARCELLUS
Let’s do ’t, I pray, and I this morning know
Where we shall find him most convenient.

They exit.
Act 1 Scene 2

Flourish. Enter Claudius, King of Denmark, Gertrude the Queen, the Council, as Polonius, and his son Laertes, Hamlet, with others, among them Voltemand and Cornelius.

KING

Though yet of Hamlet our dear brother’s death
The memory be green, and that it us befitted
To bear our hearts in grief, and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature
That we with wisest sorrow think on him
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
Th’ imperial jointress to this warlike state,
Have we (as ’twere with a defeated joy,
With an auspicious and a dropping eye,
With mirth in funeral and with dirge in marriage,
In equal scale weighing delight and dole)
Taken to wife. Nor have we herein barred
Your better wisdoms, which have freely gone
With this affair along. For all, our thanks.
Now follows that you know. Young Fortinbras,
Holding a weak supposal of our worth
Or thinking by our late dear brother’s death
Our state to be disjoint and out of frame,
Colleagued with this dream of his advantage,
He hath not failed to pester us with message
Importing the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother—so much for him.
Now for ourself and for this time of meeting.
Thus much the business is: we have here writ
To Norway, uncle of young Fortinbras,
Who, impotent and bedrid, scarcely hears
Of this his nephew’s purpose, to suppress
His further gait herein, in that the levies,
The lists, and full proportions are all made
Out of his subject; and we here dispatch
You, good Cornelius, and you, Voltemand,
For bearers of this greeting to old Norway,
Giving to you no further personal power
To business with the King more than the scope
Of these dilated articles allow.

[F Giving them a paper.]
Farewell, and let your haste commend your duty.

CORNELIUS/VOLTEMAND
In that and all things will we show our duty.

KING
We doubt it nothing. Heartily farewell.

[Voltemand and Cornelius exit.]
And now, Laertes, what’s the news with you?
You told us of some suit. What is ’t, Laertes?
You cannot speak of reason to the Dane
And lose your voice. What wouldst thou beg,
Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?

LAERTES      My dread lord,
Your leave and favor to return to France,
From whence though willingly I came to Denmark
To show my duty in your coronation,
Yet now I must confess, that duty done,
My thoughts and wishes bend again toward France
And bow them to your gracious leave and pardon.

KING
Have you your father’s leave? What says Polonius?
POLONIUS

Hath, my lord, wrung from me my slow leave
By laborsome petition, and at last
Upon his will I sealed my hard consent.
I do beseech you give him leave to go.

KING

Take thy fair hour, Laertes. Time be thine,
And thy best graces spend it at thy will.—
But now, my cousin Hamlet and my son—

HAMLET, aside

A little more than kin and less than kind.

KING

How is it that the clouds still hang on you?

HAMLET

Not so, my lord; I am too much in the sun.

QUEEN

Good Hamlet, cast thy nighted color off,
And let thine eye look like a friend on Denmark.
Do not forever with thy vailèd lids
Seek for thy noble father in the dust.
Thou know’st ’tis common; all that lives must die,
Passing through nature to eternity.

HAMLET

Ay, madam, it is common.

QUEEN

If it be,
Why seems it so particular with thee?

HAMLET

“Seems,” madam? Nay, it is. I know not “seems.”
’Tis not alone my inky cloak, (good) mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods, shapes of grief,
That can (denote) me truly. These indeed “seem,”
For they are actions that a man might play;
But I have that within which passes show,
These but the trappings and the suits of woe.

KING
'Tis sweet and commendable in your nature,
Hamlet,
To give these mourning duties to your father.
But you must know your father lost a father,
That father lost, lost his, and the survivor bound
In filial obligation for some term
To do obsequious sorrow. But to perseve
In obstinate condolement is a course
Of impious stubbornness. 'Tis unmanly grief.
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschooled.
For what we know must be and is as common
As any the most vulgar thing to sense,
Why should we in our peevish opposition
Take it to heart? Fie, 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died today,
"This must be so." We pray you, throw to earth
This unprevailing woe and think of us
As of a father; for let the world take note,
You are the most immediate to our throne,
And with no less nobility of love
Than that which dearest father bears his son
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire,
And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.
QUEEN

Let not thy mother lose her prayers, Hamlet.  
I pray thee, stay with us. Go not to Wittenberg.

HAMLET

I shall in all my best obey you, madam.

KING

Why, ’tis a loving and a fair reply.  
Be as ourself in Denmark.—Madam, come.  
This gentle and unforced accord of Hamlet  
Sits smiling to my heart, in grace whereof  
No jocund health that Denmark drinks today  
But the great cannon to the clouds shall tell,  
And the King’s rouse the heaven shall bruith again,  
Respeaking earthly thunder. Come away.  

Flourish. All but Hamlet exit.

HAMLET

O, that this too, too sullied flesh would melt,  
Thaw, and resolve itself into a dew,  
Or that the Everlasting had not fixed  
His canon ’gainst self-slaughter! O God, God,  
How weary, stale, flat, and unprofitable  
Seem to me all the uses of this world!  
Fie on ’t, ah fie! ’Tis an unweeded garden  
That grows to seed. Things rank and gross in nature  
Possess it merely. That it should come to this:  
But two months dead—nay, not so much, not two.  
So excellent a king, that was to this  
Hyperion to a satyr; so loving to my mother  
That he might not beteem the winds of heaven  
Visit her face too roughly. Heaven and Earth,  
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 ere those shoes were old  
With which she followed my poor father’s body,
Like Niobe, all tears—why she, \(\langle\text{even she}\rangle\)  
(O God, a beast that wants discourse of reason  
Would have mourned longer!), married with my uncle,  
My father’s brother, but no more like my father  
Than I to Hercules. Within a month,  
Ere yet the salt of most unrighteous tears  
Had left the flushing in her gallèd eyes,  
She married. O, most wicked speed, to post  
With such dexterity to incestuous sheets!  
It is not, nor it cannot come to good.  
But break, my heart, for I must hold my tongue.

Enter Horatio, Marcellus, and Barnardo.

HORATIO     Hail to your Lordship.

HAMLET     I am glad to see you well.  
Horatio—or I do forget myself!

HORATIO     The same, my lord, and your poor servant ever.

HAMLET     Sir, my good friend. I’ll change that name with you.  
And what make you from Wittenberg, Horatio?—  
Marcellus?

MARCELLUS     My good lord.

HAMLET     I am very glad to see you. \(\text{To Barnardo.}\) Good even, sir.—  
But what, in faith, make you from Wittenberg?  

HORATIO     A truant disposition, good my lord.

HAMLET     I would not hear your enemy say so,  
Nor shall you do my ear that violence  
To make it truster of your own report  
Against yourself. I know you are no truant.  
But what is your affair in Elsinore?  
We’ll teach you to drink \(\langle\text{deep}\rangle\) ere you depart.
HORATIO  
My lord, I came to see your father’s funeral.

HAMLET  
I prithee, do not mock me, fellow student.  
I think it was to see my mother’s wedding.

HORATIO  
Indeed, my lord, it followed hard upon.

HAMLET  
Thrift, thrift, Horatio. The funeral baked meats  
Did coldly furnish forth the marriage tables.  
Would I had met my dearest foe in heaven  
Or ever I had seen that day, Horatio!  
My father—methinks I see my father.

HORATIO  
Where, my lord?

HAMLET  
In my mind’s eye, Horatio.

HORATIO  
I saw him once. He was a goodly king.

HAMLET  
He was a man. Take him for all in all,  
I shall not look upon his like again.

HORATIO  
My lord, I think I saw him yesternight.

HAMLET  
Saw who?

HORATIO  
My lord, the King your father.

HAMLET  
The King my father?  

HORATIO  
Season your admiration for a while  
With an attent ear, till I may deliver  
Upon the witness of these gentlemen  
This marvel to you.

HAMLET  
For God’s love, let me hear!

HORATIO  
Two nights together had these gentlemen,  
Marcellus and Barnardo, on their watch,
In the dead waste and middle of the night,
Been thus encountered: a figure like your father,
Armed at point exactly, cap-à-pie,
Appears before them and with solemn march
Goes slow and stately by them. Thrice he walked
By their oppressed and fear-surprised eyes
Within his truncheon’s length, whilst they, distilled
Almost to jelly with the act of fear,
Stand dumb and speak not to him. This to me
In dreadful secrecy impart they did,
And I with them the third night kept the watch,
Where, as they had delivered, both in time,
Form of the thing (each word made true and good),
The apparition comes. I knew your father;
These hands are not more like.

HAMLET But where was this?

MARCELLUS
   My lord, upon the platform where we watch.

HAMLET
   Did you not speak to it?

HORATIO My lord, I did,
   But answer made it none. Yet once methought
   It lifted up its head and did address
   Itself to motion, like as it would speak;
   But even then the morning cock crew loud,
   And at the sound it shrunk in haste away
   And vanished from our sight.

HAMLET ’Tis very strange.

HORATIO
   As I do live, my honored lord, ’tis true.
   And we did think it writ down in our duty
   To let you know of it.

HAMLET Indeed, sirs, but this troubles me.
   Hold you the watch tonight?

ALL We do, my lord.

HAMLET Armed, say you?
ALL      Armed, my lord.
HAMLET   From top to toe?
ALL      My lord, from head to foot.
HAMLET   Then saw you not his face?
HORATIO  O, yes, my lord, he wore his beaver up. 245
HAMLET   What, looked he frowningly?
HORATIO  A countenance more in sorrow than in anger.
HAMLET   Pale or red?
HORATIO  Nay, very pale.
HAMLET   And fixed his eyes upon you? 250
HORATIO  Most constantly.
HAMLET   I would I had been there.
HORATIO  It would have much amazed you.
HAMLET   Very like. Stayed it long?
HORATIO  While one with moderate haste might tell a 255
         hundred.
BARNARDO/MARCELLUS Longer, longer.
HORATIO  Not when I saw ’t.
HAMLET   His beard was grizzled, no?
HORATIO  It was as I have seen it in his life, 260
         A sable silvered.
HAMLET   I will watch tonight.  
         Perchance ’twill walk again.
HORATIO  I warrant it will.
HAMLET   If it assume my noble father’s person,
        I’ll speak to it, though hell itself should gape
        And bid me hold my peace. I pray you all,
        If you have hitherto concealed this sight,
Let it be tenable in your silence still;
And whatever else shall hap tonight,
Give it an understanding but no tongue.
I will requite your loves. So fare you well.
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

ALL Our duty to your Honor.

HAMLET
Your loves, as mine to you. Farewell.

｢All but Hamlet｣ exit.

My father’s spirit—in arms! All is not well.
I doubt some foul play. Would the night were come!
Till then, sit still, my soul. 〈Foul〉 deeds will rise,
Though all the earth o’erwhelm them, to men’s eyes.

He exits.

Act 1 Scene 3
Enter Laertes and Ophelia, his sister.

LAERTES
My necessaries are embarked. Farewell.
And, sister, as the winds give benefit
And convey 〈is〉 assistant, do not sleep,
But let me hear from you.

OPHELIA Do you doubt that?

LAERTES
For Hamlet, and the trifling of his favor,
Hold it a fashion and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute,

No more.

OPHELIA No more but so?

LAERTES Think it no more.
For nature, crescent, does not grow alone
In thews and bulk, but, as this temple waxes,
Grows wide withal. Perhaps he loves you now,
And now no soil nor cautel doth besmirch
The virtue of his will; but you must fear,
His greatness weighed, his will is not his own,
\( \text{For he himself is subject to his birth.} \)
He may not, as unvalued persons do,
Carve for himself, for on his choice depends
The safety and health of this whole state.
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head. Then, if he says he loves you,
It fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed, which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honor may sustain
If with too credent ear you list his songs
Or lose your heart or your chaste treasure open
To his unmastered importunity.
Fear it, Ophelia; fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The chariest maid is prodigal enough
If she unmask her beauty to the moon.
Virtue itself ’scapes not calumnious strokes.
The canker galls the infants of the spring
Too oft before their buttons be disclosed,
And, in the morn and liquid dew of youth,
Contagious blastments are most imminent.
Be wary, then; best safety lies in fear.
Youth to itself rebels, though none else near.

OPHELIA

I shall the effect of this good lesson keep
As watchman to my heart. But, good my brother,  
Do not, as some ungracious pastors do,  
Show me the steep and thorny way to heaven,  
Whiles, 〈like〉 a puffed and reckless libertine,  
Himself the primrose path of dalliance treads  
And recks not his own rede.  

LAERTES  O, fear me not.  

Enter Polonius.  

I stay too long. But here my father comes.  
A double blessing is a double grace.  
Occasion smiles upon a second leave.  

POLONIUS  Yet here, Laertes? Aboard, aboard, for shame!  
The wind sits in the shoulder of your sail,  
And you are stayed for. There, my blessing with thee.  
And these few precepts in thy memory  
Look 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 unto thy soul with hoops of steel,  
But do not dull thy palm with entertainment  
Of each new-hatched, unfledged courage. Beware  
Of entrance to a quarrel, but, being in,  
Bear ’t that th’ 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 expressed 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 own self 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.

LAERTES
Most humbly do I take my leave, my lord.

POLONIUS
The time invests you. Go, your servants tend.

LAERTES
Farewell, Ophelia, and remember well
What I have said to you.

OPHELIA
'Tis in my memory locked,
And you yourself shall keep the key of it.

LAERTES
Farewell. Laertes exits.

POLONIUS
What is 't, Ophelia, he hath said to you?

OPHELIA
So please you, something touching the Lord Hamlet.

POLONIUS
Marry, well bethought.
'Tis told me he hath very oft of late
Given private time to you, and you yourself
Have of your audience been most free and bounteous.
If it be so (as so 'tis put on me,
And that in way of caution), I must tell you
You do not understand yourself so clearly
As it behooves my daughter and your honor.
What is between you? Give me up the truth.

OPHELIA
He hath, my lord, of late made many tenders
Of his affection to me.

POLONIUS
Affection, puh! You speak like a green girl
Unsifted in such perilous circumstance.
Do you believe his "tenders," as you call them?
OPHELIA
   I do not know, my lord, what I should think.

POLONIUS
   Marry, I will teach you. Think yourself a baby
   That you have ta'en these tenders for true pay, 115
   Which are not sterling. Tender yourself more dearly,
   Or (not to crack the wind of the poor phrase,
   Running it thus) you’ll tender me a fool.

OPHELIA
   My lord, he hath importuned me with love
   In honorable fashion—  120

POLONIUS
   Ay, “fashion” you may call it. Go to, go to!

OPHELIA
   And hath given countenance to his speech, my lord,
   With almost all the holy vows of heaven.

POLONIUS
   Ay, ‘springes’ to catch woodcocks. I do know,
   When the blood burns, how prodigal the soul
   Lends the tongue vows. These blazes, daughter,
   Giving more light than heat, extinct in both
   Even in their promise as it is a-making,
   You must not take for fire. From this time
   Be something scanter of your maiden presence.
   Set your entreatments at a higher rate
   Than a command to parle. For Lord Hamlet,
   Believe so much in him that he is young,
   And with a larger ‘tether’ may he walk
   Than may be given you. In few, Ophelia,
   Do not believe his vows, for they are brokers,
   Not of that dye which their investments show,
   But mere ‘implorators’ of unholy suits,
   Breathing like sanctified and pious ‘bawds’
   The better to ‘beguile.’ This is for all: 135
   I would not, in plain terms, from this time forth
   Have you so slander any moment leisure
As to give words or talk with the Lord Hamlet.
Look to ’t, I charge you. Come your ways.

OPHELIA     I shall obey, my lord. 145

They exit.

Act 1 Scene 4
Enter Hamlet, Horatio, and Marcellus.

HAMLET
The air bites shrewdly; it is very cold.

HORATIO
It is a nipping and an eager air.

HAMLET     What hour now?

HORATIO     I think it lacks of twelve.

MARCELLUS     No, it is struck. 5

HORATIO
Indeed, I heard it not. It then draws near the season
Wherein the spirit held his wont to walk.

A flourish of trumpets and two pieces goes off.
What does this mean, my lord?

HAMLET
The King doth wake tonight and takes his rouse,
Keeps wassail, and the swagg’ring upspring reels;
And, as he drains his draughts of Rhenish down,
The kettledrum and trumpet thus bray out
The triumph of his pledge.

HORATIO     Is it a custom?

HAMLET     Ay, marry, is ’t, 15
But, to my mind, though I am native here
And to the manner born, it is a custom
More honored in the breach than the observance.
This heavy-headed revel east and west
Makes us traduced and taxed of other nations.
They clepe us drunkards and with swinish phrase
Soil our addition. And, indeed, it takes
From our achievements, though performed at height,  
The pith and marrow of our attribute.  
So oft it chances in particular men  
That for some vicious mole of nature in them,  
As in their birth (wherein they are not guilty,  
Since nature cannot choose his origin),  
By the o’ergrowth of some complexion  
(Oft breaking down the pales and forts of reason),  
Or by some habit that too much o’erleavens  
The form of plausible manners—that these men,  
Carrying, I say, the stamp of one defect,  
Being nature’s livery or fortune’s star,  
His virtues else, be they as pure as grace,  
As infinite as man may undergo,  
Shall in the general censure take corruption  
From that particular fault. The dram of evil  
Doth all the noble substance of a doubt  
To his own scandal.

Enter Ghost.

HORATIO  Look, my lord, it comes.

HAMLET  
Angels and ministers of grace, defend us!  
Be thou a spirit of health or goblin damned,  
Bring with thee airs from heaven or blasts from hell,  
Be thy intents wicked or charitable,  
Thou com’st in such a questionable shape  
That I will speak to thee. I’ll call thee “Hamlet,”  
“King,” “Father,” “Royal Dane.” O, answer me!  
Let me not burst in ignorance, but tell  
Why thy canonized bones, hearsed in death,  
Have burst their cerements; why the sepulcher,  
Wherein we saw thee quietly interred,  
Hath oped his ponderous and marble jaws
To cast thee up again. What may this mean
That thou, dead corse, again in complete steel,
Revisits thus the glimpses of the moon,
Making night hideous, and we fools of nature
So horribly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? Wherefore? What should we do?

\( \text{Ghost} \) beckons.

HORATIO
It beckons you to go away with it
As if it some impartation did desire
To you alone.

MARCELLUS Look with what courteous action
It waves you to a more removèd ground.
But do not go with it.

HORATIO No, by no means.

HAMLET It will not speak. Then I will follow it.

HORATIO Do not, my lord.

HAMLET Why, what should be the fear?
I do not set my life at a pin’s fee.
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again. I’ll follow it.

HORATIO What if it tempt you toward the flood, my lord?
Or to the dreadful summit of the cliff
That beetles o’er his base into the sea,
And there assume some other horrible form
Which might deprive your sovereignty of reason
And draw you into madness? Think of it.
[The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.]
HAMLET
    It waves me still.—Go on, I’ll follow thee.

MARCELLUS
    You shall not go, my lord.  [They hold back Hamlet.]

HAMLET    Hold off your hands.

HORATIO
    Be ruled. You shall not go. 90

HAMLET    My fate cries out
    And makes each petty arture in this body
    As hardy as the Nemean lion’s nerve.
    Still am I called. Unhand me, gentlemen.
    By heaven, I’ll make a ghost of him that lets me!
    I say, away!—Go on. I’ll follow thee.

               Ghost and Hamlet exit.

HORATIO
    He waxes desperate with imagination.

MARCELLUS
    Let’s follow. ’Tis not fit thus to obey him.

HORATIO
    Have after. To what issue will this come?

MARCELLUS
    Something is rotten in the state of Denmark. 100

HORATIO
    Heaven will direct it.

MARCELLUS    Nay, let’s follow him.

               They exit.

Act 1 Scene 5
Enter Ghost and Hamlet.

HAMLET
    Whither wilt thou lead me? Speak. I’ll go no further.

GHOST
    Mark me.
HAMLET     I will.

GHOST      My hour is almost come
            When I to sulph'rous and tormenting flames
            Must render up myself.

HAMLET     Alas, poor ghost!

GHOST      Pity me not, but lend thy serious hearing
            To what I shall unfold.

HAMLET     Speak. I am bound to hear.

GHOST      So art thou to revenge, when thou shalt hear.

HAMLET     What?

GHOST      I am thy father's spirit,
            Doomed for a certain term to walk the night
            And for the day confined to fast in fires
            Till the foul crimes done in my days of nature
            Are burnt and purged away. But that I am forbid
            To tell the secrets of my prison house,
            I could a tale unfold whose lightest word
            Would harrow up thy soul, freeze thy young blood,
            Make thy two eyes, like stars, start from their
            spheres,
            Thy knotted and combinèd locks to part,
            And each particular hair to stand an end,
            Like quills upon the fearful porpentine.
            But this eternal blazon must not be
            To ears of flesh and blood. List, list, O list!
            If thou didst ever thy dear father love—

HAMLET     O God!

GHOST      Revenge his foul and most unnatural murder.

HAMLET     Murder?

GHOST      Murder most foul, as in the best it is,
            But this most foul, strange, and unnatural.

HAMLET     Haste me to know 't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.

GHOST    I find thee apt;
     And duller shouldst thou be than the fat weed
     That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear.
     'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forgèd process of my death
Rankly abused. But know, thou noble youth,
The serpent that did sting thy father’s life
Now wears his crown.

HAMLET    O, my prophetic soul! My uncle!

GHOST
     Ay, that incestuous, that adulterate beast,
     With witchcraft of his wits, with traitorous gifts—
O wicked wit and gifts, that have the power
     So to seduce!—won to his shameful lust
The will of my most seeming-virtuous queen.
     O Hamlet, what a falling off was there!
From me, whose love was of that dignity
     That it went hand in hand even with the vow
I made to her in marriage, and to decline
Upon a wretch whose natural gifts were poor
To those of mine.
     But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
     So, lust, though to a radiant angel linked,
Will itself in a celestial bed
And prey on garbage.
     But soft, methinks I scent the morning air.
Brief let me be. Sleeping within my orchard,
     My custom always of the afternoon,
Upon my secure hour thy uncle stole,
     With juice of cursed hebona in a vial
And in the porches of my ears did pour
The leprous distilment, whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigor it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood. So did it mine,
And a most instant tetter barked about,
Most lazar-like, with vile and loathsome crust
All my smooth body.
Thus was I, sleeping, by a brother’s hand
Of life, of crown, of queen at once dispatched,
Cut off, even in the blossoms of my sin,
Unhouseled, disappointed, unaneled,
No reck’ning made, but sent to my account
With all my imperfections on my head.
O horrible, O horrible, most horrible!
If thou hast nature in thee, bear it not.
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursues this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
And to those thorns that in her bosom lodge
To prick and sting her. Fare thee well at once.
The glowworm shows the matin to be near
And ‘gins to pale his uneffectual fire.
Adieu, adieu, adieu. Remember me.

HAMLET
O all you host of heaven! O Earth! What else?
And shall I couple hell? O fie! Hold, hold, my heart,
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee?
Ay, thou poor ghost, whilsts memory holds a seat
In this distracted globe. Remember thee?
Yea, from the table of my memory
I'll wipe away all trivial, fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmixed with baser matter. Yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damnèd villain!
My tables—meet it is I set it down
That one may smile and smile and be a villain.
At least I am sure it may be so in Denmark.

"He writes."

So, uncle, there you are. Now to my word.
It is “adieu, adieu, remember me.”
I have sworn ’t.

Enter Horatio and Marcellus.

HORATIO My lord, my lord!
MARCELLUS Lord Hamlet.
HORATIO Heavens secure him!
HAMLET So be it.
MARCELLUS Illo, ho, ho, my lord!
HAMLET Hillo, ho, ho, boy! Come, bird, come!
MARCELLUS How is ’t, my noble lord?
HORATIO What news, my lord?
HAMLET O, wonderful!
HORATIO Good my lord, tell it.
HAMLET No, you will reveal it.
HORATIO Not I, my lord, by heaven.
MARCELLUS Nor I, my lord.

HAMLET
How say you, then? Would heart of man once think it?
But you’ll be secret?
HORATIO/MARCELLUS Aye, by heaven, my lord.

HAMLET
There’s never a villain dwelling in all Denmark
But he’s an arrant knave.

HORATIO
There needs no ghost, my lord, come from the grave
To tell us this.

HAMLET Why, right, you are in the right.
And so, without more circumstance at all,
I hold it fit that we shake hands and part,
You, as your business and desire shall point you
(For every man hath business and desire,
Such as it is), and for my own poor part,
I will go pray.

HORATIO
These are but wild and whirling words, my lord.

HAMLET
I am sorry they offend you, heartily;
Yes, faith, heartily.

HORATIO There’s no offense, my lord.

HAMLET
Yes, by Saint Patrick, but there is, Horatio,
And much offense, too. Touching this vision here,
It is an honest ghost—that let me tell you.
For your desire to know what is between us,
O’ermaster ’t as you may. And now, good friends,
As you are friends, scholars, and soldiers,
Give me one poor request.

HORATIO What is ’t, my lord? We will.

HAMLET
Never make known what you have seen tonight.

HORATIO/MARCELLUS My lord, we will not.

HAMLET Nay, but swear ’t.

HORATIO In faith, my lord, not I.

MARCELLUS Nor I, my lord, in faith.

HAMLET
Upon my sword.
MARCELLUS We have sworn, my lord, already.

HAMLET Indeed, upon my sword, indeed.

GHOST *cries under the stage* Swear.

HAMLET

Ha, ha, boy, sayst thou so? Art thou there, truepenny? 170
Come on, you hear this fellow in the cellarage.
Consent to swear.

HORATIO Propose the oath, my lord.

HAMLET

Never to speak of this that you have seen,
Swear by my sword. 175

GHOST, *beneath* Swear.

HAMLET

*Hic et ubique? Then we’ll shift our ground. Come hither, gentlemen, And lay your hands again upon my sword. Swear by my sword Never to speak of this that you have heard.*

GHOST, *beneath* Swear by his sword.

HAMLET

Well said, old mole. Canst work i’ th’ earth so fast?—
A worthy pioner! Once more remove, good friends.

HORATIO

O day and night, but this is wondrous strange. 185

HAMLET

And therefore as a stranger give it welcome. There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy. But come. Here, as before, never, so help you mercy, How strange or odd some’er I bear myself (As I perchance hereafter shall think meet To put an antic disposition on) That you, at such times seeing me, never shall, With arms encumbered thus, or this headshake, Or by pronouncing of some doubtful phrase,
As “Well, well, we know,” or “We could an if we would,”
Or “If we list to speak,” or “There be an if they might,”
 Or such ambiguous giving-out, to note
That you know aught of me—this do swear,
So grace and mercy at your most need help you.

GHOST, [beneath]  Swear.

HAMLET
Rest, rest, perturbèd spirit.—So, gentlemen,
With all my love I do commend me to you,
And what so poor a man as Hamlet is
May do t’ express his love and friending to you,
God willing, shall not lack. Let us go in together,
And still your fingers on your lips, I pray.
The time is out of joint. O cursèd spite
That ever I was born to set it right!
Nay, come, let’s go together.

They exit.
ACT 2

Act 2 Scene 1

Enter old Polonius with his man (Reynaldo.)

POLONIUS

Give him this money and these notes, Reynaldo.

REYNALDO     I will, my lord.

POLONIUS

You shall do marvelous wisely, good Reynaldo,
Before you visit him, to make inquire
Of his behavior.

REYNALDO     My lord, I did intend it.

POLONIUS

Marry, well said, very well said. Look you, sir,
Inquire me first what Danskers are in Paris;
And how, and who, what means, and where they keep,
What company, at what expense; and finding
By this encompassment and drift of question
That they do know my son, come you more nearer
Than your particular demands will touch it.
Take you, as ’twere, some distant knowledge of him,
As thus: “I know his father and his friends
And, in part, him.” Do you mark this, Reynaldo?

REYNALDO     Ay, very well, my lord.

POLONIUS

“And, in part, him, but,” you may say, “not well.
But if 't be he I mean, he’s very wild,
Addicted so and so.” And there put on him
What forgeries you please—merry, none so rank
As may dishonor him, take heed of that,
But, sir, such wanton, wild, and usual slips
As are companions noted and most known
To youth and liberty.

REYNALDO As gaming, my lord.

POLONIUS Ay, or drinking, fencing, swearing,
Quarreling, drabbing—you may go so far.

REYNALDO My lord, that would dishonor him.

POLONIUS
Faith,〈no,〉 as you may season it in the charge.
You must not put another scandal on him
That he is open to incontinency;
That’s not my meaning. But breathe his faults so
quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.

REYNALDO But, my good lord—

POLONIUS Wherefore should you do this?

REYNALDO Ay, my lord, I would know that.

POLONIUS Marry, sir, here’s my drift,
And I believe it is a fetch of wit,
You, laying these slight sullies on my son,
As ’twere a thing a little soiled 〈i’ th’〉 working,
Mark you, your party in converse, him you would
sound,
Having ever seen in the prenomeinate crimes
The youth you breathe of guilty, be assured
He closes with you in this consequence:
“Good sir,” or so, or “friend,” or “gentleman,”
According to the phrase or the addition
Of man and country—
REYNALDO Very good, my lord. 55

POلونIUS And then, sir, does he this, he does—what was I about to say? By the Mass, I was about to say something. Where did I leave?

REYNALDO At “closes in the consequence,” “friend, or so,” and “gentleman.”

POлонIUS At “closes in the consequence”—ay, marry—He closes thus: “I know the gentleman. I saw him yesterday,” or “th’ other day” (Or then, or then, with such or such), “and as you say, There was he gaming, there ‘o’ertook’ in ’s rouse, There falling out at tennis”; or perchance “I saw him enter such a house of sale”—Videlicet, a brothel—or so forth. See you now Your bait of falsehood take this carp of truth; And thus do we of wisdom and of reach, With windlasses and with assays of bias, By indirections find directions out. So by my former lecture and advice Shall you my son. You have me, have you not?

REYNALDO My lord, I have.

POлонIUS God be wi’ you. Fare you well.

REYNALDO Good my lord.

POлонIUS Observe his inclination in yourself.

REYNALDO I shall, my lord.

POлонIUS And let him ply his music.

REYNALDO Well, my lord.

POлонIUS Farewell. 80

Reynaldo exits.

Enter Ophelia. How now, Ophelia, what’s the matter?
OPHELIA
   O, my lord, my lord, I have been so affrighted!

POLONIUS   With what, i’ th’ name of God?

OPHELIA
   My lord, as I was sewing in my closet,
   Lord Hamlet, with his doublet all unbraced,
   No hat upon his head, his stockings fouled,
   Ungartered, and down-gyvèd to his ankle,
   Pale as his shirt, his knees knocking each other,
   And with a look so piteous in purport
   As if he had been loosèd out of hell
   To speak of horrors—he comes before me.

POLONIUS
   Mad for thy love?

OPHELIA      My lord, I do not know,
             But truly I do fear it.

POLONIUS   What said he?

OPHELIA
   He took me by the wrist and held me hard.
   Then goes he to the length of all his arm,
   And, with his other hand thus o’er his brow,
   He falls to such perusal of my face
   As he would draw it. Long stayed he so.
   At last, a little shaking of mine arm,
   And thrice his head thus waving up and down,
   He raised a sigh so piteous and profound
   As it did seem to shatter all his bulk
   And end his being. That done, he lets me go,
   And, with his head over his shoulder turned,
   He seemed to find his way without his eyes,
   For out o’ doors he went without their helps
   And to the last bended their light on me.

POLONIUS
   Come, go with me. I will go seek the King.
   This is the very ecstasy of love,
   Whose violent property fordoes itself
And leads the will to desperate undertakings
As oft as any passions under heaven
That does afflict our natures. I am sorry.
What, have you given him any hard words of late?

OPHELIA
No, my good lord, but as you did command
I did repel his letters and denied
His access to me.

POLONIUS      That hath made him mad.
I am sorry that with better heed and judgment
I had not coted him. I feared he did but trifle
And meant to wrack thee. But beshrew my jealousy!
By heaven, it is as proper to our age
To cast beyond ourselves in our opinions
As it is common for the younger sort
To lack discretion. Come, go we to the King.
This must be known, which, being kept close, might move
More grief to hide than hate to utter love.
Come.

They exit.

Act 2 Scene 2

Flourish. Enter King and Queen, Rosencrantz and Guildenstern and Attendants.

KING
Welcome, dear Rosencrantz and Guildenstern.
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet’s transformation, so call it,
Sith nor th’ exterior nor the inward man
Resembles that it was. What it should be,
More than his father’s death, that thus hath put him
So much from th’ understanding of himself
I cannot dream of. I entreat you both
That, being of so young days brought up with him
And sith so neighbored to his youth and havior,
That you vouchsafe your rest here in our court
Some little time, so by your companies
To draw him on to pleasures, and to gather
So much as from occasion you may glean,
[Whether aught to us unknown afflicts him thus]
That, opened, lies within our remedy.

QUEEN
Good gentlemen, he hath much talked of you,
And sure I am two men there is not living
To whom he more adheres. If it will please you
To show us so much gentry and goodwill
As to expend your time with us awhile
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king’s remembrance.

ROSENCRANTZ    Both your Majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

GUILDENSTERN    But we both obey,
And here give up ourselves in the full bent
To lay our service freely at your feet,
To be commanded.

KING
Thanks, Rosencrantz and gentle Guildenstern.

QUEEN
Thanks, Guildenstern and gentle Rosencrantz.
And I beseech you instantly to visit
My too much changèd son.—Go, some of you,
And bring these gentlemen where Hamlet is.

GUILDENSTERN
Heavens make our presence and our practices
Pleasant and helpful to him!
QUEEN
Ay, amen!

Rosencrantz and Guildenstern exit
with some Attendants.

Enter Polonius.

POLONIUS
Th’ ambassadors from Norway, my good lord,
Are joyfully returned.

KING
Thou still hast been the father of good news.

POLONIUS
Have I, my lord? I assure my good liege
I hold my duty as I hold my soul,
Both to my God and to my gracious king,
And I do think, or else this brain of mine
Hunts not the trail of policy so sure
As it hath used to do, that I have found
The very cause of Hamlet’s lunacy.

KING
O, speak of that! That do I long to hear.

POLONIUS
Give first admittance to th’ ambassadors.
My news shall be the fruit to that great feast.

KING
Thyself do grace to them and bring them in.

Polonius exits.

He tells me, my dear Gertrude, he hath found
The head and source of all your son’s distemper.

QUEEN
I doubt it is no other but the main—
His father’s death and our o’erhasty marriage.

KING
Well, we shall sift him.

Enter Ambassadors Voltemand and Cornelius
with Polonius.
Welcome, my good friends.
Say, Voltemand, what from our brother Norway?

VOLTEMAND
Most fair return of greetings and desires.
Upon our first, he sent out to suppress
His nephew’s levies, which to him appeared
To be a preparation ’gainst the Polack,
But, better looked into, he truly found
It was against your Highness. Whereat, grieved
That so his sickness, age, and impotence
Was falsely borne in hand, sends out arrests
On Fortinbras, which he, in brief, obeys,
Receives rebuke from Norway, and, in fine,
Makes vow before his uncle never more
To give th’ assay of arms against your Majesty.
Whereon old Norway, overcome with joy,
Gives him three-score thousand crowns in annual
fee
And his commission to employ those soldiers,
So levied as before, against the Polack,
With an entreaty, herein further shown,

"He gives a paper."
That it might please you to give quiet pass
Through your dominions for this enterprise,
On such regards of safety and allowance
As therein are set down.

KING
It likes us well,
And, at our more considered time, we’ll read,
Answer, and think upon this business.
Meantime, we thank you for your well-took labor.
Go to your rest. At night we’ll feast together.
Most welcome home!

"Voltemand and Cornelius" exit.

POLONIUS
This business is well ended.
My liege, and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time
Were nothing but to waste night, day, and time.
Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad.
“Mad” call I it, for, to define true madness,
What is ’t but to be nothing else but mad?
But let that go.

QUEEN          More matter with less art.

POLONIUS
Madam, I swear I use no art at all.
That he’s mad, ’tis true; ’tis true ’tis pity,
And pity ’tis ’tis true—a foolish figure,
But farewell it, for I will use no art.
Mad let us grant him then, and now remains
That we find out the cause of this effect,
Or, rather say, the cause of this defect,
For this effect defective comes by cause.
Thus it remains, and the remainder thus.
Perpend.
I have a daughter (have while she is mine)
Who, in her duty and obedience, mark,
Hath given me this. Now gather and surmise.

“He reads. To the celestial, and my soul’s idol, the
most beautified Ophelia—
That’s an ill phrase, a vile phrase; “beautified” is a
vile phrase. But you shall hear. Thus: "He reads."
In her excellent white bosom, these, etc.—

QUEEN          Came this from Hamlet to her?

POLONIUS
Good madam, stay awhile. I will be faithful.

"He reads the letter:
Doubt thou the stars are fire,
Doubt that the sun doth move,
Doubt truth to be a liar,
But never doubt I love."
O dear Ophelia, I am ill at these numbers. I have not
art to reckon my groans, but that I love thee best, O
most best, believe it. Adieu.

Thine evermore, most dear lady, whilst
this machine is to him, Hamlet.

This, in obedience, hath my daughter shown me,
And more ⟨above,⟩ hath his solicitings,
As they fell out by time, by means, and place,
All given to mine ear.

KING But how hath she received his love?

POLONIUS What do you think of me?

KING As of a man faithful and honorable.

POLONIUS I would fain prove so. But what might you think,
When I had seen this hot love on the wing
(As I perceived it, I must tell you that,
Before my daughter told me), what might you,
Or my dear Majesty your queen here, think,
If I had played the desk or table-book
Or given my heart a ⟨winking,⟩ mute and dumb,
Or looked upon this love with idle sight?
What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
“Lord Hamlet is a prince, out of thy star.
This must not be.” And then I prescripts gave her,
That she should lock herself from his ⟨his⟩ resort,
Admit no messengers, receive no tokens;
Which done, she took the fruits of my advice,
And he, repelled (a short tale to make),
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to ⟨a⟩ lightness, and, by this declension,
Into the madness wherein now he raves
And all we mourn for.

KING, ⟨to Queen⟩ Do you think ⟨‘tis⟩ this?
QUEEN     It may be, very like.

POLONIUS
    Hath there been such a time (I would fain know
    that)
    That I have positively said “‘Tis so,”
    When it proved otherwise? 165

KING      Not that I know.

POLONIUS
    Take this from this, if this be otherwise.
    If circumstances lead me, I will find
    Where truth is hid, though it were hid, indeed,
    Within the center. 170

KING      How may we try it further?

POLONIUS
    You know sometimes he walks four hours together
    Here in the lobby.

QUEEN     So he does indeed. 175

POLONIUS
    At such a time I’ll loose my daughter to him.
    [To the King.] Be you and I behind an arras then.
    Mark the encounter. If he love her not,
    And be not from his reason fall’n thereon,
    Let me be no assistant for a state,
    But keep a farm and carters. 180

KING      We will try it.

    Enter Hamlet (reading on a book.)

QUEEN
    But look where sadly the poor wretch comes
    reading.

POLONIUS
    Away, I do beseech you both, away.
    I’ll board him presently. O, give me leave.
    King and Queen exit [with Attendants.] 185
    How does my good Lord Hamlet?

HAMLET     Well, God-a-mercy.
POLONIUS     Do you know me, my lord?
HAMLET     Excellent well. You are a fishmonger. 190
POLONIUS     Not I, my lord.
HAMLET     Then I would you were so honest a man.
POLONIUS     Honest, my lord?
HAMLET     Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand. 195
POLONIUS     That's very true, my lord.
HAMLET     For if the sun breed maggots in a dead dog, being a good kissing carrion—Have you a daughter?
POLONIUS     I have, my lord. 200
HAMLET     Let her not walk i' th' sun. Conception is a blessing, but, as your daughter may conceive, friend, look to 't.

POLONIUS,  aside How say you by that? Still harping on my daughter. Yet he knew me not at first; he said I was a fishmonger. He is far gone. And truly, in my youth, I suffered much extremity for love, very near this. I'll speak to him again.—What do you read, my lord?

HAMLET     Words, words, words. 210
POLONIUS     What is the matter, my lord?
HAMLET     Between who?
POLONIUS     I mean the matter that you read, my lord.
HAMLET     Slanders, sir; for the satirical rogue says here that old men have gray beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams; all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for yourself, sir, shall grow old as I am, if, like a crab, you could go backward.

POLONIUS,  aside Though this be madness, yet there is method in 't.—Will you walk out of the air, my lord?
HAMLET     Into my grave?

POLONIUS     Indeed, that’s out of the air.  [Aside.] How
    pregnant sometimes his replies are! A happiness
    that often madness hits on, which reason and
    〈sanity〉 could not so prosperously be delivered of. I
    will leave him 〈and suddenly contrive the means of
    meeting between him〉 and my daughter.—My lord,
    I will take my leave of you.

HAMLET     You cannot, 〈sir〉 take from me anything that I
    will more willingly part withal—except my life,
    except my life, except my life.  235

POLONIUS     Fare you well, my lord.

HAMLET, 〈aside〉 These tedious old fools.

Enter Guildenstern and Rosencrantz.

POLONIUS     You go to seek the Lord Hamlet. There he is.

ROSENCRANTZ, 〈to Polonius〉 God save you, sir.

[Polonius exits.]

GUILDENSTERN     My honored lord.

ROSENCRANTZ     My most dear lord.

HAMLET     My excellent good friends! How dost thou,
    Guildenstern? Ah, Rosencrantz! Good lads, how do
    you both?

ROSENCRANTZ     As the indifferent children of the earth.

GUILDENSTERN     Happy in that we are not 〈overhappy.〉
    On Fortune’s 〈cap〉 we are not the very button.

HAMLET     Nor the soles of her shoe?

ROSENCRANTZ     Neither, my lord.

HAMLET     Then you live about her waist, or in the
    middle of her favors?

GUILDENSTERN     Faith, her privates we.

HAMLET     In the secret parts of Fortune? O, most true!
    She is a strumpet. What news?

ROSENCRANTZ     None, my lord, but 〈that〉 the world’s
    grown honest.
HAMLET Then is doomsday near. But your news is not true. Let me question more in particular. What have you, my good friends, deserved at the hands of Fortune that she sends you to prison hither?

GUILDENSTERN Prison, my lord?

HAMLET Denmark’s a prison.

ROSENCRANTZ Then is the world one.

HAMLET A goodly one, in which there are many confines, wards, and dungeons, Denmark being one o’ th’ worst.

ROSENCRANTZ We think not so, my lord.

HAMLET Why, then, ’tis none to you, for there is nothing either good or bad but thinking makes it so. To me, it is a prison.

ROSENCRANTZ Why, then, your ambition makes it one. ’Tis too narrow for your mind.

HAMLET O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams.

GUILDENSTERN Which dreams, indeed, are ambition, for the very substance of the ambitious is merely the shadow of a dream.

HAMLET A dream itself is but a shadow.

ROSENCRANTZ Truly, and I hold ambition of so airy and light a quality that it is but a shadow’s shadow.

HAMLET Then are our beggars bodies, and our monarchs and outstretched heroes the beggars’ shadows. Shall we to th’ court? For, by my fay, I cannot reason.

ROSENCRANTZ/GUILDENSTERN We’ll wait upon you.

HAMLET No such matter. I will not sort you with the rest of my servants, for, to speak to you like an honest man, I am most dreadfully attended. But, in the beaten way of friendship, what make you at Elsinore?

ROSENCRANTZ To visit you, my lord, no other occasion.
HAMLET    Beggar that I am, I am 〈even〉 poor in thanks;
but I thank you, and sure, dear friends, my thanks
are too dear a halfpenny. Were you not sent for?
Is it your own inclining? Is it a free visitation?
Come, come, deal justly with me. Come, come; nay,
speak.

GUILDENSTERN    What should we say, my lord?

HAMLET    Anything but to th’ purpose. You were sent
for, and there is a kind of confession in your looks
which your modesties have not craft enough to
color. I know the good king and queen have sent for
you.

ROSENCRANTZ    To what end, my lord?

HAMLET    That you must teach me. But let me conjure
you by the rights of our fellowship, by the consonancy
of our youth, by the obligation of our ever-preserved
love, and by what more dear a better
proposer can charge you withal: be even and direct
with me whether you were sent for or no.

ROSENCRANTZ, 〈to Guildenstern〉 What say you?

HAMLET, 〈aside〉 Nay, then, I have an eye of you.—If
you love me, hold not off.

GUILDENSTERN    My lord, we were sent for.

HAMLET    I will tell you why; so shall my anticipation
prevent your discovery, and your secrecy to the
King and Queen molt no feather. I have of late, but
wherefore I know not, lost all my mirth, forgone all
custom of exercises, and, indeed, it goes so heavily
with my disposition that this goodly frame, the
Earth, seems to me a sterile promontory; this most
excellent canopy, the air, look you, this brave o’erhanging
firmament, this majestical roof, fretted
with golden fire—why, it appeareth nothing to me
but a foul and pestilent congregation of vapors.
What 〈a〉 piece of work is a man, how noble in
reason, how infinite in faculties, in form and moving
how express and admirable; in action how like
an angel, in apprehension how like a god: the
beauty of the world, the paragon of animals—and
yet, to me, what is this quintessence of dust? Man
delights not me, nor women neither, though by
your smiling you seem to say so.

ROSENCRANTZ My lord, there was no such stuff in my
thoughts.

HAMLET Why did you laugh, then, when I said “man
delights not me”?

ROSENCRANTZ To think, my lord, if you delight not in
man, what Lenten entertainment the players shall
receive from you. We coted them on the way, and
hither are they coming to offer you service.

HAMLET He that plays the king shall be welcome—his
Majesty shall have tribute on me. The adventurous
knight shall use his foil and target, the lover shall
not sigh gratis, the humorous man shall end his
part in peace, the clown shall make those laugh
whose lungs are ‘tickle’ o’ th’ sear, and the lady
shall say her mind freely, or the verse shall
halt for ‘t. What players are they?

ROSENCRANTZ Even those you were wont to take such
delight in, the tragedians of the city.

HAMLET How chances it they travel? Their residence,
both in reputation and profit, was better both ways.

ROSENCRANTZ I think their inhibition comes by the
means of the late innovation.

HAMLET Do they hold the same estimation they did
when I was in the city? Are they so followed?

ROSENCRANTZ No, indeed are they not.

HAMLET How comes it? Do they grow rusty?

ROSENCRANTZ Nay, their endeavor keeps in the wonted
pace. But there is, sir, an aerie of children, little
eyases, that cry out on the top of question and are
most tyrannically clapped for ‘t. These are now the
fashion and so "berattle" the common stages (so they call them) that many wearing rapiers are afraid of goose quills and dare scarce come thither.

HAMLET     What, are they children? Who maintains ’em?
How are they escoted? Will they pursue the quality no longer than they can sing? Will they not say afterwards, if they should grow themselves to common players (as it is "most like," if their means are no better), their writers do them wrong to make them exclaim against their own succession?

ROSENCRANTZ     Faith, there has been much "to-do" on both sides, and the nation holds it no sin to tar them to controversy. There was for a while no money bid for argument unless the poet and the player went to cuffs in the question.

HAMLET     Is ’t possible?

GUILDENSTERN     O, there has been much throwing about of brains.

HAMLET     Do the boys carry it away?

ROSENCRANTZ     Ay, that they do, my lord—Hercules and his load too."

HAMLET     It is not very strange; for my uncle is King of Denmark, and those that would make mouths at him while my father lived give twenty, forty, fifty, a hundred ducats apiece for his picture in little. ’Sblood, there is something in this more than natural, if philosophy could find it out.

    A flourish (for the Players.)

GUILDENSTERN     There are the players.

HAMLET     Gentlemen, you are welcome to Elsinore.
Your hands, come then. Th’ appurtenance of welcome is fashion and ceremony. Let me comply with you in this garb, (lest my) extent to the players, which, I tell you, must show fairly outwards, should more appear like entertainment than yours. You are welcome. But my uncle-father and aunt-mother are deceived.
GUILDENSTERN In what, my dear lord?

HAMLET I am but mad north-north-west. When the wind is southerly, I know a hawk from a handsaw.

Enter Polonius.

POLONIUS Well be with you, gentlemen.

HAMLET Hark you, Guildenstern, and you too—at each ear a hearer! That great baby you see there is not yet out of his swaddling clouts.

ROSENCRANTZ Haply he is the second time come to them, for they say an old man is twice a child.

HAMLET I will prophesy he comes to tell me of the players; mark it.—You say right, sir, a Monday morning, ’twas then indeed.

POLONIUS My lord, I have news to tell you.

HAMLET My lord, I have news to tell you: when Roscius was an actor in Rome—

POLONIUS The actors are come hither, my lord.

HAMLET Buzz, buzz.

POLONIUS Upon my honor—

HAMLET Then came each actor on his ass.

POLONIUS The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men.

HAMLET O Jephthah, judge of Israel, what a treasure hadst thou!

POLONIUS What a treasure had he, my lord?

HAMLET Why, One fair daughter, and no more, The which he lovèd passing well.

POLONIUS, aside Still on my daughter.

HAMLET Am I not i’ th’ right, old Jephthah?
POLONIUS     If you call me “Jephthah,” my lord: I have a daughter that I love passing well.

HAMLET     Nay, that follows not.

POLONIUS     What follows then, my lord?

HAMLET     Why,

*As by lot, God wot*

and then, you know,

*It came to pass, as most like it was—*

the first row of the pious chanson will show you more, for look where my abridgment comes.

*Enter the Players.*

You are welcome, masters; welcome all.—I am glad to see thee well.—Welcome, good friends.—O my old friend! Why, thy face is valanced since I saw thee last. Com’st thou to beard me in Denmark?—What, my young lady and mistress! *By ’r Lady,* your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. Pray God your voice, like a piece of uncurrent gold, be not cracked within the ring. Masters, you are all welcome. We’ll e’en to ’t like French falconers, fly at anything we see. We’ll have a speech straight. Come, give us a taste of your quality. Come, a passionate speech.

*First Player*  What speech, my good lord?

HAMLET     I heard thee speak me a speech once, but it was never acted, or, if it was, not above once; for the play, I remember, pleased not the million: ’twas caviary to the general. But it was (as I received it, and others whose judgments in such matters cried in the top of mine) an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember one said there were no sallets in the lines to make the matter savory, nor no matter in the phrase that might indict the author of affection, but called it an honest
method, [as wholesome as sweet and, by very much, more handsome than fine.] One speech in ’t I chiefly loved. ’Twas Aeneas’ (tale) to Dido, and thereabout of it especially when he speaks of Priam’s slaughter. If it live in your memory, begin at this line—let me see, let me see:

The rugged Pyrrhus, like th’ Hyrcanian beast—
’tis not so; it begins with Pyrrhus:

The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couchèd in th’ ominous horse,
Hath now this dread and black complexion smeared
With heraldry more dismal. Head to foot,
Now is he total gules, horridly tricked
With blood of fathers, mothers, daughters, sons,
Baked and impasted with the parching streets,
That lend a tyrannous and a damnèd light
To their lord’s murder. Roasted in wrath and fire,
And thus o’ersizèd with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.
So, proceed you.

POLONIUS  ’Fore God, my lord, well spoken, with good accent and good discretion.

〈FIRST〉 PLAYER  Anon he finds him

Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal matched,
Pyrrhus at Priam drives, in rage strikes wide;
But with the whiff and wind of his fell sword
Th’ unnervèd father falls. 〈Then senseless Ilium,〉
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus’ ear. For lo, his sword,
Which was declining on the milky head
Of reverend Priam, seemed i’ th’ air to stick.
So as a painted tyrant Pyrrhus stood
And, like a neutral to his will and matter,
Did nothing.
But as we often see against some storm
A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus’ pause,
Arousèd vengeance sets him new a-work,
And never did the Cyclops’ hammers fall
On Mars’ s armor, forged for proof eterne,
With less remorse than Pyrrhus’ bleeding sword
Now falls on Priam.
Out, out, thou strumpet Fortune! All you gods
In general synod take away her power,
Break all the spokes andfellies from her wheel,
And bowl the round nave down the hill of heaven
As low as to the fiends!

POLONIUS  This is too long.

HAMLET  It shall to the barber’s with your beard.—
Prithee say on. He’s for a jig or a tale of bawdry, or
he sleeps. Say on; come to Hecuba.

FIRST PLAYER
But who, ah woe, had seen the moblèd queen—

HAMLET “The moblèd queen”?

POLONIUS That’s good. “Moblèd  queen” is good.

FIRST PLAYER
Run barefoot up and down, threat’ning the flames
With bisson rheum, a clout upon that head
Where late the diadem stood, and for a robe,
About her lank and all o’eremèd loins
A blanket, in the alarm of fear caught up—
Who this had seen, with tongue in venom steeped,
‘Gainst Fortune’s state would treason have
pronounced.
But if the gods themselves did see her then
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband’s limbs,
The instant burst of clamor that she made
(Unless things mortal move them not at all)
Would have made milch the burning eyes of heaven
And passion in the gods.

POLONIUS  Look whe’er he has not turned his color and
has tears in ’s eyes. Prithee, no more.

HAMLET  ’Tis well. I’ll have thee speak out the rest of
this soon.—Good my lord, will you see the players
well bestowed? Do you hear, let them be well used,
for they are the abstract and brief chronicles of the
time. After your death you were better have a bad
epitaph than their ill report while you live.

POLONIUS  My lord, I will use them according to their
desert.

HAMLET  God’s bodykins, man, much better! Use every
man after his desert and who shall ’scape
whipping? Use them after your own honor and
dignity. The less they deserve, the more merit is in
your bounty. Take them in.

POLONIUS  Come, sirs.

HAMLET  Follow him, friends. We’ll hear a play
tomorrow. As Polonius and Players exit, Hamlet speaks to
the First Player. Dost thou hear me, old friend? Can
you play “The Murder of Gonzago”?

FIRST PLAYER  Ay, my lord.

HAMLET  We’ll ha ’t tomorrow night. You could, for a
need, study a speech of some dozen or sixteen
lines, which I would set down and insert in ’t,
could you not?

FIRST PLAYER  Ay, my lord.

HAMLET  Very well. Follow that lord—and look you
mock him not. First Player exits. My good friends,
I’ll leave you till night. You are welcome to Elsinore.

ROSENCRANTZ  Good my lord.
HAMLET

Ay, so, good-bye to you. 575

Rosc...crantz and Guildenstern exit. 576

Now I am alone.

O, what a rogue and peasant slave am I! 580

Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wanned,
Tears in his eyes, distraction in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit—and all for nothing!

For Hecuba! 585

What’s Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appall the free,
Confound the ignorant and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak
Like John-a-dreams, unpregnant of my cause,
And can say nothing—no, not for a king
Upon whose property and most dear life
A damned defeat was made. Am I a coward?

Who calls me “villain”? breaks my pate across?
Plucks off my beard and blows it in my face?
Tweaks me by the nose? gives me the lie i’ th’ throat
As deep as to the lungs? Who does me this?

Ha! ’Swounds, I should take it! For it cannot be
But I am pigeon-livered and lack gall
To make oppression bitter, or ere this

I should have fatted all the region kites
With this slave’s offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
〈O vengeance!〉

Why, what an ass am I! This is most brave,
That I, the son of a dear [father] murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words
And fall a-cursing like a very drab,
A stallion! Fie upon 't! Foh!
About, my brains!—Hum, I have heard
That guilty creatures sitting at a play
Have, by the very cunning of the scene,
Been struck so to the soul that presently
They have proclaimed their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If he do blench,
I know my course. The spirit that I have seen
May be a [devil], and the [devil] hath power
T' assume a pleasing shape; yea, and perhaps,
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.

He exits.
ACT 3

Act 3 Scene 1

Enter King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and Lords.

KING
And can you by no drift of conference
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

ROSENCRANTZ
He does confess he feels himself distracted,
But from what cause he will by no means speak.

GUILDENSTERN
Nor do we find him forward to be sounded,
But with a crafty madness keeps aloof
When we would bring him on to some confession
Of his true state.

QUEEN    Did he receive you well?

ROSENCRANTZ    Most like a gentleman.

GUILDENSTERN
    But with much forcing of his disposition.

ROSENCRANTZ
    Niggard of question, but of our demands
    Most free in his reply.

QUEEN    Did you assay him to any pastime?

ROSENCRANTZ
    Madam, it so fell out that certain players
We o’erraught on the way. Of these we told him,
And there did seem in him a kind of joy
To hear of it. They are here about the court,
And, as I think, they have already order
This night to play before him.

POLONIUS    ’Tis most true,
And he beseeched me to entreat your Majesties
To hear and see the matter.

KING
With all my heart, and it doth much content me
To hear him so inclined.
Good gentlemen, give him a further edge
And drive his purpose into these delights.

ROSENCRANTZ
We shall, my lord.  
Rosencrantz and Guildenstern and Lords exit.

KING    Sweet Gertrude, leave us (too,)
For we have closely sent for Hamlet hither,
That he, as ’twere by accident, may here
Affront Ophelia.
Her father and myself, (lawful espials,)
(Will) so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge
And gather by him, as he is behaved,
If ’t be th’ affliction of his love or no
That thus he suffers for.

QUEEN    I shall obey you.
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet’s wildness. So shall I hope your virtues
Will bring him to his wonted way again,
To both your honors.

OPHELIA    Madam, I wish it may.
’Queen exits.’

POLONIUS    Ophelia, walk you here.—Gracious, so please you,
We will bestow ourselves. 

'To Ophelia.' Read on this book,

That show of such an exercise may color

Your loneliness.—We are oft to blame in this

('Tis too much proved), that with devotion’s visage

And pious action we do sugar o’er

The devil himself.  

KING, 

O, 'tis too true!

How smart a lash that speech doth give my conscience.

The harlot’s cheek beautied with plast’ring art

Is not more ugly to the thing that helps it

Than is my deed to my most painted word.

O heavy burden!

POLONIUS

I hear him coming. Let’s withdraw, my lord.

'They withdraw.'

Enter Hamlet.

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

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 consummation

Devoutly to be wished. 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,

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
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 undiscovered country from whose bourn
No traveler 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 pitch 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 remembered.

OPHELIA  Good my lord,
     How does your Honor for this many a day?

HAMLET  I humbly thank you, well.

OPHELIA  My lord, I have remembrances of yours
       That I have longèd long to redeliver.
       I pray you now receive them.

HAMLET  No, not I. I never gave you aught.

OPHELIA  My honored lord, you know right well you did,
       And with them words of so sweet breath composed
       As made (the) things more rich. Their perfume
       lost,
       Take these again, for to the noble mind
       Rich gifts wax poor when givers prove unkind.
       There, my lord.
HAMLET     Ha, ha, are you honest?
OPHELIA    My lord?
HAMLET     Are you fair?

OPHELIA    What means your Lordship?
HAMLET     That if you be honest and fair, your honesty should admit no discourse to your beauty.

OPHELIA    Could beauty, my lord, have better commerce than with honesty?
HAMLET     Ay, truly, for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.

OPHELIA    Indeed, my lord, you made me believe so.
HAMLET     You should not have believed me, for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.

OPHELIA    I was the more deceived.
HAMLET     Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious, with more offenses at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves all; believe none of us. Go thy ways to a nunnery. Where’s your father?

OPHELIA    At home, my lord.
HAMLET     Let the doors be shut upon him that he may play the fool nowhere but in ’s own house. Farewell.

OPHELIA    O, help him, you sweet heavens!
HAMLET     If thou dost marry, I’ll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a
nunnery, farewell. Or if thou wilt needs marry, marry a fool, for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.

OPHELIA     Heavenly powers, restore him!

HAMLET     I have heard of your paintings ⟨too,⟩ well enough. God hath given you one face, and you make yourselves another. You jig and amble, and you ⟨lisp,⟩ you nickname God’s creatures and make your wantonness ⟨your⟩ ignorance. Go to, I’ll no more on ’t. It hath made me mad. I say we will have no more marriage. Those that are married already, all but one, shall live. The rest shall keep as they are. To a nunnery, go.  

He exits.

OPHELIA
O, what a noble mind is here o’erthrown!
The courtier’s, soldier’s, scholar’s, eye, tongue, sword,
⟨Th’ expectancy⟩ and rose of the fair state,  
The glass of fashion and the mold of form,
Th’ observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That sucked the honey of his musicked vows,
Now see ⟨that⟩ noble and most sovereign reason,
Like sweet bells jangled, out of time and harsh;
That unmatched form and stature of blown youth
Blasted with ecstasy. O, woe is me
T’ have seen what I have seen, see what I see!

KING, ⟨advancing with ⟩ Polonius
Love? His affections do not that way tend;  
Nor what he spake, though it lacked form a little,
Was not like madness. There’s something in his soul
O’er which his melancholy sits on brood,
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England
For the demand of our neglected tribute.
Haply the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on ’t?

POLONIUS
It shall do well. But yet do I believe
The origin and commencement of his grief
Sprung from neglected love.—How now, Ophelia?
You need not tell us what Lord Hamlet said;
We heard it all.—My lord, do as you please,
But, if you hold it fit, after the play
Let his queen-mother all alone entreat him
To show his grief. Let her be round with him;
And I’lI be placed, so please you, in the ear
Of all their conference. If she find him not,
To England send him, or confine him where
Your wisdom best shall think.

KING
It shall be so.
Madness in great ones must not unwatched go.

They exit.

Act 3 Scene 2
Enter Hamlet and three of the Players.

HAMLET
Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O,
it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipped for o’erdoing Termagant. It out-Herods Herod. Pray you, avoid it.

PLAYER     I warrant your Honor.

HAMLET     Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o’erstep not the modesty of nature. For anything so o’erdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as ’twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it makes the unskillful laugh, cannot but make the judicious grieve, the censure of the which one must in your allowance o’erweigh a whole theater of others. O, there be players that I have seen play and heard others praise (and that highly), not to speak it profanely, that, neither having th’ accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature’s journeymen had made men, and not made them well, they imitated humanity so abominably.

PLAYER     I hope we have reformed that indifferently with us, sir.

HAMLET     O, reform it altogether. And let those that play your clowns speak no more than is set down for them, for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the meantime some necessary
question of the play be then to be considered. That’s villainous and shows a most pitiful ambition in the fool that uses it. Go make you ready. 

Players exit.

Enter Polonius, Guildenstern, and Rosencrantz.

How now, my lord, will the King hear this piece of work?

POLONIUS And the Queen too, and that presently.

HAMLET Bid the players make haste. Polonius exits. Will you two help to hasten them?

ROSENCRANTZ Ay, my lord. They exit.

HAMLET What ho, Horatio!

Enter Horatio.

HORATIO Here, sweet lord, at your service.

HAMLET Horatio, thou art e’en as just a man As e’er my conversation coped withal.

HORATIO O, my dear lord—

HAMLET Nay, do not think I flatter, For what advancement may I hope from thee That no revenue hast thy good spirits To feed and clothe thee? Why should the poor be flattered? No, let the candied tongue lick absurd pomp And crook the pregnant hinges of the knee Where thrift may follow fawning. Dost thou hear? Since my dear soul was mistress of her choice And could of men distinguish, her election Hath sealed thee for herself. For thou hast been As one in suffering all that suffers nothing, A man that Fortune’s buffets and rewards Hast ta’en with equal thanks; and blessed are those Whose blood and judgment are so well commended.
That they are not a pipe for Fortune’s finger
To sound what stop she please. Give me that man
That is not passion’s slave, and I will wear him
In my heart’s core, ay, in my heart of heart,
As I do thee.—Something too much of this.—
There is a play tonight before the King.
One scene of it comes near the circumstance
Which I have told thee of my father’s death.
I prithee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle. If his occulted guilt
Do not itself unkennel in one speech,
It is a damnèd ghost that we have seen,
And my imaginations are as foul
As Vulcan’s stithy. Give him heedful note,
For I mine eyes will rivet to his face,
And, after, we will both our judgments join
In censure of his seeming.

HORATIO      Well, my lord.
If he steal aught the whilst this play is playing
And ’scape (detecting), I will pay the theft.

(Sound a flourish.)

HAMLET      They are coming to the play. I must be idle.
Get you a place.

Enter Trumpets and Kettle Drums. (Enter) King, Queen,
Polonius, Ophelia, (Rosencrantz, Guildenstern, and other
Lords attendant with (the King’s) guard carrying
torches.)

KING      How fares our cousin Hamlet?

HAMLET      Excellent, i’ faith, of the chameleon’s dish. I
eat the air, promise-crammed. You cannot feed
capons so.

KING      I have nothing with this answer, Hamlet. These
words are not mine.

HAMLET      No, nor mine now. (To Polonius.) My lord, you
played once i’ th’ university, you say?
POLONIUS     That did I, my lord, and was accounted a 
good actor.

HAMLET     What did you enact?

POLONIUS     I did enact Julius Caesar. I was killed i’ th’ 
Capitol. Brutus killed me.

HAMLET     It was a brute part of him to kill so capital a 
calf there.—Be the players ready?

ROSENCRANTZ    Ay, my lord. They stay upon your 
patience.

QUEEN    Come hither, my dear Hamlet, sit by me.

HAMLET     No, good mother. Here’s metal more 
attractive.    

[Hamlet takes a place near Ophelia.]

POLONIUS, ['to the King'] Oh, ho! Do you mark that?

HAMLET     Lady, shall I lie in your lap?

OPHELIA     No, my lord.

HAMLET     I mean, my head upon your lap? 

OPHELIA     Ay, my lord.

HAMLET     Do you think I meant country matters?

OPHELIA     I think nothing, my lord.

HAMLET     That’s a fair thought to lie between maids’ 
legs.

OPHELIA     What is, my lord?

HAMLET     Nothing.

OPHELIA     You are merry, my lord.

HAMLET     Who, I? 

OPHELIA     Ay, my lord.

HAMLET     O God, your only jig-maker. What should a 
man do but be merry? For look you how cheerfully 
my mother looks, and my father died within ’s two 
hours.

OPHELIA     Nay, ’tis twice two months, my lord.

HAMLET     So long? Nay, then, let the devil wear black, 
for I’ll have a suit of sables. O heavens, die two 
months ago, and not forgotten yet? Then there’s 
hope a great man’s memory may outlive his life half 
a year. But, by ’r Lady, he must build churches, then,
or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is “For oh, for oh, the hobby-horse is forgot.”

The trumpets sounds. Dumb show follows.

Enter a King and a Queen, very lovingly, the Queen embracing him and he her. She kneels and makes show of protestation unto him. He takes her up and declines his head upon her neck. He lies him down upon a bank of flowers. She, seeing him asleep, leaves him. Anon another man, takes off his crown, kisses it, pours poison in the sleeper’s ears, and leaves him. The Queen returns, finds the King dead, makes passionate action. The poisoner with some three or four come in again, seem to condole with her. The dead body is carried away. The poisoner woos the Queen with gifts. She seems harsh awhile but in the end accepts his love.

Players exit.

OPHELIA What means this, my lord?

HAMLET Marry, this is miching mallecho. It means mischief.

OPHELIA Belike this show imports the argument of the play.

Enter Prologue.

HAMLET We shall know by this fellow. The players cannot keep counsel; they’ll tell all.

OPHELIA Will he tell us what this show meant?

HAMLET Ay, or any show that you will show him. Be not you ashamed to show, he’ll not shame to tell you what it means.

OPHELIA You are naught, you are naught. I’ll mark the play.

PROLOGUE

For us and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently. He exits.
HAMLET     Is this a prologue or the posy of a ring?

OPHELIA     'Tis brief, my lord.

HAMLET     As woman’s love. 175

    Enter [the Player King and Queen.

PLAYER KING

    Full thirty times hath Phoebus’ cart gone round
    Neptune’s salt wash and Tellus’ orbèd ground,
    And thirty dozen moons with borrowed sheen
    About the world have times twelve thirties been
    Since love our hearts and Hymen did our hands
    Unite commutual in most sacred bands. 180

PLAYER QUEEN

    So many journeys may the sun and moon
    Make us again count o’er ere love be done!
    But woe is me! You are so sick of late,
    So far from cheer and from your former state,
    That I distrust you. Yet, though I distrust,
    Discomfort you, my lord, it nothing must. 185
    [For women fear too much, even as they love,
    And women’s fear and love hold quantity,
    In neither aught, or in extremity
    Now what my love is, proof hath made you know,
    And, as my love is sized, my fear is so:
    [Where love is great, the littlest doubts are fear;
    Where little fears grow great, great love grows there.]

PLAYER KING

    Faith, I must leave thee, love, and shortly too.
    My operant powers their functions leave to do.
    And thou shalt live in this fair world behind,
    Honored, beloved; and haply one as kind
    For husband shalt thou— 195

PLAYER QUEEN

    O, confound the rest! 200
    Such love must needs be treason in my breast.
    In second husband let me be accurst.
    None wed the second but who killed the first.
HAMLET    That’s wormwood!

PLAYER QUEEN

\[
\begin{align*}
    \text{The instances that second marriage move} \\
    \text{Are base respects of thrift, but none of love.} \\
    \text{A second time I kill my husband dead} \\
    \text{When second husband kisses me in bed.}
\end{align*}
\]

PLAYER KING

\[
\begin{align*}
    \text{I do believe you think what now you speak,} \\
    \text{But what we do determine oft we break.} \\
    \text{Purpose is but the slave to memory,} \\
    \text{Of violent birth, but poor validity,} \\
    \text{Which now, the fruit unripe, sticks on the tree} \\
    \text{But fall unshaken when they mellow be.} \\
    \text{Most necessary 'tis that we forget} \\
    \text{To pay ourselves what to ourselves is debt.} \\
    \text{What to ourselves in passion we propose,} \\
    \text{The passion ending, doth the purpose lose.} \\
    \text{The violence of either grief or joy} \\
    \text{Their own enactures with themselves destroy.} \\
    \text{Where joy most revels, grief doth most lament;} \\
    \text{Grief joys, joy grieves, on slender accident.} \\
    \text{This world is not for aye, nor 'tis not strange} \\
    \text{That even our loves should with our fortunes change;} \\
    \text{For 'tis a question left us yet to prove} \\
    \text{Whether love lead fortune or else fortune love.} \\
    \text{The great man down, you mark his favorite flies;} \\
    \text{The poor, advanced, makes friends of enemies.} \\
    \text{And hitherto doth love on fortune tend,} \\
    \text{For who not needs shall never lack a friend,} \\
    \text{And who in want a hollow friend doth try} \\
    \text{Directly seasons him his enemy.} \\
    \text{But, orderly to end where I begun:} \\
    \text{Our wills and fates do so contrary run} \\
    \text{That our devices still are overthrown;} \\
    \text{Our thoughts are ours, their ends none of our own.} \\
    \text{So think thou wilt no second husband wed,} \\
    \text{But die thy thoughts when thy first lord is dead.}
\end{align*}
\]
PLAYER QUEEN

Nor Earth to me give food, nor heaven light,
Sport and repose lock from me day and night,
To desperation turn my trust and hope,
[An anchor’s cheer in prison be my scope.]
Each opposite that blanks the face of joy
Meet what I would have well and it destroy.
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife.

240

HAMLET If she should break it now!

PLAYER KING

’Tis deeply sworn. Sweet, leave me here awhile.
My spirits grow dull, and fain I would beguile
The tedious day with sleep. 〈Sleeps.〉

250

PLAYER QUEEN

Sleep rock thy brain,
And never come mischance between us twain.
[Player Queen exits.]

HAMLET Madam, how like you this play?

QUEEN The lady doth protest too much, methinks.

HAMLET O, but she’ll keep her word.

255

KING Have you heard the argument? Is there no offense in ’t?

HAMLET No, no, they do but jest, poison in jest. No offense i’ th’ world.

260

KING What do you call the play?

This play is the image of a murder done in Vienna.
Gonzago is the duke’s name, his wife Baptista. You shall see anon. ’Tis a knavish piece of work, but what of that? Your Majesty and we that have free souls, it touches us not. Let the galled jade wince; our withers are unwrung.

Enter Lucianus.

265

This is one Lucianus, nephew to the king.

OPHELIA You are as good as a chorus, my lord.
HAMLET I could interpret between you and your love, if I could see the puppets dallying.

OPHELIA You are keen, my lord, you are keen.

HAMLET It would cost you a groaning to take off mine edge.

OPHELIA Still better and worse.

HAMLET So you mis-take your husbands.—Begin, murderer. Pox, leave thy damnable faces and begin. Come, the croaking raven doth bellow for revenge.

LUCIANUS Thoughts black, hands apt, drugs fit, and time agreeing,

Confederate season, else no creature seeing,
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property

On wholesome life usurp immediately.

Pours the poison in his ears.

HAMLET He poisons him i' th' garden for his estate. His name's Gonzago. The story is extant and written in very choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife.

OPHELIA The King rises.

HAMLET What, frighted with false fire?

QUEEN How fares my lord?

POLONIUS Give o'er the play.

KING Give me some light. Away!

POLONIUS Lights, lights, lights!

All but Hamlet and Horatio exit.

HAMLET Why, let the strucken deer go weep,
The hart ungallèd play.

For some must watch, while some must sleep:

Thus runs the world away.
Would not this, sir, and a forest of feathers (if the rest of my fortunes turn Turk with me) with two Provincial roses on my razed shoes, get me a fellowship in a cry of players?

HORATIO    Half a share.  

HAMLET     A whole one, I. 

For thou dost know, O Damon dear,  
This realm dismantled was  
Of Jove himself, and now reigns here  
A very very—pajock.  

HORATIO    You might have rhymed.  

HAMLET     O good Horatio, I’ll take the ghost’s word for a thousand pound. Didst perceive?  

HORATIO    Very well, my lord.  

HAMLET     Upon the talk of the poisoning?  

HORATIO    I did very well note him.  

HAMLET     Ah ha! Come, some music! Come, the recorders!  

For if the King like not the comedy,  
Why, then, belike he likes it not, perdy.  
Come, some music!  

Enter Rosencrantz and Guildenstern.  

GUILDENSTERN    Good my lord, vouchsafe me a word with you.  

HAMLET     Sir, a whole history.  

GUILDENSTERN    The King, sir—  

HAMLET     Ay, sir, what of him?  

GUILDENSTERN    Is in his retirement marvelous distempered.  

HAMLET     With drink, sir?  

GUILDENSTERN    No, my lord, with choler.  

HAMLET     Your wisdom should show itself more richer to signify this to the doctor, for for me to put him to his purgation would perhaps plunge him into more choler.
GUILDENSTERN  Good my lord, put your discourse into some frame and not so wildly from my affair.

HAMLET    I am tame, sir. Pronounce.

GUILDENSTERN  The Queen your mother, in most great affliction of spirit, hath sent me to you.

HAMLET    You are welcome.

GUILDENSTERN  Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother’s commandment. If not, your pardon and my return shall be the end of my business.

HAMLET    Sir, I cannot.

ROSENCRANTZ    What, my lord?

HAMLET    Make you a wholesome answer. My wit’s diseased. But, sir, such answer as I can make, you shall command—or, rather, as you say, my mother. Therefore no more but to the matter. My mother, you say—

ROSENCRANTZ    Then thus she says: your behavior hath struck her into amazement and admiration.

HAMLET    O wonderful son that can so 'stonish a mother! But is there no sequel at the heels of this mother’s admiration? Impart.

ROSENCRANTZ    She desires to speak with you in her closet ere you go to bed.

HAMLET    We shall obey, were she ten times our mother. Have you any further trade with us?

ROSENCRANTZ    My lord, you once did love me.

HAMLET    And do still, by these pickers and stealers.

ROSENCRANTZ    Good my lord, what is your cause of distemper? You do surely bar the door upon your own liberty if you deny your griefs to your friend.

HAMLET    Sir, I lack advancement.

ROSENCRANTZ    How can that be, when you have the voice of the King himself for your succession in Denmark?
HAMLET  Ay, sir, but “While the grass grows”—the proverb is something musty.

   Enter the Players with recorders.

O, the recorders! Let me see one. ‘He takes a recorder and turns to Guildenstern.’ To withdraw 375 with you: why do you go about to recover the wind of me, as if you would drive me into a toil?

GUILDENSTERN   O, my lord, if my duty be too bold, my love is too unmannerly.

HAMLET   I do not well understand that. Will you play upon this pipe?

GUILDENSTERN   My lord, I cannot.

HAMLET   I pray you.

GUILDENSTERN   Believe me, I cannot.

HAMLET   I do beseech you.

GUILDENSTERN   I know no touch of it, my lord.

HAMLET   It is as easy as lying. Govern these ventages with your fingers and th’thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

GUILDENSTERN   But these cannot I command to any utt’rance of harmony. I have not the skill.

HAMLET   Why, look you now, how unworthy a thing you make of me! You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to th’top of’ my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. ‘Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

Enter Polonius.

God bless you, sir.
POLONIUS     My lord, the Queen would speak with you, and presently. 405

HAMLET     Do you see yonder cloud that’s almost in shape of a camel?

POLONIUS     By th’ Mass, and ’tis like a camel indeed.

HAMLET     Methinks it is like a weasel.

POLONIUS     It is backed like a weasel. 410

HAMLET     Or like a whale.

POLONIUS     Very like a whale.

HAMLET     “By and by” is easily said. Leave me, friends.

POLONIUS     I will say so.

POLONIUS     Then I will come to my mother by and by.

HAMLET     ’Tis now the very witching time of night, When churchyards yawn and hell itself breathes out Contagion to this world. Now could I drink hot blood And do such bitter business as the day Would quake to look on. Soft, now to my mother. O heart, lose not thy nature; let not ever The soul of Nero enter this firm bosom. Let me be cruel, not unnatural. I will speak daggers to her, but use none. My tongue and soul in this be hypocrites: How in my words somever she be shent, To give them seals never, my soul, consent. 430

Hamlet exits.
Act 3 Scene 3

Enter King, Rosencrantz, and Guildenstern.

KING

I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you.
I your commission will forthwith dispatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so near 's as doth hourly grow
Out of his brows.

GUILDENSTERN We will ourselves provide.

Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your Majesty.

ROSENCRANTZ

The single and peculiar life is bound
With all the strength and armor of the mind
To keep itself from noyance, but much more
That spirit upon whose weal depends and rests
The lives of many. The cess of majesty
Dies not alone, but like a gulf doth draw
What’s near it with it; or it is a massy wheel
Fixed on the summit of the highest mount,
To whose huge  spokes ten thousand lesser things
Are mortised and adjoined, which, when it falls,
Each small annexment, petty consequence,
Attends the boist’rous  ruin. Never alone
Did the king sigh, but  a general groan.

KING

Arm you, I pray you, to this speedy voyage,
For we will fetters put about this fear,
Which now goes too free-footed.

ROSENCRANTZ We will haste us.

[Rosencrantz and Guildenstern exit.

Enter Polonius.
POLONIUS

My lord, he’s going to his mother’s closet.
Behind the arras I’ll convey myself
To hear the process. I’ll warrant she’ll tax him
home;
And, as you said (and wisely was it said),
’Tis meet that some more audience than a mother,
Since nature makes them partial, should o’erhear
The speech of vantage. Fare you well, my liege.
I’ll call upon you ere you go to bed
And tell you what I know.

KING

Thanks, dear my lord.

“Polonius” exits.

O, my offense is rank, it smells to heaven;
It hath the primal eldest curse upon ’t,
A brother’s murder. Pray can I not,
Though inclination be as sharp as will.
My stronger guilt defeats my strong intent,
And, like a man to double business bound,
I stand in pause where I shall first begin
And both neglect. What if this cursèd hand
Were thicker than itself with brother’s blood?
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offense?
And what’s in prayer but this twofold force,
To be forestalled ere we come to fall,
Or (pardoned) being down? Then I’ll look up.
My fault is past. But, O, what form of prayer
Can serve my turn? “Forgive me my foul murder”?
That cannot be, since I am still possessed
Of those effects for which I did the murder:
My crown, mine own ambition, and my queen.
May one be pardoned and retain th’ offense?
In the corrupted currents of this world,
Offense’s gilded hand may (shove) by justice,
And oft 'tis seen the wicked prize itself
Buys out the law. But 'tis not so above:
There is no shuffling; there the action lies
In his true nature, and we ourselves compelled,
Even to the teeth and forehead of our faults,
To give in evidence. What then? What rests?
Try what repentance can. What can it not?
Yet what can it, when one cannot repent?
O wretched state! O bosom black as death!
O limèd soul, that, struggling to be free,
Art more engaged! Help, angels! Make assay.
Bow, stubborn knees, and heart with strings of steel
Be soft as sinews of the newborn babe.
All may be well.  

Enter Hamlet.

HAMLET
Now might I do it <pat,> now he is a-praying,
And now I'll do 't.  
<He draws his sword.>
And so he goes to heaven,
And so am I <revenged,> That would be scanned:
A villain kills my father, and for that,
I, his sole son, do this same villain send
To heaven.
Why, this is <hire> and <salary,> not revenge.
He took my father grossly, full of bread,
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven.
But in our circumstance and course of thought
'Tis heavy with him. And am I then revenged
To take him in the purging of his soul,
When he is fit and seasoned for his passage?
No.
Up sword, and know thou a more horrid hent.
<He sheathes his sword.>
When he is drunk asleep, or in his rage,
Or in th’ incestuous pleasure of his bed, 95
At game, a-swear, or about some act
That has no relish of salvation in ’t—
Then trip him, that his heels may kick at heaven,
And that his soul may be as damned and black
As hell, whereto it goes. My mother stays.
This physic but prolongs thy sickly days.

Hamlet exits.

KING, rising
My words fly up, my thoughts remain below;
Words without thoughts never to heaven go.

He exits.

Act 3 Scene 4
Enter Queen and Polonius.

POLONIUS
He will come straight. Look you lay home to him.
Tell him his pranks have been too broad to bear with
And that your Grace hath screened and stood between
Much heat and him. I’ll silence me even here.
Pray you, be round with him.

HAMLET, within Mother, mother, mother!

QUEEN  I’ll warrant you. Fear me not. Withdraw,
I hear him coming.

Polonius hides behind the arras.

Enter Hamlet.

HAMLET  Now, mother, what’s the matter?

QUEEN  Hamlet, thou hast thy father much offended.

HAMLET  Mother, you have my father much offended.
QUEEN
   Come, come, you answer with an idle tongue.

HAMLET
   Go, go, you question with a wicked tongue.  

QUEEN
   Why, how now, Hamlet?

HAMLET
   What’s the matter now?

QUEEN
   Have you forgot me?

HAMLET
   No, by the rood, not so.
   You are the Queen, your husband’s brother’s wife,
   And (would it were not so) you are my mother.

QUEEN
   Nay, then I’ll set those to you that can speak.

HAMLET
   Come, come, and sit you down; you shall not budge.
   You go not till I set you up a glass
   Where you may see the inmost part of you.

QUEEN
   What wilt thou do? Thou wilt not murder me?
   Help, ho!

POLONIUS, [behind the arras] What ho! Help!

HAMLET
   How now, a rat? Dead for a ducat, dead.
   [He kills Polonius by thrusting a rapier through the arras.]

POLONIUS, [behind the arras]
   O, I am slain!

QUEEN
   O me, what hast thou done?

HAMLET
   Nay, I know not. Is it the King?

QUEEN
   O, what a rash and bloody deed is this!

HAMLET
   A bloody deed—almost as bad, good mother,
   As kill a king and marry with his brother.

QUEEN
   As kill a king?
HAMLET

Ay, lady, it was my word.

Thou wretched, rash, intruding fool, farewell.
I took thee for thy better. Take thy fortune.
Thou find’st to be too busy is some danger.

To Queen.

Leave wringing of your hands. Peace, sit you down,
And let me wring your heart; for so I shall
If it be made of penetrable stuff,
If damnèd custom have not brazed it so
That it be proof and bulwark against sense.

QUEEN

What have I done, that thou dar’st wag thy tongue
In noise so rude against me?

HAMLET

Such an act
That blurs the grace and blush of modesty,
Calls virtue hypocrite, takes off the rose
From the fair forehead of an innocent love
And sets a blister there, makes marriage vows
As false as dicers’ oaths—O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words! Heaven’s face does glow
O’er this solidity and compound mass
With heated visage, as against the doom,
Is thought-sick at the act.

QUEEN

Ay me, what act
That roars so loud and thunders in the index?

HAMLET

Look here upon this picture and on this,
The counterfeit presentment of two brothers.
See what a grace was seated on this brow,
Hyperion’s curls, the front of Jove himself,
An eye like Mars’ to threaten and command,
A station like the herald Mercury
New-lighted on a 〈heaven〉-kissing hill,
A combination and a form indeed
Where every god did seem to set his seal
To give the world assurance of a man.
This was your husband. Look you now what follows.
Here is your husband, like a mildewed ear
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed
And batten on this moor? Ha! Have you eyes?
You cannot call it love, for at your age
The heyday in the blood is tame, it’s humble
And waits upon the judgment; and what judgment
Would step from this to this? [Sense sure you have,
Else could you not have motion; but sure that sense
Is apoplexed; for madness would not err,
Nor sense to ecstasy was ne’er so thralled,
But it reserved some quantity of choice
To serve in such a difference.] What devil was ’t
That thus hath cozened you at hoodman-blind?
[Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.] O shame, where is thy blush?
Rebellious hell,
If thou canst mutine in a matron’s bones,
To flaming youth let virtue be as wax
And melt in her own fire. Proclaim no shame
When the compulsive ardor gives the charge,
Since frost itself as actively doth burn,
And reason panders will.

QUEEN     O Hamlet, speak no more!
Thou turn’st my eyes into my very soul,
And there I see such black and grainèd spots
As will not leave their tinct.

HAMLET      Nay, but to live
In the rank sweat of an ensemèd bed,
Stewed in corruption, honeying and making love
Over the nasty sty!
QUEEN     O, speak to me no more!
      These words like daggers enter in my ears.
      No more, sweet Hamlet!

HAMLET      A murderer and a villain,
           A slave that is not twentieth part the ‹tithe›
           Of your precedent lord; a vice of kings,
           A cutpurse of the empire and the rule,
           That from a shelf the precious diadem stole
           And put it in his pocket—

QUEEN     No more!

HAMLET     A king of shreds and patches—

   Enter Ghost.

      Save me and hover o’er me with your wings,
      You heavenly guards!—What would your gracious
      figure?

QUEEN     Alas, he’s mad.

HAMLET     Do you not come your tardy son to chide,
           That, lapsed in time and passion, lets go by
           Th’ important acting of your dread command?
           O, say!

GHOST     Do not forget. This visitation
           Is but to whet thy almost blunted purpose.
           But look, amazement on thy mother sits.
           O, step between her and her fighting soul.
           Conceit in weakest bodies strongest works.
           Speak to her, Hamlet.

HAMLET     How is it with you, lady?

QUEEN     Alas, how is ’t with you,
           That you do bend your eye on vacancy
           And with th’ incorporeal air do hold discourse?
           Forth at your eyes your spirits wildly peep,
           And, as the sleeping soldiers in th’ alarm,
           Your bedded hair, like life in excrements,
           Start up and stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience! Whereon do you look?

HAMLET
On him, on him! Look you how pale he glares.
His form and cause conjoined, preaching to stones,
Would make them capable. \[To the Ghost.\] Do not
look upon me,
Lest with this piteous action you convert
My stern effects. Then what I have to do
Will want true color—tears perchance for blood.

QUEEN    To whom do you speak this?

HAMLET    Do you see nothing there?

QUEEN    Nothing at all; yet all that is I see.

HAMLET    Nor did you nothing hear?

QUEEN    No, nothing but ourselves.

HAMLET
Why, look you there, look how it steals away!
My father, in his habit as he lived!
Look where he goes even now out at the portal!

Ghost exits.

QUEEN
This is the very coinage of your brain.
This bodiless creation ecstasy
Is very cunning in.

HAMLET \[Ecstasy?\]
My pulse as yours doth temperately keep time
And makes as healthful music. It is not madness
That I have uttered. Bring me to the test,
And \[I\] the matter will reword, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul
That not your trespass but my madness speaks.
It will but skin and film the ulcerous place,
Whiles rank corruption, mining all within,
Infests unseen. Confess yourself to heaven,
Repent what's past, avoid what is to come,
And do not spread the compost on the weeds
To make them ranker. Forgive me this my virtue,
For, in the fatness of these pursy times,
Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good.

QUEEN
O Hamlet, thou hast cleft my heart in twain!

HAMLET
O, throw away the worser part of it,
And live the purer with the other half!
Good night. But go not to my uncle’s bed.
Assume a virtue if you have it not.
[That monster, custom, who all sense doth eat,
Of habits devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a frock or livery
That aptly is put on.] Refrain (tonight,
And that shall lend a kind of easiness
To the next abstinence, [the next more easy;
For use almost can change the stamp of nature
And either …] the devil or throw him out
With wondrous potency.] Once more, good night,
And, when you are desirous to be blest,
I'll blessing beg of you. For this same lord

[Pointing to Polonius.]

I do repent; but heaven hath pleased it so
To punish me with this and this with me,
That I must be their scourge and minister.
I will bestow him and will answer well
The death I gave him. So, again, good night.
I must be cruel only to be kind.
This bad begins, and worse remains behind.
[One word more, good lady.]

QUEEN What shall I do?
HAMLET
Not this by no means that I bid you do:
Let the bloat king tempt you again to bed,
Pinch wanton on your cheek, call you his mouse,
And let him, for a pair of reechy kisses
Or paddling in your neck with his damned fingers,
Make you to ravel all this matter out
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know,
For who that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide? Who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house’s top,
Let the birds fly, and like the famous ape,
To try conclusions, in the basket creep
And break your own neck down.

QUEEN
Be thou assured, if words be made of breathe
And breath of life, I have no life to breathe
What thou hast said to me.

HAMLET
I must to England, you know that.

QUEEN  Alack,
I had forgot! 'Tis so concluded on.

HAMLET
[There’s letters sealed; and my two schoolfellows,
Whom I will trust as I will adders fanged,
They bear the mandate; they must sweep my way
And marshal me to knavery. Let it work,
For 'tis the sport to have the enginer
Hoist with his own petard; and 't shall go hard
But I will delve one yard below their mines
And blow them at the moon. O, 'tis most sweet
When in one line two crafts directly meet.]
This man shall set me packing.
I’ll lug the guts into the neighbor room.
Mother, good night indeed. This counselor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.—
Come, sir, to draw toward an end with you.—
Good night, mother.

ʻTheyʼ exit, ʻHamlet tugging in Polonius.ʻ
ACT 4

Act 4 Scene 1
Enter King and Queen, with Rosencrantz and Guildenstern.

KING
There’s matter in these sighs; these profound heaves
You must translate; 'tis fit we understand them.
Where is your son?

QUEEN
[Bestow this place on us a little while.]
Rosencrantz and Guildenstern exit.
Ah, mine own lord, what have I seen tonight!

KING What, Gertrude? How does Hamlet?

QUEEN
Mad as the sea and wind when both contend
Which is the mightier. In his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries “A rat, a rat,”
And in this brainish apprehension kills
The unseen good old man.

KING O heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all—
To you yourself, to us, to everyone.
Alas, how shall this bloody deed be answered?
It will be laid to us, whose providence
Should have kept short, restrained, and out of haunt
This mad young man. But so much was our love,
We would not understand what was most fit,
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

QUEEN
To draw apart the body he hath killed,
O’er whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure: he weeps for what is done.

KING   O Gertrude, come away!
The sun no sooner shall the mountains touch
But we will ship him hence; and this vile deed
We must with all our majesty and skill
Both countenance and excuse.—Ho, Guildenstern!

Enter Rosencrantz and Guildenstern.

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
And from his mother’s closet hath he dragged him.
Go seek him out, speak fair, and bring the body
Into the chapel. I pray you, haste in this.

〈Rosencrantz and Guildenstern exit.〉
Come, Gertrude, we’ll call up our wisest friends
And let them know both what we mean to do
And what’s untimely done. [...]
[Whose whisper o’er the world’s diameter,
As level as the cannon to his blank
Transports his poisoned shot, may miss our name
And hit the woundless air.] O, come away!
My soul is full of discord and dismay.

They exit.
Act 4 Scene 2
〈Enter Hamlet.〉

HAMLET    Safely stowed.

〈GENTLEMEN, within Hamlet! Lord Hamlet!〉

HAMLET    But soft, what noise? Who calls on Hamlet?
O, here they come.

Enter Rosencrantz, Guildenstern, and others.

ROSENCRANTZ
What have you done, my lord, with the dead body?

HAMLET
〈Compounded〉 it with dust, whereto ’tis kin.

ROSENCRANTZ
Tell us where ’tis, that we may take it thence
And bear it to the chapel.

HAMLET    Do not believe it.

ROSENCRANTZ    Believe what?

HAMLET    That I can keep your counsel and not mine
own. Besides, to be demanded of a sponge, what
replication should be made by the son of a king?

ROSENCRANTZ    Take you me for a sponge, my lord?

HAMLET    Ay, sir, that soaks up the King’s countenance,
his rewards, his authorities. But such officers do the
King best service in the end. He keeps them like 〈an
ape〉 an apple in the corner of his jaw, first mouthed,
to be last swallowed. When he needs what you have
gleaned, it is but squeezing you, and, sponge, you
shall be dry again.

ROSENCRANTZ    I understand you not, my lord.

HAMLET    I am glad of it. A knavish speech sleeps in a
foolish ear.

ROSENCRANTZ    My lord, you must tell us where the
body is and go with us to the King.

HAMLET    The body is with the King, but the King is not
with the body. The King is a thing—
GUILDENSTERN     A “thing,” my lord?

HAMLET     Of nothing. Bring me to him. (Hide fox, and 30
           all after!)

            They exit.

Act 4 Scene 3
Enter King and two or three.

KING
I have sent to seek him and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him.
He’s loved of the distracted multitude,
Who like not in their judgment, but their eyes; 5
And, where ’tis so, th’ offender’s scourge is weighed,
But never the offense. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause. Diseases desperate grown
By desperate appliance are relieved 10
Or not at all.

Enter Rosencrantz.

How now, what hath befallen?

ROSENCRANTZ
Where the dead body is bestowed, my lord,
We cannot get from him.

KING      But where is he? 15

ROSENCRANTZ
Without, my lord; guarded, to know your pleasure.

KING
Bring him before us.

ROSENCRANTZ       Ho! Bring in the lord.

            They enter with Hamlet.

KING     Now, Hamlet, where’s Polonius?

HAMLET     At supper. 20
KING     At supper where?

HAMLET     Not where he eats, but where he is eaten. A certain convocation of politic worms are e’en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service—two dishes but to one table. That’s the end.

[KING     Alas, alas!

HAMLET     A man may fish with the worm that hath eat of a king and eat of the fish that hath fed of that worm.]

KING     What dost thou mean by this?

HAMLET     Nothing but to show you how a king may go a progress through the guts of a beggar.

KING     Where is Polonius?

HAMLET     In heaven. Send thither to see. If your messenger find him not there, seek him i’ th’ other place yourself. But if, indeed, you find him not within this month, you shall nose him as you go up the stairs into the lobby.

KING, to Attendants. Go, seek him there.

HAMLET     He will stay till you come.  

KING     Hamlet, this deed, for thine especial safety (Which we do tender, as we dearly grieve For that which thou hast done) must send thee hence 

<With fiery quickness.> Therefore prepare thyself. The bark is ready, and the wind at help, Th’ associates tend, and everything is bent For England.

HAMLET     For England?

KING     Ay, Hamlet.

HAMLET     Good.

KING     So is it, if thou knew’st our purposes.
HAMLET
I see a cherub that sees them. But come, for England.
Farewell, dear mother.

KING Thy loving father, Hamlet.

HAMLET
My mother. Father and mother is man and wife,
Man and wife is one flesh, <and> so, my mother.—
Come, for England.

He exits.

KING
Follow him at foot; tempt him with speed aboard.
Delay it not. I’ll have him hence tonight.
Away, for everything is sealed and done
That else leans on th’ affair. Pray you, make haste.

[All but the King exit.]

And England, if my love thou hold’st at aught
(As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us), thou mayst not coldly set
Our sovereign process, which imports at full,
By letters congruing to that effect,
The present death of Hamlet. Do it, England,
For like the hectic in my blood he rages,
And thou must cure me. Till I know ’tis done,
 Howe’er my haps, my joys will ne’er begin.

He exits.

Act 4 Scene 4
Enter Fortinbras with his army over the stage.

FORTINBRAS
Go, Captain, from me greet the Danish king.
Tell him that by his license Fortinbras
Craves the conveyance of a promised march
Over his kingdom. You know the rendezvous.
If that his Majesty would aught with us,
We shall express our duty in his eye;
And let him know so.

CAPTAIN     I will do 't, my lord.
FORTINBRAS     Go softly on.

[Enter Hamlet, Rosencrantz, Guildenstern, and others.]

HAMLET     Good sir, whose powers are these?
CAPTAIN     They are of Norway, sir.
HAMLET     How purposed, sir, I pray you?
CAPTAIN     Against some part of Poland.
HAMLET     Who commands them, sir?
CAPTAIN     The nephew to old Norway, Fortinbras.

HAMLET     Goes it against the main of Poland, sir,
Or for some frontier?

CAPTAIN     Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker rate, should it be sold in fee.

HAMLET     Why, then, the Polack never will defend it.
CAPTAIN     Yes, it is already garrisoned.

HAMLET     Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.
This is th’ impostume of much wealth and peace,
That inward breaks and shows no cause without
Why the man dies.—I humbly thank you, sir.

CAPTAIN     God be wi’ you, sir.  [He exits.]
ROSENCRANTZ     Will ’t please you go, my lord?
HAMLET

I’ll be with you straight. Go a little before.

"All but Hamlet exit."

How all occasions do inform against me
And spur my dull revenge. What is a man 35
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure He that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused. Now whether it be
Bestial oblivion or some craven scruple
Of thinking too precisely on th’ event
(A thought which, quartered, hath but one part
wisdom
And ever three parts coward), I do not know
Why yet I live to say “This thing’s to do,”
Sith I have cause, and will, and strength, and means
To do ’t. Examples gross as Earth exhort me:
Witness this army of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puffed
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death, and danger dare, 55
Even for an eggshell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honor’s at the stake. How stand I, then,
That have a father killed, a mother stained,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men
That for a fantasy and trick of fame
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? O, from this time forth
My thoughts be bloody or be nothing worth!

_He exits._

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**Act 4 Scene 5**

*Enter Horatio, [Queen.]* and a Gentleman.

QUEEN     I will not speak with her.

GENTLEMAN   She is importunate,
            Indeed distract; her mood will needs be pitied.

QUEEN     What would she have?

GENTLEMAN
She speaks much of her father, says she hears
There’s tricks i’ th’ world, and hems, and beats her heart,
Spurns enviably at straws, speaks things in doubt
That carry but half sense. Her speech is nothing,
Yet the unshapèd use of it doth move
The hearers to collection. They _aim_ at it
And botch the words up fit to their own thoughts;
Which, as her winks and nods and gestures yield them,
Indeed would make one think there might be thought,
Though nothing sure, yet much unhappily.

HORATIO
‘Twere good she were spoken with, for she may strew
Dangerous conjectures in ill-breeding minds.

[QUEEN] Let her come in.  [Gentleman exits.]

[Aside.] To my sick soul (as sin’s true nature is),
Each toy seems prologue to some great amiss.
So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.
(Enter Ophelia distracted.)

OPHELIA
Where is the beauteous Majesty of Denmark?

QUEEN How now, Ophelia?

OPHELIA (sings)
How should I your true love know
From another one?
By his cockle hat and staff
And his sandal shoon.

QUEEN
Alas, sweet lady, what imports this song?

OPHELIA Say you? Nay, pray you, mark.
(Sings.)
He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.

Oh, ho!

QUEEN Nay, but Ophelia—

OPHELIA Pray you, mark.
(Sings.)
White his shroud as the mountain snow—

Enter King.

QUEEN Alas, look here, my lord.

OPHELIA (sings)
Larded all with sweet flowers;
Which bewept to the ground did not go
With true-love showers.

KING How do you, pretty lady?

OPHELIA Well, God did you. They say the owl was a baker’s daughter. Lord, we know what we are but know not what we may be. God be at your table.

KING Conceit upon her father.

OPHELIA Pray let’s have no words of this, but when they ask you what it means, say you this:
Sings. ‘

Tomorrow is Saint Valentine’s day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.

Then up he rose and donned his clothes
And dupped the chamber door,
Let in the maid, that out a maid
Never departed more.

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KAING     Pretty Ophelia—

OPHELIA

Indeed, without an oath, I’ll make an end on ’t:

By Gis and by Saint Charity,
Alack and fie for shame,
Young men will do ’t, if they come to ’t;

By Cock, they are to blame.

Quoth she “Before you tumbled me,
You promised me to wed.”

He answers:

“So would I ’a done, by yonder sun,
An thou hadst not come to my bed.”

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KING     How long hath she been thus?

OPHELIA     I hope all will be well. We must be patient,

but I cannot choose but weep to think they would
lay him i’ th’ cold ground. My brother shall know of
it. And so I thank you for your good counsel. Come,
my coach! Good night, ladies, good night, sweet
ladies, good night, good night. 〈She exits.〉

KING

Follow her close; give her good watch, I pray you.

〈Horatio exits.〉

O, this is the poison of deep grief. It springs
All from her father’s death, and now behold!
O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions: first, her father slain;
Next, your son gone, and he most violent author
Of his own just remove; the people muddied,
Thick, and unwholesome in their thoughts and whispers
For good Polonius’ death, and we have done but greenly
In hugger-mugger to inter him; poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures or mere beasts;
Last, and as much containing as all these,
Her brother is in secret come from France,
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father’s death,
Wherein necessity, of matter beggared,
Will nothing stick our person to arraign
In ear and ear. O, my dear Gertrude, this,
Like to a murd’ring piece, in many places
Gives me superfluous death.

A noise within.

〈QUEEN Alack, what noise is this?〉

KING Attend!
    Where is my Switzers? Let them guard the door.

    Enter a Messenger.

    What is the matter?

MESSENGER Save yourself, my lord.
    The ocean, overpeering of his list,
    Eats not the flats with more impiteous haste
    Than young Laertes, in a riotous head,
    O’erbears your officers. The rabble call him “lord,”
    And, as the world were now but to begin,
    Antiquity forgot, custom not known,
    The ratifiers and props of every word,
    〈They〉 cry “Choose we, Laertes shall be king!”
    Caps, hands, and tongues applaud it to the clouds,
    “Laertes shall be king! Laertes king!”

    A noise within.
QUEEN
    How cheerfully on the false trail they cry.
    O, this is counter, you false Danish dogs!  

KING     The doors are broke.

Enter Laertes with others.

LAERTES
    Where is this king?—Sirs, stand you all without.

ALL     No, let’s come in!

LAERTES     I pray you, give me leave.

ALL     We will, we will.  

LAERTES
    I thank you. Keep the door.  
    Followers exit.  
    O, thou vile king, 
    Give me my father!

QUEEN     Calmly, good Laertes.

LAERTES
    That drop of blood that’s calm proclaims me bastard, 
    Cries “cuckold” to my father, brands the harlot 
    Even here between the chaste unsmirched brow 
    Of my true mother.

KING     What is the cause, Laertes, 
    That thy rebellion looks so giant-like?— 
    Let him go, Gertrude. Do not fear our person. 
    There’s such divinity doth hedge a king 
    That treason can but peep to what it would, 
    Acts little of his will.—Tell me, Laertes, 
    Why thou art thus incensed.—Let him go, 
    Gertrude.— 
    Speak, man.

LAERTES     Where is my father?

KING     Dead.

QUEEN     But not by him.

KING     Let him demand his fill.
LAERTES
How came he dead? I’ll not be juggled with.
To hell, allegiance! Vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes, only I’ll be revenged
Most throughly for my father.

KING Who shall stay you?

LAERTES My will, not all the world.

And for my means, I’ll husband them so well
They shall go far with little.

KING Good Laertes,
If you desire to know the certainty
Of your dear father, is ’t writ in your revenge
That, swoopstake, you will draw both friend and foe,
Winner and loser?

LAERTES None but his enemies.

KING Will you know them, then?

LAERTES To his good friends thus wide I’ll ope my arms
And, like the kind life-rend’ring pelican,
Repast them with my blood.

KING Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father’s death
And am most sensibly in grief for it,
It shall as level to your judgment ’pear
As day does to your eye.

A noise within: “Let her come in!”

LAERTES How now, what noise is that?

Enter Ophelia.

O heat, dry up my brains! Tears seven times salt
Burn out the sense and virtue of mine eye!
By heaven, thy madness shall be paid with weight
Till our scale turn the beam! O rose of May,
Dear maid, kind sister, sweet Ophelia!
O heavens, is ’t possible a young maid’s wits
Should be as mortal as 〈an old〉 man’s life?
〈Nature is fine in love, and, where ’tis fine,
It sends some precious instance of itself
After the thing it loves.〉

OPHELIA    〈sings〉

They bore him barefaced on the bier,
〈Hey non nonny, nonny, hey nonny,〉
And in his grave rained many a tear.

Fare you well, my dove.

LAERTES
Hadst thou thy wits and didst persuade revenge,
It could not move thus.

OPHELIA     You must sing “A-down a-down”—and you
“Call him a-down-a.”—O, how the wheel becomes
it! It is the false steward that stole his master’s
daughter.

LAERTES     This nothing’s more than matter.

OPHELIA     There’s rosemary, that’s for remembrance.
Pray you, love, remember. And there is pansies,
that’s for thoughts.

LAERTES     A document in madness: thoughts and remembrance
fitted.

OPHELIA     There’s fennel for you, and columbines.
There’s rue for you, and here’s some for me; we
may call it herb of grace o’ Sundays. You 〈must〉 wear
your rue with a difference. There’s a daisy. I would
give you some violets, but they withered all when
my father died. They say he made a good end.
〈Sings.〉 For bonny sweet Robin is all my joy.

LAERTES
Thought and afflictions, passion, hell itself
She turns to favor and to prettiness.
OPHELIA  "sings"

And will he not come again?
And will he not come again?
No, no, he is dead.
Go to thy deathbed.
He never will come again.

His beard was as white as snow,
All flaxen was his poll.
He is gone, he is gone,
And we cast away moan.
God 'a mercy on his soul.

And of all Christians' souls, (I pray God.) God be wi' you.

She exits.

LAERTES  Do you (see) this, O God?

KING

Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand
They find us touched, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labor with your soul
To give it due content.

LAERTES  Let this be so.

His means of death, his obscure funeral
(No trophy, sword, nor hatchment o'er his bones,
No noble rite nor formal ostentation)
Cry to be heard, as 'twere from heaven to earth,
That I must call 't in question.

KING  So you shall,
And where th' offense is, let the great ax fall.
I pray you, go with me.

They exit.
Act 4 Scene 6
Enter Horatio and others.

HORATIO What are they that would speak with me?

GENTLEMAN Seafaring men, sir. They say they have letters for you.

HORATIO Let them come in. "Gentleman exits." I do not know from what part of the world I should be greeted, if not from Lord Hamlet.

Enter Sailors.

SAILOR God bless you, sir.

HORATIO Let Him bless thee too.

SAILOR He shall, sir, 'an 't please Him. There's a letter for you, sir. It came from th' ambassador that was bound for England—if your name be Horatio, as I am let to know it is. "He hands Horatio a letter."

HORATIO "Reads the letter" Horatio, when thou shalt have overlooked this, give these fellows some means to the King. They have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valor, and in the grapple I boarded them. On the instant, they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy, but they knew what they did: I am to do a good turn for them. Let the King have the letters I have sent, and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England; of them I have much to tell thee. Farewell. "He that thou knowest thine, Hamlet."
Come, I will give you way for these your letters
And doˈt the speedier that you may direct me
To him from whom you brought them.

They exit.

Act 4 Scene 7
Enter King and Laertes.

KING
Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.

LAERTES It well appears. But tell me
Why you proceeded not against these feats,
So criminal and so capital in nature,
As by your safety, greatness, wisdom, all things else,
You mainly were stirred up.

KING O, for two special reasons,
Which may to you perhaps seem much unsinewed,
But yet to me theyˈre strong. The Queen his mother
Lives almost by his looks, and for myself
(My virtue or my plague, be it either which),
She is so conjunctive to my life and soul
That, as the star moves not but in his sphere,
I could not but by her. The other motive
Why to a public count I might not go
Is the great love the general gender bear him,
Who, dipping all his faults in their affection,
Work like the spring that turneth wood to stone,
Convert his gyves to graces, so that my arrows,
Too slightly timbered for so loud a wind,
Would have reverted to my bow again,
But not where I have aimed them.

LAERTES And so have I a noble father lost,
A sister driven into desp’rate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But my revenge will come.

KING
Break not your sleeps for that. You must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more.
I loved your father, and we love ourself,
And that, I hope, will teach you to imagine—

Enter a Messenger with letters.

〈How now? What news?

MESSENGER Letters, my lord, from
Hamlet.〉
These to your Majesty, this to the Queen.

KING From Hamlet? Who brought them?

MESSENGER
Sailors, my lord, they say. I saw them not.
They were given me by Claudio. He received them
[Of him that brought them.]

KING Laertes, you shall hear
them.—

Leave us. 〈Messenger exits.〉

[Reads.] High and mighty, you shall know I am set
naked on your kingdom. Tomorrow shall I beg leave to
see your kingly eyes, when I shall (first asking your
pardon) thereunto recount the occasion of my sudden
and more strange return. 〈Hamlet.〉
What should this mean? Are all the rest come back?
Or is it some abuse and no such thing?

LAERTES Know you the hand?

KING ’Tis Hamlet’s character. “Naked”—
And in a postscript here, he says “alone.”
Can you advise me?
LAERTES
   I am lost in it, my lord. But let him come.
   It warms the very sickness in my heart
   That I shall live and tell him to his teeth
   “Thus didst thou.”

KING      If it be so, Laertes
   (As how should it be so? how otherwise?),
   Will you be ruled by me?

LAERTES      Ay, my lord,
   So you will not o’errule me to a peace.

KING
   To thine own peace. If he be now returned,
   As checking at his voyage, and that he means
   No more to undertake it, I will work him
   To an exploit, now ripe in my device,
   Under the which he shall not choose but fall;
   And for his death no wind of blame shall breathe,
   But even his mother shall uncharge the practice
   And call it accident.

[LAERTES   My lord, I will be ruled,
   The rather if you could devise it so
   That I might be the organ.

KING      It falls right.
   You have been talked of since your travel much,
   And that in Hamlet’s hearing, for a quality
   Wherein they say you shine. Your sum of parts
   Did not together pluck such envy from him
   As did that one, and that, in my regard,
   Of the unworthiest siege.

LAERTES     What part is that, my lord?

KING
   A very ribbon in the cap of youth—
   Yet needful too, for youth no less becomes
   The light and careless livery that it wears
   Than settled age his sables and his weeds,
   Importing health and graveness.] Two months since
Here was a gentleman of Normandy.
I have seen myself, and served against, the French,
And they can well on horseback, but this gallant
Had witchcraft in ’t. He grew unto his seat,
And to such wondrous doing brought his horse
As had he been encorpsed and demi-natured
With the brave beast. So far he topped my thought
That I in forgery of shapes and tricks
Come short of what he did.

LAERTES    A Norman was ’t?

KING    A Norman.

LAERTES
Upon my life, Lamord.

KING    The very same.

LAERTES
I know him well. He is the brooch indeed
And gem of all the nation.

KING    He made confession of you
And gave you such a masterly report
For art and exercise in your defense,
And for your rapier most especial,
That he cried out ’twould be a sight indeed
If one could match you. [The ’scrimers of their nation
He swore had neither motion, guard, nor eye,
If you opposed them.] Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming-o’er, to play with you.
Now out of this—

LAERTES    What out of this, my lord?

KING
Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

LAERTES    Why ask you this?
KING

Not that I think you did not love your father,
But that I know love is begun by time
And that I see, in passages of proof,
Time qualifies the spark and fire of it.

[There lives within the very flame of love 130
A kind of wick or snuff that will abate it,
And nothing is at a like goodness still;
For goodness, growing to a pleurisy,
Dies in his own too-much. That we would do
We should do when we would; for this “would”
changes
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
And then this “should” is like a [spendthrift] sigh,
That hurts by easing. But to the quick of th’ ulcer:] 140
Hamlet comes back; what would you undertake
To show yourself indeed your father’s son
More than in words?

LAERTES        To cut his throat i’ th’ church.

KING

No place indeed should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this? Keep close within your chamber.
Hamlet, returned, shall know you are come home.
We’ll put on those shall praise your excellence
And set a double varnish on the fame 150
The Frenchman gave you; bring you, in fine, together
And wager 〈on〉 your heads. He, being remiss,
Most generous, and free from all contriving,
Will not peruse the foils, so that with ease,
Or with a little shuffling, you may choose
A sword unbated, and in a 〈pass〉 of practice
Requite him for your father.
LAERTES      I will do ’t,  
And for that purpose I’ll anoint my sword.  
I bought an unctio of a mountebank  
So mortal that, but dip a knife in it,  
Where it draws blood no cataplasm so rare,  
Collected from all simples that have virtue  
Under the moon, can save the thing from death  
That is but scratched withal. I’ll touch my point  
With this contagion, that, if I gall him slightly,  
It may be death.

KING      Let’s further think of this,  
Weigh what convenience both of time and means  
May fit us to our shape. If this should fail,  
And that our drift look through our bad  
performance,  
’Twere better not assayed. Therefore this project  
Should have a back or second that might hold  
If this did blast in proof. Soft, let me see.  
We’ll make a solemn wager on your cunnings—  
I ha ’t!  
When in your motion you are hot and dry  
(As make your bouts more violent to that end)  
And that he calls for drink, I’ll have prepared  
him  
A chalice for the nonce, whereon but sipping,  
If he by chance escape your venomed stuck,  
Our purpose may hold there.—But stay, what  
noise?

Enter Queen.

QUEEN      One woe doth tread upon another’s heel,  
So fast they follow. Your sister’s drowned, Laertes.

LAERTES     Drowned? O, where?

QUEEN      There is a willow grows askant the brook
That shows his hoar leaves in the glassy stream.
Therewith fantastic garlands did she make
Of crowflowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do “dead men’s fingers” call them.

There on the pendant boughs her coronet weeds
Clamb’ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like awhile they bore her up,
Which time she chanted snatches of old lauds,
As one incapable of her own distress
Or like a creature native and endued
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death.

LAERTES  Alas, then she is drowned.

QUEEN  Drowned, drowned.

LAERTES  Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears. But yet
It is our trick; nature her custom holds,
Let shame say what it will. When these are gone,
The woman will be out.—Adieu, my lord.
I have a speech o’ fire that fain would blaze,
But that this folly drowns it.  

He exits.

KING  Let’s follow, Gertrude.

How much I had to do to calm his rage!
Now fear I this will give it start again.
Therefore, let’s follow.

They exit.
Act 5

Act 5 Scene 1
Enter Gravedigger and Another.

Gravedigger Is she to be buried in Christian burial, when she willfully seeks her own salvation?

Other I tell thee she is. Therefore make her grave straight. The crowner hath sat on her and finds it Christian burial.

Gravedigger How can that be, unless she drowned herself in her own defense?

Other Why, ’tis found so.

Gravedigger It must be se offendendo; it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches—it is to act, to do, to perform. Argal, she drowned herself wittingly.

Other Nay, but hear you, goodman delver—

Gravedigger Give me leave. Here lies the water; good. Here stands the man; good. If the man go to this water and drown himself, it is (will he, nill he) he goes; mark you that. But if the water come to him and drown him, he drowns not himself. Argal, he that is not guilty of his own death shortens not his own life.

Other But is this law?

Gravedigger Ay, marry, is ’t—crowner’s ’quest law.
OTHER Will you ha' the truth on 't? If this had not been a gentlewoman, she should have been buried out o’ Christian burial.

GRAVEDIGGER Why, there thou sayst. And the more pity that great folk should have count’nance in this world to drown or hang themselves more than their even-Christian. Come, my spade. There is no ancient gentlemen but gard’ners, ditchers, and grave-makers. They hold up Adam’s profession.

OTHER Was he a gentleman?

GRAVEDIGGER He was the first that ever bore arms.

OTHER Why, he had none.

GRAVEDIGGER What, art a heathen? How dost thou understand the scripture? The scripture says Adam dug. Could he dig without arms? I’ll put another question to thee. If thou answerest me not to the purpose, confess thyself—

OTHER Go to!

GRAVEDIGGER What is he that builds stronger than either the mason, the shipwright, or the carpenter?

OTHER The gallows-maker; for that frame outlives a thousand tenants.

GRAVEDIGGER I like thy wit well, in good faith. The gallows does well. But how does it well? It does well to those that do ill. Now, thou dost ill to say the gallows is built stronger than the church. Argal, the gallows may do well to thee. To ‘t again, come.

OTHER “Who builds stronger than a mason, a shipwright, or a carpenter?”

GRAVEDIGGER Ay, tell me that, and unyoke.

OTHER Marry, now I can tell.

GRAVEDIGGER To ‘t.

OTHER Mass, I cannot tell.

Enter Hamlet and Horatio afar off.

GRAVEDIGGER Cudgel thy brains no more about it,
for your dull ass will not mend his pace with beating. And, when you are asked this question next, say “a grave-maker.” The houses he makes lasts till doomsday. Go, get thee in, and fetch me a stoup of liquor.

[The Other Man exits and the Gravedigger digs and sings.]

In youth when I did love, did love,
Methought it was very sweet
To contract—O—the time for—a—my behave,
O, methought there—a—was nothing—a—meet.

HAMLET Has this fellow no feeling of his business? He sings in grave-making.

HORATIO Custom hath made it in him a property of easiness.

HAMLET ’Tis e’en so. The hand of little employment hath the daintier sense.

GRAVEDIGGER (sings)

But age with his stealing steps
Hath clawed me in his clutch,
And hath shipped me into the land,
As if I had never been such.

[He digs up a skull.]

HAMLET That skull had a tongue in it and could sing once. How the knave jowls it to the ground as if ’twere Cain’s jawbone, that did the first murder! This might be the pate of a politician which this ass now o’erreaches, one that would circumvent God, might it not?

HORATIO It might, my lord.

HAMLET Or of a courtier, which could say “Good morrow, sweet lord! How dost thou, sweet lord?” This might be my Lord Such-a-one that praised my Lord Such-a-one’s horse when he went to beg it, might it not?

HORATIO Ay, my lord.
HAMLET    Why, e’en so. And now my Lady Worm’s, chapless and knocked about the ‘mazard with a sexton’s spade. Here’s fine revolution, an we had the trick to see ’t. Did these bones cost no more the breeding but to play at loggets with them? Mine ache to think on ’t.  

GRAVEDIGGER  

A pickax and a spade, a spade,  
For and a shrouding sheet,  
O, a pit of clay for to be made  
For such a guest is meet.  

He digs up more skulls."

HAMLET    There’s another. Why may not that be the skull of a lawyer? Where be his quiddities now, his quillities, his cases, his tenures, and his tricks? Why does he suffer this mad knave now to knock him about the sconce with a dirty shovel and will not tell him of his action of battery? Hum, this fellow might be in ’s time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries. Is this the fine of his fines and the recovery of his recoveries, to have his fine pate full of fine dirt? Will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will scarcely lie in this box, and must th’ inheritor himself have no more, ha?

HORATIO    Not a jot more, my lord.  

HAMLET    Is not parchment made of sheepskins?  

HORATIO    Ay, my lord, and of calves’ skins too.  

HAMLET    They are sheep and calves which seek out assurance in that. I will speak to this fellow.—Whose grave’s this, sirrah?  

GRAVEDIGGER    Mine, sir.  

Sings. O, a pit of clay for to be made  
For such a guest is meet.
HAMLET     I think it be thine indeed, for thou liest in ‘t.

GRAVEDIGGER  You lie out on ‘t, sir, and therefore ’tis not yours. For my part, I do not lie in ’t, yet it is mine.

HAMLET     Thou dost lie in ’t, to be in ’t and say it is thine. ’Tis for the dead, not for the quick; therefore thou liest.

GRAVEDIGGER  ’Tis a quick lie, sir; ’twill away again from me to you.

HAMLET     What man dost thou dig it for?

GRAVEDIGGER  For no man, sir.

HAMLET     What woman then?

GRAVEDIGGER  For none, neither.

HAMLET     Who is to be buried in ’t?

GRAVEDIGGER  One that was a woman, sir, but, rest her soul, she’s dead.

HAMLET     How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, this three years I have took note of it: the age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.—How long hast thou been grave-maker?

GRAVEDIGGER  Of all the days i’ th’ year, I came to ’t that day that our last King Hamlet overcame Fortinbras.

HAMLET     How long is that since?

GRAVEDIGGER  Of all the days i’ th’ year, I came to ’t that day that our last King Hamlet overcame Fortinbras.

HAMLET     How long is that since?

GRAVEDIGGER  Cannot you tell that? Every fool can tell that. It was that very day that young Hamlet was born—he that is mad, and sent into England.

HAMLET     Ay, marry, why was he sent into England?

GRAVEDIGGER  Why, because he was mad. He shall recover his wits there. Or if he do not, ’tis no great matter there.

HAMLET     Why?

GRAVEDIGGER  ’Twill not be seen in him there. There the men are as mad as he.
HAMLET How came he mad?

GRAVEDIGGER Very strangely, they say.

HAMLET How “strangely”?

GRAVEDIGGER Faith, e’en with losing his wits.

HAMLET Upon what ground?

GRAVEDIGGER Why, here in Denmark. I have been sexton here, man and boy, thirty years.

HAMLET How long will a man lie i’ th’ earth ere he rot?

GRAVEDIGGER Faith, if he be not rotten before he die (as we have many pocky corses nowadays that will scarce hold the laying in), he will last you some eight year or nine year. A tanner will last you nine year.

HAMLET Why he more than another?

GRAVEDIGGER Why, sir, his hide is so tanned with his trade that he will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here’s a skull now hath lien you i’ th’ earth three-and-twenty years.

HAMLET Whose was it?

GRAVEDIGGER A whoreson mad fellow’s it was. Whose do you think it was?

HAMLET Nay, I know not.

GRAVEDIGGER A pestilence on him for a mad rogue! He poured a flagon of Rhenish on my head once. This same skull, sir, was, sir, Yorick’s skull, the King’s jester.

HAMLET This?

GRAVEDIGGER E’en that.

HAMLET, taking the skull 〈Let me see.〉 Alas, poor Yorick! I knew him, Horatio—a fellow of infinite jest, of most excellent fancy. He hath bore me on his back a thousand times, and now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now? your gambols? Your
songs? your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning? Quite chapfallen? Now get you to my lady’s (chamber,) and tell her, let her paint an inch thick, to this favor she must come. Make her laugh at that.—Prithee, Horatio, tell me one thing.

HORATIO  What’s that, my lord?

HAMLET  Dost thou think Alexander looked o’ this fashion i’ th’ earth?

HORATIO  E’en so.

HAMLET  And smelt so? Pah!  

HORATIO  E’en so, my lord.

HAMLET  To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till he find it stopping a bunghole?

HORATIO  ’Twere to consider too curiously to consider so.

HAMLET  No, faith, not a jot; but to follow him thither, with modesty enough and likelihood to lead it, (as thus:) Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam; and why of that loam whereto he was converted might they not stop a beer barrel? Imperious Caesar, dead and turned to clay, Might stop a hole to keep the wind away. O, that that earth which kept the world in awe Should patch a wall t’ expel the winter’s flaw!

Enter King, Queen, Laertes, (Lords attendant,) and the corpse (of Ophelia, with a Doctor of Divinity.)

But soft, but soft awhile! Here comes the King, The Queen, the courtiers. Who is this they follow? And with such maimèd rites? This doth betoken The corse they follow did with desp’rate hand Fordo its own life. ’Twas of some estate. Couch we awhile and mark.  

(They step aside.)
LAERTES What ceremony else?

HAMLET That is Laertes, a very noble youth. Mark.

LAERTES What ceremony else?

DOCTOR
Her obsequies have been as far enlarged
As we have warranty. Her death was doubtful,
And, but that great command o’ersways the order,
She should in ground unsanctified been lodged
Till the last trumpet. For charitable prayers
〈Shards,〉 flints, and pebbles should be thrown on her.
Yet here she is allowed her virgin crants,
Her maiden strewments, and the bringing home
Of bell and burial.

LAERTES Must there no more be done?

DOCTOR No more be done.
We should profane the service of the dead
To sing a requiem and such rest to her
As to peace-parted souls.

LAERTES Lay her i’ th’ earth,
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A minist’ring angel shall my sister be
When thou liest howling.

HAMLET, 〈to Horatio〉 What, the fair Ophelia?

QUEEN Sweets to the sweet, farewell!

I hoped thou shouldst have been my Hamlet’s wife;
I thought thy bride-bed to have decked, sweet maid,
And not have strewed thy grave.

LAERTES O, treble woe
Fall ten times 〈treble〉 on that cursèd head
Whose wicked deed thy most ingenious sense
Deprived thee of!—Hold off the earth awhile,
Till I have caught her once more in mine arms.

〈Leaps in the grave.〉
Now pile your dust upon the quick and dead,  
Till of this flat a mountain you have made  
T’ o’ertop old Pelion or the skyish head  
Of blue Olympus.

HAMLET, [advancing]  
What is he whose grief  
Bears such an emphasis, whose phrase of sorrow  
Conjures the wand’ring stars and makes them stand  
Like wonder-wounded hearers? This is I,  
Hamlet the Dane.

LAERTES, [coming out of the grave]  
The devil take thy soul!

HAMLET Thou pray’st not well. [They grapple.]
I prithee take thy fingers from my throat,  
For though I am not splenitive and rash,  
Yet have I in me something dangerous,  
Which let thy wisdom fear. Hold off thy hand.

KING Pluck them asunder.

QUEEN Hamlet! Hamlet!

ALL Gentlemen!

HORATIO Good my lord, be quiet. [Hamlet and Laertes are separated.]

HAMLET Why, I will fight with him upon this theme  
Until my eyelids will no longer wag!

QUEEN O my son, what theme?

HAMLET I loved Ophelia. Forty thousand brothers  
Could not with all their quantity of love  
Make up my sum. What wilt thou do for her?

KING O, he is mad, Laertes!

QUEEN For love of God, forbear him.

HAMLET ’Swounds, show me what thou ’t do.  
Woo’t weep, woo’t fight, woo’t fast, woo’t tear thyself,  
Woo’t drink up eisel, eat a crocodile?
I’ll do ’t. Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I.
And if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,
Make Ossa like a wart. Nay, an thou ’lt mouth,
I’ll rant as well as thou.

QUEEN
This is mere madness;
And whilst the fit will work on him.
Anon, as patient as the female dove
When that her golden couplets are disclosed,
His silence will sit drooping.

HAMLET
Hear you, sir,
What is the reason that you use me thus?
I loved you ever. But it is no matter.
Let Hercules himself do what he may,
The cat will mew, and dog will have his day.

Hamlet exits.

KING
I pray thee, good Horatio, wait upon him.

Horatio exits.

To Laertes. Strengthen your patience in our last night’s speech.
We’ll put the matter to the present push.—
Good Gertrude, set some watch over your son.—
This grave shall have a living monument.
An hour of quiet thereby shall we see.
Till then in patience our proceeding be.

They exit.
Act 5 Scene 2

Enter Hamlet and Horatio.

HAMLET
So much for this, sir. Now shall you see the other.
You do remember all the circumstance?

HORATIO    Remember it, my lord!

HAMLET
Sir, in my heart there was a kind of fighting
That would not let me sleep. \(\text{Methought}\) I lay
Worse than the mutines in the \(\text{bilboes}.\) Rashly—
And praised be rashness for it: let us know,
Our indiscretion sometime serves us well
When our deep plots do pall; and that should learn
us
There’s a divinity that shapes our ends,
Rough-hew them how we will—

HORATIO    That is most certain.

HAMLET    Up from my cabin,
My sea-gown scarfed about me, in the dark
Groped I to find out them; had my desire,
Fingered their packet, and in fine withdrew
To mine own room again, making so bold
(My fears forgetting manners) to unfold
Their grand commission; where I found, Horatio,
A royal knavery—an exact command,
Larded with many several sorts of reasons
Importing Denmark’s health and England’s too,
With—ho!—such bugs and goblins in my life,
That on the supervise, no leisure bated,
No, not to stay the grinding of the ax,
My head should be struck off.

HORATIO    Is ’t possible?

HAMLET    Here’s the commission. Read it at more leisure.
\[\text{Handing him a paper.}\]
But wilt thou hear now how I did proceed?

HORATIO     I beseech you.

HAMLET

Being thus benetted round with villainies,
Or I could make a prologue to my brains,
They had begun the play. I sat me down,
Devised a new commission, wrote it fair—
I once did hold it, as our statists do,
A baseness to write fair, and labored much
How to forget that learning; but, sir, now
It did me yeoman’s service. Wilt thou know
Th’ effect of what I wrote?

HORATIO      Ay, good my lord.

HAMLET

An earnest conjuration from the King,
As England was his faithful tributary,
As love between them like the palm might flourish,
As peace should still her wheaten garland wear
And stand a comma ’tween their amities,
And many suchlike cases of great charge,
That, on the view and knowing of these contents,
Without debatement further, more or less,
He should those bearers put to sudden death,
Not shriving time allowed.

HORATIO      How was this sealed?

HAMLET

Why, even in that was heaven ordinant.
I had my father’s signet in my purse,
Which was the model of that Danish seal;
Folded the writ up in the form of th’ other,
(‘Subscribed’) it, gave ’t th’ impression, placed it safely,
The changeling never known. Now, the next day
Was our sea-fight; and what to this was sequent
Thou knowest already.

HORATIO     So Guildenstern and Rosencrantz go to ’t.
HAMLET

〈Why, man, they did make love to this employment.〉
They are not near my conscience. Their defeat
Does by their own insinuation grow.
’Tis dangerous when the baser nature comes
Between the pass and fell incensèd points
Of mighty opposites.

HORATIO Why, what a king is this!

HAMLET

Does it not, think thee, stand me now upon—
He that hath killed my king and whored my mother,
Popped in between th’ election and my hopes,
Thrown out his angle for my proper life,
And with such cozenage—is ’t not perfect
conscience
〈To quit him with this arm? And is ’t not to be
damned
To let this canker of our nature come
In further evil?

HORATIO

It must be shortly known to him from England
What is the issue of the business there.

HAMLET

It will be short. The interim’s mine,
And a man’s life’s no more than to say “one.”
But I am very sorry, good Horatio,
That to Laertes I forgot myself,
For by the image of my cause I see
The portraiture of his. I’ll court his favors.
But, sure, the bravery of his grief did put me
Into a tow’ring passion.

HORATIO Peace, who comes here?

Enter 〈Osric,〉 a courtier.

OSRIC Your lordship is right welcome back to
Denmark.
HAMLET     I humbly thank you, sir. 95
          Dost know this waterfly?

HORATIO.  aside to Hamlet
         No, my good lord.

HAMLET,  aside to Horatio
         Thy state is the more gracious, for 'tis a vice to know him. He hath much
         land, and fertile. Let a beast be lord of beasts and his
         crib shall stand at the king's mess. 'Tis a chough, but, as I say, spacious in the possession of dirt.

OSRIC     Sweet lord, if your Lordship were at leisure, I
         should impart a thing to you from his Majesty.

HAMLET     I will receive it, sir, with all diligence of
          spirit. 〈Put〉 your bonnet to his right use: 'tis for the
          head.

OSRIC     I thank your Lordship; it is very hot.

HAMLET     No, believe me, 'tis very cold; the wind is
          northerly.

OSRIC     It is indifferent cold, my lord, indeed. 105

HAMLET     But yet methinks it is very sultry and hot for
          my complexion.

OSRIC     Exceedingly, my lord; it is very sultry, as
          'twere—I cannot tell how. My lord, his Majesty
          bade me signify to you that he has laid a great wager
          on your head. Sir, this is the matter—

HAMLET     I beseech you, remember. 〈He motions to
          Osric to put on his hat.〉

OSRIC     Nay, good my lord, for my ease, in good faith.
          [Sir, here is newly come to court Laertes—believe me, an absolute gentleman,] full of most excellent
          differences, of very soft society and great showing.
          Indeed, to speak feelingly of him, he is the card or
          calendar of gentry, for you shall find in him the
          continent of what part a gentleman would see.

HAMLET     Sir, his definement suffers no perdition in
          you, though I know to divide him inventorially
          would dozy th' arithmetic of memory, and yet but
          yaw neither, in respect of his quick sail. But, in the
verity of extolment, I take him to be a soul of great article, and his infusion of such dearth and rareness as, to make true diction of him, his semblable is his mirror, and who else would trace him, his umbrage, nothing more.

OSRIC Your Lordship speaks most infallibly of him.

HAMLET The concernancy, sir? Why do we wrap the gentleman in our more rawer breath?

OSRIC Sir?

HORATIO Is ’t not possible to understand in another tongue? You will to ’t, sir, really.

HAMLET, [to Osric] What imports the nomination of this gentleman?

OSRIC Of Laertes?

HORATIO His purse is empty already; all ’s golden words are spent.

HAMLET Of him, sir.

OSRIC I know you are not ignorant—

HAMLET I would you did, sir. Yet, in faith, if you did, it would not much approve me. Well, sir?

OSRIC You are not ignorant of what excellence Laertes is—

[HAMLET I dare not confess that, lest I should compare with him in excellence. But to know a man well were to know himself.

OSRIC I mean, sir, for his weapon. But in the imputation laid on him by them, in his meed he’s unfellowed.]

HAMLET What’s his weapon?

OSRIC Rapier and dagger.

HAMLET That’s two of his weapons. But, well—

OSRIC The King, sir, hath wagered with him six Barbary horses, against the which he has impawned, as I take it, six French rapiers and poniards, with their assigns, as girdle, [hangers,] and so. Three of the carriages, in faith, are very dear to fancy, very
responsive to the hilts, most delicate carriages, and
of very liberal conceit.

HAMLET What call you the “carriages”?  

[HORATIO I knew you must be edified by the margent ere you had done.]  

OSRIC The <carriages,> sir, are the hangers.

HAMLET The phrase would be more germane to the matter if we could carry a cannon by our sides. I would it <might> be “hangers” till then. But on. Six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages— that’s the French bet against the Danish. Why is this all <“impawned,” as you call it?>  

OSRIC The King, sir, hath laid, sir, that in a dozen passes between yourself and him, he shall not exceed you three hits. He hath laid on twelve for nine, and it would come to immediate trial if your Lordship would vouchsafe the answer.

HAMLET How if I answer no?

OSRIC I mean, my lord, the opposition of your person in trial.

HAMLET Sir, I will walk here in the hall. If it please his Majesty, it is the breathing time of day with me. Let the foils be brought, the gentleman willing, and the King hold his purpose, I will win for him, an I can. If not, I will gain nothing but my shame and the odd hits.

OSRIC Shall I deliver you <e’en> so?

HAMLET To this effect, sir, after what flourish your nature will.

OSRIC I commend my duty to your Lordship.

HAMLET Yours. <Osric exits.> <He does well to commend it himself. There are no tongues else for ’s turn.>

HORATIO This lapwing runs away with the shell on his head.
HAMLET  He did comply, sir, with his dug before he sucked it. Thus has he (and many more of the same breed that I know the drossy age dotes on) only got the tune of the time, and, out of an habit of encounter, a kind of yeasty collection, which carries them through and through the most fanned and winnowed opinions; and do but blow them to their trial, the bubbles are out.

[Enter a Lord.]

LORD  My lord, his Majesty commended him to you by young Osric, who brings back to him that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

HAMLET  I am constant to my purposes. They follow the King’s pleasure. If his fitness speaks, mine is ready now or whensover, provided I be so able as now.

LORD  The King and Queen and all are coming down.

HAMLET  In happy time.

LORD  The Queen desires you to use some gentle entertainment to Laertes before you fall to play.

HAMLET  She well instructs me.

Lord exits.

HORATIO  You will lose, my lord.

HAMLET  I do not think so. Since he went into France, I have been in continual practice. I shall win at the odds; thou wouldst not think how ill all’s here about my heart. But it is no matter.

HORATIO  Nay, good my lord—

HAMLET  It is but foolery, but it is such a kind of gaingiving as would perhaps trouble a woman.

HORATIO  If your mind dislike anything, obey it. I will forestall their repair hither and say you are not fit.

HAMLET  Not a whit. We defy augury. There is a special providence in the fall of a sparrow. If it be now, ’tis not to come; if it be not to come, it will be
now; if it be not now, yet it \( \langle \text{will} \rangle \) come. The readiness is all. Since no man of aught he leaves knows, what is \( \langle \text{t} \rangle \) to leave betimes? Let be.

\[
A \text{ table prepared.} \quad \langle \text{Enter} \rangle \quad \text{Trumpets, Drums, and Officers with cushions, King, Queen, \( \langle \text{Osrir}, \rangle \) and all the state, foils, daggers, \( \langle \text{flagons of wine,} \rangle \) and Laertes.}
\]

**KING**

Come, Hamlet, come and take this hand from me.

\( \langle \text{He puts Laertes' hand into Hamlet's.} \rangle \)

**HAMLET, \( \langle \text{to Laertes} \rangle \)**

Give me your pardon, sir. I have done you wrong; But pardon \( \langle \text{t} \rangle \) as you are a gentleman. This presence knows, And you must needs have heard, how I am punished With a sore distraction. What I have done That might your nature, honor, and exception

Roughly awake, I here proclaim was madness. Was \( \langle \text{t} \rangle \) Hamlet wronged Laertes? Never Hamlet. If Hamlet from himself be ta’en away, And when he’s not himself does wrong Laertes, Then Hamlet does it not; Hamlet denies it. Who does it, then? His madness. If \( \langle \text{t} \rangle \) be so, Hamlet is of the faction that is wronged; His madness is poor Hamlet’s enemy.

\( \langle \text{Sir, in this audience} \rangle \)

Let my disclaiming from a purposed evil Free me so far in your most generous thoughts That I have shot my arrow o’er the house And hurt my brother.

**LAERTES** I am satisfied in nature,

Whose motive in this case should stir me most To my revenge; but in my terms of honor I stand aloof and will no reconcilement Till by some elder masters of known honor I have a voice and precedent of peace To \( \langle \text{keep} \rangle \) my name ungored. But \( \langle \text{till} \rangle \) that time
I do receive your offered love like love
And will not wrong it.

HAMLET     I embrace it freely
And will this brothers’ wager frankly play.—
Give us the foils. 〈Come on.〉

LAERTES    Come, one for me.

HAMLET     I’ll be your foil, Laertes; in mine ignorance
Your skill shall, like a star i’ th’ darkest night,
Stick fiery off indeed.

LAERTES    You mock me, sir.

HAMLET     No, by this hand.

KING       Give them the foils, young Osric. Cousin Hamlet,
You know the wager?

HAMLET     Very well, my lord.
Your Grace has laid the odds o’ th’ weaker side.

KING       I do not fear it; I have seen you both.
But, since he is better, we have therefore odds.

LAERTES    This is too heavy. Let me see another.

HAMLET     This likes me well. These foils have all a length?

OSRIC     Ay, my good lord.
〈Prepare to play.〉

KING       Set me the stoups of wine upon that table.—
If Hamlet give the first or second hit
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire.
The King shall drink to Hamlet’s better breath,
And in the cup an 〈union〉 shall he throw,
Richer than that which four successive kings
In Denmark’s crown have worn. Give me the cups,
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heaven to earth, 295
“Now the King drinks to Hamlet.” Come, begin.
And you, the judges, bear a wary eye.

Trumpets the while.

HAMLET     Come on, sir.

LAERTES     Come, my lord.

HAMLET     One.

LAERTES     No.

HAMLET     Judgment!

OSRIC     A hit, a very palpable hit.

LAERTES     Well, again. 305

KING

Stay, give me drink.—Hamlet, this pearl is thine.
Here’s to thy health.

He drinks and then drops the pearl in the cup.

Drum, trumpets, and shot.

Give him the cup.

HAMLET

I’ll play this bout first. Set it by awhile.
Come.  They play.  Another hit. What say you? 310

LAERTES

A touch, a touch. I do confess ‘t.

KING

Our son shall win.

QUEEN     He’s fat and scant of breath.—

Here, Hamlet, take my napkin; rub thy brows.
The Queen carouses to thy fortune, Hamlet. 315

She lifts the cup.

HAMLET     Good madam.

KING     Gertrude, do not drink.

QUEEN

I will, my lord; I pray you pardon me.  She drinks. 

KING      aside

It is the poisoned cup. It is too late.
HAMLET
    I dare not drink yet, madam—by and by.  320
QUEEN     Come, let me wipe thy face.
LAERTES, to Claudius
    My lord, I’ll hit him now.
KING      I do not think ‘t.
LAERTES, aside
    And yet it is almost against my conscience.
HAMLET
    Come, for the third, Laertes. You do but dally.
    I pray you pass with your best violence.
    I am ‘afeard you make a wanton of me.
LAERTES     Say you so? Come on.  325
PLAY
OSRIC     Nothing neither way.
LAERTES     Have at you now!  330
Laertes wounds Hamlet. Then in scuffling they change rapiers, and Hamlet wounds Laertes.
KING     Part them. They are incensed.
HAMLET     Nay, come again.
The Queen falls.
OSRIC     Look to the Queen there, ho!
HORATIO
    They bleed on both sides.—How is it, my lord?  335
OSRIC     How is ‘t, Laertes?
LAERTES
    Why as a woodcock to mine own springe, Osric.
    I am justly killed with mine own treachery.  340
HAMLET
    How does the Queen?
KING     She swoons to see them bleed.
QUEEN
    No, no, the drink, the drink! O, my dear Hamlet!
    The drink, the drink! I am poisoned.  345
    [She dies.]
HAMLET
    O villany! Ho! Let the door be locked.
    Treachery! Seek it out.  350
    [Osric exits.]
LAERTES

It is here, Hamlet. 〈Hamlet,〉 thou art slain.
No med’cine in the world can do thee good.
In thee there is not half an hour’s life.
The treacherous instrument is in 〈thy〉 hand,
Unbated and envenomed. The foul practice
Hath turned itself on me. Lo, here I lie,
Never to rise again. Thy mother’s poisoned.
I can no more. The King, the King’s to blame.

HAMLET

The point envenomed too! Then, venom, to thy
work. 〈Hurts the King.〉

ALL     Treason, treason!

KING

O, yet defend me, friends! I am but hurt. 355

HAMLET

Here, thou incestuous, 〈murd’rous,〉 damnèd Dane,
Drink off this potion. Is 〈thy union〉 here?
[Forcing him to drink the poison.]
Follow my mother. 〈King dies.〉

LAERTES     He is justly served.

It is a poison tempered by himself.
Exchange forgiveness with me, noble Hamlet.
Mine and my father’s death come not upon thee,
Nor thine on me. 〈Dies.〉

HAMLET

Heaven make thee free of it. I follow thee.—
I am dead, Horatio.—Wretched queen, adieu.—
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time (as this fell sergeant, Death,
Is strict in his arrest), O, I could tell you—
But let it be.—Horatio, I am dead.
Thou livest; report me and my cause aright
To the unsatisfied.

HORATIO     Never believe it.
I am more an antique Roman than a Dane.
Here’s yet some liquor left.  
\( \text{He picks up the cup.} \)  

HAMLET  As thou ’rt a man,
Give me the cup. Let go! By heaven, I’ll ha ’t.
O God, Horatio, what a wounded name,
Things standing thus unknown, shall I leave behind me!
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile
And in this harsh world draw thy breath in pain
To tell my story.

\( A \text{ march afar off} \) \( \text{and} \) \( \text{shot} \) \( \text{within.} \)
What warlike noise is this?  

\( \text{Enter Osric.} \)

OSRIC
Young Fortinbras, with conquest come from Poland,
To th’ ambassadors of England gives
This warlike volley.

HAMLET  O, I die, Horatio!
The potent poison quite o’ercrows my spirit.
I cannot live to hear the news from England.
But I do prophesy th’ election lights
On Fortinbras; he has my dying voice.
So tell him, with th’ occurrants, more and less,
Which have solicited—the rest is silence.
\( \langle O, O, O, O! \rangle \)  
\( \langle \text{Dies.} \rangle \)

HORATIO
Now cracks a noble heart. Good night, sweet prince,
And flights of angels sing thee to thy rest.

\( \text{March within.} \)

Why does the drum come hither?

\( \text{Enter Fortinbras with the English} \) \( \text{Ambassadors} \) \( \langle \text{with Drum, Colors, and Attendants.} \rangle \)

FORTINBRAS  Where is this sight?
HORATIO     What is it you would see?
If aught of woe or wonder, cease your search.

FORTINBRAS
This quarry cries on havoc. O proud Death,
What feast is toward in thine eternal cell
That thou so many princes at a shot
So bloodily hast struck?

AMBASSADOR     The sight is dismal,
And our affairs from England come too late.
The ears are senseless that should give us hearing
To tell him his commandment is fulfilled,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?

HORATIO     Not from his
mouth,
Had it th’ ability of life to thank you.
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arrived, give order that these bodies
High on a stage be placed to the view,
And let me speak to th’ yet unknowing world
How these things came about. So shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,
And, in this upshot, purposes mistook
Fall’n on th’ inventors’ heads. All this can I
Truly deliver.

FORTINBRAS     Let us haste to hear it
And call the noblest to the audience.
For me, with sorrow I embrace my fortune.
I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me.

HORATIO     Of that I shall have also cause to speak,
And from his mouth whose voice will draw more.
But let this same be presently performed
Even while men’s minds are wild, lest more mischance
On plots and errors happen.

FORTINBRAS Let four captains
Bear Hamlet like a soldier to the stage,
For he was likely, had he been put on,
To have proved most royal; and for his passage,
The soldier’s music and the rite of war
Speak loudly for him.
Take up the bodies. Such a sight as this
Becomes the field but here shows much amiss.
Go, bid the soldiers shoot.

They exit, marching, after the which, a peal of ordnance are shot off.