

11.1.2

Unit Overview

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

Text	<i>Hamlet</i> by William Shakespeare
Number of Lessons in Unit	25

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

CCS Standards: Reading — Literature	
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.
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).
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.)
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.
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCS Standards: Writing	
W.11-12.2.a-f	<p>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.</p> <ul style="list-style-type: none"> 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.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> 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	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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.
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-d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> 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., <i>conceive, conception, conceivable</i>). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or

	<p>determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>
L.11-12.5.a-b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>

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

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, SL.11-12.1.a, c, W.11-12.2.a-f, L.11-12.1, L.11-12.2, L.11-12.5
Description of Assessment	Varies by lesson but may include: responses to text-dependent questions focused on character development, central idea development, and word choice through discussion, and informal writing prompts.
Mid-Unit Assessment	
Standards Assessed	RL.11-12.3, W.11-12.2.a, b, f, L.11-12.1, L.11-12.2
Description of Assessment	In the Mid-Unit Assessment, students select textual evidence from one of Hamlet's first three soliloquies to craft a multi-paragraph response about how Shakespeare develops Hamlet's character in relation to other characters.
End-of-Unit Assessment	
Standards Assessed	RL.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2,
Description of Assessment	In the End-of-Unit Assessment, students individually write a multi-paragraph response addressing 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.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>Hamlet</i> , Act 1.1, lines 1–61 (Masterful Reading: lines 1–190)	In this lesson, students begin their study of <i>Hamlet</i> 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.
2	<i>Hamlet</i> , Act 1.2, lines 90–110 (Masterful Reading:)	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 reader 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.
3	<i>Hamlet</i> , Act 1.2, lines 110–121 (Masterful Reading: lines 110–133)	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.
4	<i>Hamlet</i> , Act 1.2, lines 133–149 (Masterful Reading 133–164)	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.

Lesson	Text	Learning Outcomes/Goals
5	<i>Hamlet</i> , Act 1.2, lines 149–164 (Masterful Reading: lines 133–164)	Students read and analyze lines 149–164 from Act 1.2 of <i>Hamlet</i> . Students engage in a discussion about the meaning of these lines and how Shakespeare develops the Queen 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.”
6	<i>Hamlet</i> , Act 1.3, lines 1–55 (Masterful Reading: lines 1–145)	In this lesson, students read and analyze lines 1–55 from Act 1.3 of <i>Hamlet</i> , 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 <i>A Room of One’s Own</i> .
7	<i>Hamlet</i> , Act 1.5, lines 99–119 (Masterful Reading: lines 1–119)	In this lesson, students read and analyze lines 99–119 from Act 1.5 of <i>Hamlet</i> , 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.
8	<i>Hamlet</i> , Act 2.2, lines 576–616 (Masterful Reading: lines 445–634)	In this lesson, students read and analyze lines 576–616 from Act 2.2 of <i>Hamlet</i> . 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 versus inaction and revenge.
9	<i>Hamlet</i> , Act 2.2, lines 616–634 (Masterful Reading: lines 576–634)	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 are able to discuss how these elements—plot, character, order of action—interact in order to develop the drama.
10	<i>Hamlet</i> , Act 1.2, lines 133–164; Act 1.5, lines 99–119; Act 2.2, lines 576–634	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.

Lesson	Text	Learning Outcomes/Goals
11	<i>Hamlet</i> , Act 3.1, lines 64–84 (Masterful Reading: lines 64–98)	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 with death.
12	<i>Hamlet</i> , Act 3.1, lines 64–98 (Masterful Reading: lines 64–98)	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.
13	<i>Hamlet</i> , Act 3.1, lines 99–130 (Masterful Reading: lines 31–63 and 99–130)	This is the first of three 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.
14	<i>Hamlet</i> , Act 3.1, lines 131–162 (Masterful Reading: lines 1–203)	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 and Laertes.
15	<i>Hamlet</i> , Act 3.1, lines 163–175 (Optional Activity: lines 176–203)	In this lesson, students read and analyze Act 3.1, lines 163–175, Ophelia’s monologue on Hamlet’s madness. Students then compose a Quick Write about Ophelia’s perspective and her characterization of Hamlet.
16	<i>Hamlet</i> , Act 3.3, lines 40–103 (Masterful Reading: lines 29–103)	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 soliloquies. For the lesson assessment, students write about the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy.

Lesson	Text	Learning Outcomes/Goals
17	<i>Hamlet</i> , Act 3.4, lines 41–102 (Masterful Reading: lines 1–102)	In this lesson, students read Act 3.4, Hamlet’s murder of Polonius and 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.
18	<i>Hamlet</i> , Act 4.4, lines 34–56 (Masterful Reading: lines 34–69)	In this lesson, students read Hamlet’s final soliloquy (Act 4.4, lines 34–69), paying particular attention to lines 34–56. Students should notice how Shakespeare continues to develop Hamlet’s character in this passage. Students first read closely for comprehension and then work in pairs to consider larger ideas related to Hamlet’s character.
19	<i>Hamlet</i> , Act 4.4, lines 56–69 (Masterful Reading: lines 34–69)	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 analyzed 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.
20	<i>Hamlet</i> , Act 5.1, lines 254–289 (Masterful Reading: lines 1–68 and 224–319)	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 pause to notice how the setting impacts other elements in the drama.
21	<i>Hamlet</i> , Act 5.1, lines 254–289	In this lesson, students reread the scene at Ophelia’s grave (Act 5.1, lines 254–289) in order to analyze how Shakespeare develops his 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 <i>or</i> narrative elements. This lesson integrates both standards for a complex analysis of how character development impacts central ideas.
22	<i>Hamlet</i> , Act 5.2, lines 239–332 (Masterful Reading: Act 4.7, lines	In this lesson, students read and analyze lines 239–332 from Act 5.2 of <i>Hamlet</i> , in which Hamlet and Laertes fence and then wound each other with the poisoned blade. Students also listen to a

Lesson	Text	Learning Outcomes/Goals
	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 introduced and developed throughout the play interact during the play’s final scene.
23	<i>Hamlet</i> , Act 5.2, lines 344–398 (Masterful Reading: 333–398)	In this lesson, students finish their reading of <i>Hamlet</i> 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	<i>Hamlet</i>	This lesson comprises Part I 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 <i>Hamlet</i> .
25	<i>Hamlet</i>	This lesson comprises Part II 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 Text Analysis Rubric.
- 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
- 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 Text Analysis Rubric and Checklist
- Copies of the Short Response Rubric and Checklist
- Copies of the Speaking and Listening Rubric and Checklist
- Copies of 11.1 Common Core Learning Standards Tool
- Copies of *Hamlet* Central Ideas Tracking Tool

11.1.2

Lesson 1

Introduction

In this first lesson of the unit, students begin their study of *Hamlet* by reading and viewing Act 1.1. 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.

The learning in this lesson is assessed through a Quick Write about how Shakespeare's choices to begin the play contribute to meaning and aesthetic impact. For homework, students reread all of Act 1.1 and write an objective summary using vocabulary from the text when possible.

Standards

Assessed Standard(s)	
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.
Addressed Standard(s)	
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.)
L.11-12.4.a-d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ol style="list-style-type: none"> 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. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).

	<p>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.</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>
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Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What choices does Shakespeare make about how to begin the play? How do these choices contribute to meaning and aesthetic impact?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe at least two choices Shakespeare makes to begin the play, such as the nervous tone of the guards or the eerie appearance of the Ghost. Explain how each choice either contributes to meaning or aesthetic impact, such as establishing an ominous mood.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> late (adj.) – living comparatively recently, now deceased unfold (v.) – reveal or display apparition (n.) – a supernatural appearance of a person or thing, especially a ghost assail (v.) – attack vigorously or violently; assault fortified (adj.) – protected or strengthened against attack stalks (v.) – walks with measured, stiff, or haughty strides
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> harrows (v.) – disturbs keenly or painfully; distresses the mind or feelings

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, RL.11-12.4, L.11-12.4.a-d Text: <i>Hamlet</i> by William Shakespeare, Act 1.1, lines 1–61 (Masterful Reading: lines 1–190) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Act 1.1, Lines 1–61 Reading and Discussion Quick Write Film Viewing Closing 	<ol style="list-style-type: none"> 15% 10% 15% 25% 10% 20% 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 Checklist and Rubric (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	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

15%

Review the agenda and share the assessed standard for this lesson: RL.11-12.5. In this lesson, students read and view Act 1.1 of *Hamlet* and explore how Shakespeare begins the play.

- ▶ Students look at the agenda.

Ask students to take out their copies of the 11.1 Common Core Learning Standards Tool, or distribute if necessary. Inform students that in this lesson they will begin working with new standards RL.11-12.5 and L.11-12.4.b-d. Ask students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- ▶ Students read and assess their understanding of standards: RL.11-12.5 and L.11-12.4.b-d.

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

☞ Student responses may include the following for RL.11-12.5:

- Analyze how authors structure texts (for example, how to begin or end a story).
- Analyze how these choices affect the overall meaning of the text.
- Analyze how these choices affect the beauty or power of the text.

☞ Student responses may include the following for L.11-12.4.b-d:

- Identify and use word patterns and changes that make new word meanings or parts of speech.
- Use reference materials (dictionaries, glossaries, thesauruses) to find a word's pronunciation, meaning, part of speech, or usage.
- Check the word's meaning using context and a dictionary (either before or while you read).

It is likely that this is students' first encounter with the term "aesthetic impact." If so, spend some time discussing this concept together. Consider asking the following questions:

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

☞ Other words for "impact" are "effect," "outcome," or "influence."

How can an author choose to create a certain impact with a text?

☞ Authors can choose how to structure a text, for example, how and where to begin a story, or how to end it. They can also choose to give it a happy or a 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 their focus standard, RL.11-12.1 or RI.11-12.1, to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text.

Activity 3: Masterful Reading

15%

Explain to students that in this lesson they will begin their exploration of William Shakespeare's play *Hamlet*. First, they listen to Act 1.1 (lines 1–190) in a Masterful Reading. Then they read the beginning of the scene for comprehension and observe how the setting and mood are created in the beginning of the play through spoken language and through what is left unsaid. Finally, they view the scene to further develop their impression of the setting and mood of the scene, and discuss the impact of various directorial decisions around how to begin the play.

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.

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 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.

① **Differentiation Consideration:** If students struggle, consider asking: What meanings of the word *tragedy* do you know? 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.

- ① 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 the word *tragedy* on the title of *Hamlet*.
- ① Students will further explore tragedy, tragic hero, and tragic flaw in later lessons.

What information do you gather from the first six lines (four names) on the Dramatis Personae or Character List?

💬 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.
- ① **Differentiation Consideration:** If students do not know that *late* may mean “deceased,” define it for them as they look at the character list.
 - ① Remind students to return to this character list each time they encounter a new character in the play.

Transition students to a Masterful Reading of 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”). As students listen, ask them to focus on what choices Shakespeare made to begin the play.

- ▶ Students follow along, reading silently.

Activity 4: Act 1.1, Lines 1–61 Reading and Discussion

25%

Instruct students to read lines 1–61 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Stay! speak! speak! I charge thee, speak!”), and circle and make notes about the choices Shakespeare made to begin the play. Students can also box unfamiliar words at this time. Ask students to share their annotations in pairs.

💬 Student responses may include:

- Circles around: Barnardo and Francisco’s first lines (notes about their short, nervous tone); Enter Ghost (notes about this being a scary way to begin a play)
- Boxes around: rivals (line 14), haste (line 14), ho (line 15), liegeman (line 17), Dane (line 17), Holla (line 22), dreaded (line 30), entreated (line 31), apparition (line 33), assail (line 37), fortified (line 38), illume (line 44), scholar (line 49), harrows (line 51), usurp’st (line 54), stalks (line 59)

Instruct students to form groups and to focus on lines 1–35 in order to answer the following questions:

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

- 💬 They seem nervous or upset. The questions (“Who’s there?” and “Barnardo?”) show that they are unsure of each other’s identity. The exclamation point (“Long live the king!”) shows that they are upset or excited. The short sentences also convey a feeling of excitement or nervousness: “Who’s there? Nay answer me. Stand and unfold yourself.”
- ① At this point, consider reminding students to use the explanatory notes to help with challenging language. Students may need the scaffolding in the notes to make meaning of the phrase “unfold yourself” if they have not been able to parse its meaning from context.
- ① Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the use of explanatory notes.

What is Barnardo doing in line 7?

- 💬 Replacing Francisco on the watch.

Given what you heard in the Masterful Reading and read on the Character List, what is likely the “thing” that Horatio asks whether it has “appeared again tonight” (line 26)?

- 💬 The Ghost.

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

- 💬 It is just a fantasy that Barnardo and Marcellus have made up.

How many times have Barnardo and Marcellus seen the Ghost?

- 💬 Twice.
- ① Consider explaining to students that the word “ghost” is another word for *apparition* (line 33).

Why is Horatio present in this scene?

- 💬 So that he can see the Ghost and speak to it.

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).

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

- 🗣️ Barnardo suggests that Horatio sit and listen to his story of how he and Marcellus saw the Ghost.
- ① If students do not know the meaning of the words *assail* and *fortified*, consider giving them the meanings in the vocabulary box. The students may notice the tone of the words to be aggressive, which increases the tension of the scene.
- ① Explain to students that the mood of a text is the emotional state that it creates in the reader.

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

- 🗣️ Shakespeare creates an unsettling, sinister mood through Barnardo’s story. Barnardo describes the Ghost appearing in the middle of the night (“The bell then beating one—”), when it was dark (“Last night of all, / When yond same star that's westward from the pole”).

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.

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? Hint: Use the Character List to understand to whom the men refer.

- 🗣️ The Ghost looks like the King who has died, Hamlet’s father.

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 image of the word *harrow* especially shows how scared and unsettled Horatio feels by the appearance of the Ghost.
- ① If students do not know the meaning of *harrow* direct them to the explanatory notes, especially the image, which should give them quite a vivid impression of how the men are feeling.

Reread lines 54–58. Using the explanatory notes and context, paraphrase these lines. What is Horatio asking?

- 🗣️ Horatio is asking the Ghost to tell them who he is and why he is there.

How does the Ghost react to Horatio's speech?

☞ He is “offended” (line 59) and “stalks away” (line 60).

- ① **Differentiation Consideration:** If students need support, consider providing them with the definition of the word *stalks* (line 60) in the vocabulary box.

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” (line 30) to describe the Ghost. “Dreaded” has negative connotations, 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 guard's behavior is jittery: “Who's there?” (line 1) which creates a mood of uncertainty.

Activity 5: Quick Write**10%**

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?

Remind students to look at their text and notes to find evidence, and to use the Short Response Rubric and Checklist to guide their written responses.

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

▶ 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**20%**

- ① During this activity, show Act 1.1 (the first 6:36 of the film), which students have heard or read during this lesson.

Instruct students to focus on the setting and the mood that the director creates as they are watching the film. Consider writing the following prompt on the board:

What mood does the director create in the beginning of the play? How do his choices contribute to the meaning and aesthetic impact of Shakespeare’s words?

- ▶ Students view *Hamlet* Act 1.1, considering the setting and mood of the opening scene.

Instruct students to Turn-and-Talk in pairs about the setting 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

5%

Display and distribute the homework assignment. For homework, instruct students to reread all of Act 1.1 (lines 1–190) and write an objective summary, using any of the vocabulary words as appropriate (unfold, apparition, assail, fortified, harrows, stalks).

- ▶ Students follow along.

Homework

Reread all of Act 1.1 (lines 1–190) and write an objective summary, using any of the vocabulary words as appropriate (*unfold, apparition, assail, fortified, harrows, dreaded, stalks*).

11.1.2**Lesson 2****Introduction**

In this lesson, students encounter the character of Hamlet for the first time through the eyes of his uncle and now stepfather, Claudius, who reproaches Hamlet for his continued grief over the death of his father (*Hamlet*, Act 1.2, lines 90–110, from “’Tis sweet and commendable in your nature” to “till he that died today / This must be so”). 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. Specifically they address the impact of Claudius’s word choices and the manner in which Shakespeare introduces the reader to Hamlet as a character through Claudius’s accusations of excessive and unmanly grief. Through 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, duty, and mortality.

Student learning in this lesson is assessed via a Quick Write that asks them to analyze the impact of Claudius’s word choices on the development of Hamlet’s character. For homework, students continue with their Accountable Independent Reading (AIR) through the lens of a new focus standard (RL.11-12.2 or RI.11-12.2) and consider in writing the standards to which Claudius is holding Hamlet.

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).
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.)

Addressed Standard(s)	
L.11-12.4.b, c	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p> <p>c. Consult general or 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.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do specific word choices in Claudius's monologue impact the development of Hamlet's character?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine aspects of Hamlet's character that emerge from this monologue, such as a tendency towards excessive emotion, weakness, childishness, and unreasonableness. Identify specific word choices that develop these aspects of Hamlet's character, as viewed by Claudius.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> filial (adj.) – of, pertaining to, or befitting a son or daughter obsequious (adj.) – (in the Elizabethan context) obedient; dutiful obstinate (adj.) – firmly or stubbornly adhering to one's purpose, opinion impious (adj.) – not pious or religious; lacking reverence for God, religious practices, etc.
Vocabulary to teach (may include direct word work and/or text-dependent questions)

- condolence (n.) – sorrow
- vulgar (adj.) – characterized by ignorance of or lack of good breeding or taste; indecent; obscene; lewd; crude, coarse, unrefined; of, pertaining to, or constituting the ordinary people in a society; current, popular, common

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.4; L.11-12.4.b, c Text: <i>Hamlet</i>, Act 1.2, Lines 90–110 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading <i>Hamlet</i>, Act 1.2, Lines 90–110 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 5% 60% 10% 10%

Materials

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and 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 readers are introduced to the character of Hamlet. They will determine how Claudius uses language to convey his point of view and how this use of language develops our first impressions of Hamlet.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to work in pairs and to share their objective summaries of the opening scene, comparing which aspects they chose to emphasize and which vocabulary words they use.

- ▶ Student pairs share their objective summaries.

① Student summaries should cover the entirety of the first scene (lines 1–190).

Lead a class share out of objective summaries. Select several students to share their summaries.

💬 Student responses may include the following:

- 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.
- They want him 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.
- The Ghost appears, and all three are very frightened: Horatio is harrowed by fear.
- Horatio, who is a scholar, speaks to the Ghost, demanding to know who or what he is that usurps the night.
- The Ghost stalks off, offended.
- Horatio agrees with Marcellus and Barnardo that the Ghost is real, and that it looks like the late King of Denmark, Hamlet's father.
- Horatio thinks that it means something bad is going to happen in Denmark (where the play is set).
- They discuss the war that is brewing due to the actions of Fortinbras of Norway.
- The Ghost reappears, but disappears again when the cock crows.
- Marcellus, Barnardo, and Horatio are unable to stop or speak to the Ghost.
- 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.

Activity 3: Masterful Reading

5%

Transition students to a Masterful Reading of lines 90–110 (from “’Tis sweet and commendable in your nature” to “till he that died today / This must be so”). Instruct students to pay attention to Claudius’s choice of words.

- ▶ Students follow along, reading silently.

Activity 4: *Hamlet*, Act 1.2, Lines 90–110 Reading and Discussion

60%

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

Direct students to form small groups. Instruct students to read lines 90–93 (from “’Tis sweet and commendable in your nature” to “But you must know your father lost a father”) and discuss the following questions in their groups, taking notes as they do so.

In lines 90–92, who is Hamlet mourning?

- 💬 Hamlet is mourning his father.

What are the first two adjectives that the King uses to describe Hamlet’s nature?

- 💬 He uses the adjectives “sweet” and “commendable.”

Evaluate Claudius’s sincerity about Hamlet’s “sweet and commendable” nature. What evidence from the text supports your position?

- 💬 Claudius is not sincere. We can see this in his use of the word “but” at the beginning of line 93, which indicates a shift to the main purpose of his speech, criticizing Hamlet.

Draw students’ attention to the phrases “bound in filial obligation” and “obsequious sorrow.”

Explain to students that *filial* means “of, pertaining to, or befitting a son or daughter” and that in this context, *obsequious* means “obedient; dutiful.”

Instruct students 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, taking notes as they do so.

How does Claudius view the loss of Hamlet’s father? Use evidence from the text to support your position.

- ☞ Claudius views the death of Hamlet’s father as natural and inevitable. He points out that Hamlet’s father and his father before him lost their fathers.

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

- ☞ Claudius emphasizes that everybody loses his/her father through the repetition of the words “lost” and “father.”

Explain to students that the word *impious* means “not pious or religious; lacking reverence for God, religious practices, etc.” and that *obstinate* means “stubborn.”

Instruct students to read lines 96–101 (from “But to persevere / In obstinate condolment is a course” to “a mind impatient / An understanding simple and unschooled”) and answer the following questions, taking notes as they do so.

Which familiar word do you see in *condolment*?

- ☞ Condole/condolences.

What does it mean to send condolences?

- ☞ It means to send sympathy for someone’s grief.

What does Claudius mean by *condolment* on line 97?

- ☞ *Condolment* means sorrow.

① Consider drawing students’ attention to their application of standard L.11-12.4.b through the process of determining word meaning through word parts.

Using these definitions, paraphrase 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.

Define the word “grief” (line 98).

- ☞ Grief is an emotion or feeling of sadness.

What idea links the phrases “mourning duties” (line 92), “filial obligation” (line 95), and “obsequious sorrow” (line 96)?

💬 Running through these phrases is the idea of duty.

What can you infer about Claudius's view of grief and its relationship to duty?

💬 Claudius treats grief not as an emotion or feeling that may last for some time, but as a duty to be fulfilled which comes to a natural end.

In lines 96–98, of what fault does Claudius accuse Hamlet? Cite two words that support your response.

💬 The words “obstinate” and “stubbornness” 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:

- Hamlet is acting more like a woman than a man: Claudius is calling Hamlet effeminate.
- Hamlet is acting childish, behaving more like a boy than a grown man.

- ① 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.
- ① 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.

Instruct students to read lines 102–105 (from “For what we know must be and is as common” to “Take it to heart? Fie, 'tis a fault to heaven”) and answer the following questions, taking notes as they do so.

- ① Consider providing students with the following definitions of *vulgar*:
 - “characterized by ignorance of or lack of good breeding or taste”
 - “indecent; obscene; lewd”
 - “crude; coarse; unrefined”
 - “of, pertaining to, or constituting the ordinary people in a society”
 - “current; popular; common”

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

💬 Claudius is referring to death.

How is the word *vulgar* used in line 103?

💬 *Vulgar* is used in line 103 to mean ordinary or common.

Which other word with 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.” He uses “common” and “vulgar” close together to emphasize that death is an everyday event.

Where earlier in the speech does Claudius make a similar point?

💬 In lines 93–95, Claudius also makes the point that death is a commonplace occurrence that happens to us all.

① Consider drawing students’ attention here to the emergence of mortality as a central idea of the play.

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

💬 Claudius implies that Hamlet is being excessive in his grief by acting as though he were the first son ever to have lost a father. His suggestion is that Hamlet is unreasonable for mourning his father in this way, that he is failing to live up to his obligations as a man.

Instruct students to read lines 105–106 (from “Fie, ’tis a fault to heaven” to “A fault against the dead, a fault to nature”) and answer the following questions, taking notes as they do so.

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”?

💬 Hamlet’s fault is his excessive grief.

Against what and whom is this fault committed?

💬 The fault is committed against heaven, nature, and the dead.

Instruct students 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, taking notes as they do so.

To what concept does Claudius appeal in lines 107–110?

☞ Claudius appeals to reason.

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

☞ Hamlet’s grief seems “absurd” to reason.

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

☞ According to Claudius, the reasonable attitude to death is “This must be so.”

If you could translate the speech so far into one sentence, what would it be?

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

Share out responses, paying close attention to comprehension of the play in the last question.

Activity 5: Quick Write

10%

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?

Instruct students to look at their text and notes to find evidence. 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 students 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 Keep Quick Writes from this lesson, because students will refer back to them in 11.1.2 Lesson 4.

Activity 6: Closing

10%

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

To what standards is Claudius holding 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) through the lens of their new focus standard (RL.11-12.2 or RI.11-12.2).

Introduce standard RL.11-12.2 or RI.11-12.2 as a focus standard to guide students' AIR, and model what applying a focus standard looks like. Inform students they should prepare for a brief 3–5 minute discussion that asks them to apply the language of the standards to their reading.

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 listen and follow along.

Homework

Reread the text and respond in writing to the following prompt:

To what standards is Claudius holding Hamlet? Cite at least two pieces of textual evidence to support your claim.

Continue with AIR through the lens of the new focus standard RL.11-12.2 or RI.11-12.2.

11.1.2

Lesson 3

Introduction

In this lesson, students read the end of Claudius’s monologue to Hamlet, in which he instructs Hamlet to “throw to earth” his grief and to remain at the court of Denmark rather than return to his studies in Wittenberg (Act 1.2, lines 110–121 from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”). 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 standard 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. After this discussion, they work in pairs to combine their notes and evidence on the characters of Claudius and Hamlet.

Student learning in this lesson will be assessed through a Quick Write on Shakespeare’s development of Claudius’s character in the monologue. For homework, students continue with their AIR through the lens of focus standard RL.11-12.2 or RI.11-12.2 and consider in writing how this section of the monologue develops their views of Hamlet.

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

	clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
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Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Shakespeare develop the character of Claudius in lines 110–121?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify an important aspect of Claudius’s character such as benevolence, arrogance, manipulation, or his authoritative nature. Demonstrate how Shakespeare develops this aspect in lines 110–121.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> unprevailing (adj.) – futile, useless retrograde (adj.) – (in this context) opposite, contrary
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> immediate (adj.) – following or preceding without a lapse of time 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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.3, SL.11-12.1.a, c Text: <i>Hamlet</i>, Act 1.2, lines 110–121 (Masterful Reading: lines 110–133) <p>i In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p>	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 5%
4. <i>Hamlet</i> , Act 1.2, Lines 110–121 Reading and Discussion	4. 40%
5. Group Discussion	5. 20%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and sharing the assessed standard for this lesson: RL.11-12.3. Students continue their reading of Claudius's monologue to Hamlet. They consider how this latter section of the monologue develops the character of Claudius.

- Students listen.

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 they will begin addressing two new substandards in this lesson:

SL.11-12.1.a, c. Ask students to individually read standard SL.11-12.1.a, c on the 11.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- ▶ Students read standard SL.11-12.1.a, c and assess their familiarity with and mastery of this standard.

Instruct students to focus on SL.11-12.1.a, c and to talk in pairs about what they think this standard means. Lead a brief discussion about the standard.

🗣 Student responses may include the following:

- Coming to discussions prepared.
- Showing preparedness by producing evidence gained from reading and research.
- Challenging our own and others' thinking.
- Ensuring that different and interesting perspectives are heard.

Activity 2: Homework Accountability

10%

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

- ▶ Student pairs discuss and share how they applied their focus standard (RL.11-12.2 or RI.11-12.2) to their AIR text from the previous lesson's homework.

Instruct students to form a new pair and discuss the standards to which Claudius holds Hamlet in the first part of his monologue.

- ▶ Students discuss and share to what standards Claudius is holding Hamlet in the first part of his monologue.

🗣 Student responses may include:

- Hamlet is being held to the notion 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 implies that Hamlet is being less than a man when he speaks of "unmanly" grief (line 98). He is holding him to standards of "manliness" not only in opposition to expectations of gender roles but also to expectations of adulthood. A man who persists with his grief as Hamlet does is behaving childishly and not as a man, showing "an understanding simple and unschooled" (line 101).

- Claudius is holding Hamlet to standards of reason, which presents death as “what we know must be” (line 102).
- In Act 1.2, lines 105–106, he holds him to the laws of religion and nature as well as to his duty to the dead: “’tis a fault to heaven / A fault against the dead, a fault to nature.”

Activity 3: Masterful Reading

5%

Transition students to a Masterful Reading of lines 110–133 (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.

Activity 4: *Hamlet*, Act 1.2, Lines 110–121 Reading and Discussion

40%

Instruct students to reread lines 110–121 independently. Then, transition students to a full-class discussion of lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”).

Instruct students to look at line 110 and, in particular, the phrase “we pray you.”

Why might Claudius refer to himself as “we” here?

- 💬 He may be emphasizing his own power and authority.

Explain that the “royal we” is used by monarchs and other figures of authority as a marker of their status. For example, Queen Victoria is famously quoted as saying, “We are not amused.”

Direct students to form small groups in order to discuss the following questions on the text.

The word *unprevailing* (line 111) means “futile, useless.” Given this definition, what is the meaning of Claudius’s phrase “unprevailing woe”?

- 💬 It means “useless sadness,” referring to Hamlet’s grief for his father.

What does Claudius ask Hamlet to do in lines 110–111 (“We pray you, throw to earth / This unprevailing woe”)?

- 💬 He asks him to stop mourning his father, to “throw to earth / This unprevailing woe.”

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.” It softens the request, making it less of a command.

① To help scaffold students’ understanding of the impact of these words, consider asking them to eliminate those three words or to substitute another such as “command.”

How does Claudius develop the central idea of mortality in line 111? Where have we seen him make a similar argument before?

💬 With the phrase “unprevailing woe,” Claudius emphasizes the inevitability of mortality and the foolishness of refusing to accept it. He makes a similar point in the first part of his monologue, when he points out to Hamlet that his father and his father’s father also lost their fathers.

Lead a brief full-class discussion to check for comprehension in which student groups share out their responses to the questions. Note ideas on the board.

Instruct students to return to their groups in order to answer further questions on the text.

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

💬 He is the heir to the throne; he will become king after Claudius.

① If students struggle with this, ask them to define *immediate* in the context of the phrase “immediate future”; here, *immediate* means “following or preceding without a lapse of time.”

Explain to students that the word *retrograde* here means “opposite, contrary.”

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

💬 He is displeased. 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 a prominent courtier, nobleman, and Claudius’s son.

Explain the meaning of *chiefest courtier*.

💬 It means to be the most important person in attendance at the court of a king or other royal personage.

- ① **Differentiation Consideration:** Ask students which common word they see in *courtier*. They should see *court*. Ask for definitions of a court, which can mean “a place where justice is administered, an area open to the sky and mostly or entirely surrounded by buildings” or, here “the family and retinue of a sovereign.” A *courtier* is “a person who is often in attendance at the court of a king or other royal personage.”
- ① **Differentiation Consideration:** Ask students which common word they see in *chiefest*. They should identify *chief*. Ask students to infer the meaning of *chiefest* as “most important.”
- ① **Differentiation Consideration:** If students continue to struggle, explain that *chief* is being used here as an adjective, meaning “highest in rank or authority; most important; principal.” Ask students to identify the function of the suffix *-est*. They should recognize that it indicates a superlative. *Chiefest* here means “most important.”
- ① 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 placing the word “son” at the end of both the line and the speech itself in line 121?

- 💬 It emphasizes the word “son” by making it the climax of the line, the sentence and the entire speech by someone who isn’t 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.
 - He uses language of authority, for example “let the world take note” (line 112).
 - He “imparts” love to Hamlet, as though it were a privilege or honor (line 116).
 - He offers Hamlet a position, a reminder of his power.

What kind of relationship does Claudius attempt to establish with Hamlet in lines 111–121?

- 💬 Student responses may include:
 - He asks him to think of him as a father, and offers him the highest place at court, suggesting he wants a close and affectionate relationship.
 - He is being manipulative, trying to exercise power over Hamlet: he asks him not to go back to school, offering a position of power as a bribe. He is trying to take the place of Hamlet’s father.

Activity 5: Group Discussion

20%

Direct students to form new small groups in order to discuss 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 the following

- Claudius criticizes Hamlet severely in his monologue: he calls his continued mourning for his father “obstinate condolment” (line 97) and “impious stubbornness”(line 98) and claims that his grief is “unmanly” (line 98).
- 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).
- Claudius is trying to take the place of Hamlet’s father, having already taken his place as King.
- Claudius is manipulative: he wants Hamlet to think of him “as of a father” (line 112) so that he can control him, for example by offering him a place at court in return for his obedience.

① If students struggle, consider using the Character Evidence Gathering Tool as scaffolding. Instruct students to note characteristics on the tool. For each characteristic they note, students must explain their observation and justify it with textual evidence.

Activity 6: Quick Write

10%

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

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

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written response.

- ▶ Students listen and read the Quick Write prompt.

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

Transition students 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 Keep Quick Writes from this lesson, because students will refer back to them in 11.1.2 Lesson 4.

Activity 7: Closing

5%

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

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

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

- ▶ Students follow along.

Homework

Reread the text and respond in writing to the following prompt:

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

Continue AIR through the lens of focus standard RL.11-12.2 or RI.11-12.2.

Character Evidence Gathering Tool

Name:		Class:		Date:	
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Claudius		Hamlet	
Characteristic	Explanation and Textual Evidence	Characteristic	Explanation and Textual Evidence

Model Character Evidence Gathering Tool

Claudius		Hamlet	
Characteristic	Explanation and Textual Evidence	Characteristic	Explanation and Textual Evidence
Kind/Munificent <i>① Munificent is a vocabulary word that students should know from Unit 1 Lesson 5.</i>	Repeatedly offers to be a father figure to Hamlet: “think of us / As of a father” (Act 1.2, lines 111–112); offers Hamlet prominent place at court as “Our chiefest courtier, cousin and our son” (Act 1.2, line 121)	Emotional	Overcome by grief at loss of his father: Claudius describes him as “sweet” in nature (Act 1.2, line 90) and begs him to set down his “unprevailing woe” (Act 1.2, line 111)
Authoritative	He uses the “royal we,” for example “we pray you” (Act 1.2, line 110); he flaunts his power with the phrase “let the world take note” (Act 1.2, line 112)	Stubborn	Claudius criticizes him for his persistence in mourning his father: referring to “impious stubbornness” (Act 1.2, line 98); he refuses to accept the place he is offered as “chiefest courtier, our cousin and our son,” (Act 1.2, line 121)
Arrogant	He attempts to take the place of Hamlet’s recently-dead father.	Childish	Claudius criticizes him for “unmanly grief” (Act 1.2, line 98); his instinct is to flee back to school in Wittenberg (Act 1.2, line 117)
Manipulative	He asks Hamlet to “think of us / As of a father.” He offers him a position at court in return for obedience.		

11.1.2

Lesson 4

Introduction

In this lesson, students begin reading Hamlet's first soliloquy in which he laments his situation and mourns for his father (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”). 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 group discussion of the development of Hamlet's character at the beginning of the soliloquy.

Student learning in this lesson will be assessed through a discussion focused on the impact of Shakespeare's choice to introduce Hamlet from two different perspectives. This will culminate in a Quick Write on the same prompt. For homework, students continue with their AIR through the lens of focus standard RL.11-12.2 or RI.11-12.2 and complete a writing assignment in which they consider the evidence that Hamlet's appeal to divine forces shapes his character and decisions. They also conduct searches outside of class about the figure of Niobe in preparation for 11.1.2 Lesson 5.

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).
SL.11-12.1.a, c	<p>Initiate and participate in a range of collaborative discussions (one-on-one, in pairs, 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.</p> <p>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.</p> <p>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;</p>

	clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
Addressed Standard(s)	
L.11-12.4.c	<p>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.</p> <p>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.</p>

Assessment

Assessment(s)	
<p>Student learning will be assessed via a discussion at the end of the lesson. Students discuss the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Review your Quick Write from Lessons 2 and 3 before answering the following question: What is the impact of Shakespeare's choice to introduce Hamlet through Claudius's monologue and then Hamlet's soliloquy? <p>Students perform a Quick Write on the same prompt, citing claims made by their peers in discussion.</p> <p>i Student discussion is evaluated using the Speaking and Listening Rubric, and student Quick Writes are evaluated using the Short Response Rubric.</p>	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Convey the understanding that the decision to introduce Hamlet's character first through his uncle's eyes and then through his own words provides contrasting perspectives on Hamlet's grief and recent behavior. Demonstrate that Hamlet's soliloquy provides the reader with new information which offers a more sympathetic view of his actions, such as the depth of his grief, the revelation of how short a time it has been since his father's death, and the speed with which his mother remarried, etc. 	

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> Hyperion (n.) – A Titan, father of the sun god Helios in Greek mythology Satyr (n.) – a forest deity in Greek mythology; half-man, half-goat
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> sullied (adj.) – defiled, stained

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, SL.11-12.1.a, c, L.11-12.4.c Text: <i>Hamlet</i>, Act 1.2, lines 133–149 (Masterful Reading: lines 133–164) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p>	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Hamlet Act 1.2, Lines 133–149 Reading and Discussion Assessed Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 5% 35% 20% 15% 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Speaking and Listening Rubric and Checklist for standard SL.11-12.a, c for each student.
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and sharing the assessed standards for this lesson, RL.11-12.3 and SL.11-12.1.a, c. Students begin reading Hamlet's first soliloquy ("O, that this too, too sullied flesh..."). They will consider how this first soliloquy develops Hamlet's character and then take part in an assessed discussion followed by a Quick Write.

- Students listen.

Activity 2: Homework Accountability

15%

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

- Student pairs discuss and share how they applied their focus standard (RL.11-12.2 or RI.11-12.2) to their AIR text from the previous lesson's homework.

Instruct students to form a new pair and talk about how lines 110–121 of Claudius's speech affect their view of Hamlet.

- 💬 Student responses may include:
 - The section develops the view that Hamlet is being excessive in his grief and that his position is in fact a very privileged one. Claudius shows himself kind and loving and willing to act as a father figure to him, offering him a place at the center of court life.

- His 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%

Transition students to a Masterful Reading of the entire soliloquy (lines 133–164, from “O that this too, too sullied flesh would melt” to “As if increase of appetite had grown / By what it fed on”). Instruct students to pay attention to what we learn about Hamlet’s emotions in these lines.

- ▶ Students follow along, reading silently.

Activity 4: *Hamlet* Act 1.2, Lines 133–149 Reading and Discussion

35%

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

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

How can the word part “solo” help you understand what kind of speech a soliloquy is?

💬 It 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.

Direct students to form small groups in order to read and discuss lines 133–149. Instruct students to read lines 133–136 (from “O that this too, too sullied flesh would melt” to “His cannon ‘gainst self-slaughter! O God, God” and answer the following questions, taking notes as they do so.

Direct students to the definition of *sullied* as “stained, defiled” in the explanatory notes.

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.

Paraphrase Hamlet’s wish that “this too, too sullied flesh would melt / Thaw, and resolve itself into a dew”?

He is wishing that his flesh would melt away, that is, he is wishing to die.

① **Differentiation Consideration:** If students struggle to paraphrase this phrase, consider asking:

Whose flesh is Hamlet talking about?

He is talking about his own flesh.

What does “resolve itself into a dew” imply?

It implies melting away, becoming liquid.

Who or what is “the Everlasting” in line 135?

“The Everlasting” refers to God.

What reason does Hamlet give for not committing “self-slaughter”?

Hamlet believes that suicide is a sin, forbidden by Christianity/God.

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

Student responses may include:

- Hamlet is very distressed.
- He exclaims and repeats “O God, God.”
- The exclamation “O,” as in line 133, emphasizes his distress.

Instruct students 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, taking notes as they do so. Explain to students that the expression “Fie on’t” is an archaic explanation of disgust or disapproval, meaning roughly “a curse on it.”

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

Student responses may include:

- The world seems worthless: Hamlet uses the words “stale, flat and unprofitable” (line 137).
- Hamlet’s exclamation “Fie on’t, ah fie!” (line 139) further reveals his disgust and agitation.
- He compares it to an unweeded garden, where everything has been left to decay and gone to seed (139–141).
- Hamlet’s use of words such as “sullied” (line 133), “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, full-class discussion to check for comprehension in which student groups share out their responses to the questions. Note ideas on the board.

Instruct students 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”). Pose the following questions to the class:

What do you learn about Hamlet’s father in lines 142–143?

- ☞ Student responses may include:
 - He has been dead less than two months.
 - He was an “excellent” king.

Explain to students that in Greek mythology, Hyperion was a Titan, father of the sun god Helios, whereas a satyr was a forest deity, half-man, half-goat.

How does Claudius compare to his father, in Hamlet’s view? Cite the comparison that tells you this (lines 143–144).

- ☞ Claudius was nothing compared to Hamlet’s father: according to Hamlet it is like comparing Hyperion to a satyr.

How did Hamlet’s father treat his mother? Cite textual evidence to support your answer.

- ☞ Hamlet’s father was very loving towards his mother. Hamlet claims that he was “so loving to my mother / That he might not betwixt the winds of heaven / Visit her face too roughly” (lines 144–146).

Explain to students that imagery is an author’s use of vivid, descriptive language that appeals to the senses. Imagery is a type of figurative language.

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 she hung upon his father “As if increase of appetite had grown / By what it fed on.” This implies that her feelings were very strong and passionate. Some students might suggest that the image of love as “appetite” gives a hint of great lust.

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

- ☞ He is deeply distressed as the following evidence shows:

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

Activity 5: Assessed Discussion

20%

Ask students to briefly review the SL.11-12.1.a, c Speaking and Listening Rubric and Checklist (included in this lesson).

- ▶ Students review the SL.11-12.a, c Speaking and Listening Rubric and Checklist independently.

Direct students to establish new small groups. Explain to students that they are going to participate in an assessed small-group discussion around the following prompt:

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

Display and distribute the prompt and hand back Quick Writes from 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, each using a different colored marker, for purposes of assessment.

- ▶ Students discuss the prompt in groups and write down their ideas and evidence as they discuss.
- ① 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.
 - ① Consider instructing students to write down their ideas with supporting textual evidence as they discuss, each using a different colored marker, for purposes of assessment.

Activity 6: Quick Write

15%

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

Review your Quick Write from Lessons 2 and 3 before answering the following question: What is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and then Hamlet’s soliloquy?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written response.

- ▶ Students listen and read the Quick Write prompt.

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

Transition students 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 Act 1.2, lines 133–149 and respond in writing to the following prompt:

What evidence do we have that Hamlet’s appeal to divine forces shapes his character and decisions? Cite two pieces of textual evidence to support your claim.

To support the assignment above and to prepare for 11.1.2 Lesson 5, direct students to conduct searches outside of class (using resources online or in the library) about the figure of Niobe.

① Hamlet mentions Niobe in Act 1.2, line 153.

Also for homework, instruct students to continue their Accountable Independent Reading through the lens of their focus standard (RL.11-12.2 or RI.11-12.2) and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Reread Act 1.2, lines 133–149 and respond in writing to the following prompt:

What evidence do we have that Hamlet’s appeal to divine forces shapes his character and decisions? Cite two pieces of textual evidence to support your claim.

Conduct searches outside of class using resources online or in the library about the figure of Niobe.

Continue AIR through the lens of focus standard RL.11-12.2 or RI.11-12.2.

Speaking and Listening Rubric

Assessed Standards: SL.11-12.1.a, c

Comprehension and Collaboration

	2-Point Participation	1-Point Participation	0-Point Participation
Preparation SL.11-12.1.a	Student demonstrates strong evidence of preparation; student draws on preparation by referring to strong and thorough evidence from text(s).	Student demonstrates some evidence of preparation; student refers to some evidence from text(s).	Student demonstrates no evidence of preparation; student does not refer to evidence from text(s).
Responsiveness to Others SL.11-12.1.c	Responds well to others by often engaging in the following: propels conversation by probing reasoning; considering a full range of positions; clarifying, verifying, or challenging ideas; and promoting divergent and creative perspectives.	Student responds to others, occasionally engaging in the following: probing reasoning; considering a full range of positions; clarifying, verifying, or challenging ideas; and promoting divergent and creative perspectives.	Student does not respond to others, rarely engaging in the following: probing reasoning; considering a full range of positions; clarifying, verifying, or challenging ideas; and promoting divergent and creative perspectives.

Speaking and Listening Checklist

Assessed Standard: SL.11-12.1.a, c

Comprehension and Collaboration

	Did I...	✓
Preparation	Prepare for the discussion by reading all the necessary material, annotating my text(s), and organizing my notes?	<input type="checkbox"/>
	Refer to strong evidence from my text(s) and notes during the discussion?	<input type="checkbox"/>
Responsiveness to Others	Probe others' reasoning?	<input type="checkbox"/>
	Consider the full range of positions in the discussion?	<input type="checkbox"/>
	Clarify and/or respectfully challenge others' ideas?	<input type="checkbox"/>

11.1.2

Lesson 5

Introduction

In this lesson, students read and analyze lines 149–164 from Act 1.2 (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 the meaning of these lines and about how Shakespeare develops the Queen through this soliloquy. For the lesson assessment, students write about the impact of specific word choices on the development of the Queen’s character.

Students 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.” By introducing students to Hamlet’s tone toward his mother (“frailty thy name is woman!”), this lesson prepares students to recognize concepts of gender and family roles discussed later in the unit. For homework, students reread the soliloquy to identify and analyze “particularly fresh, engaging, or beautiful” language.

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).
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.)
Addressed Standard(s)	
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do specific word choices in Hamlet's first soliloquy impact the development of the Queen's character?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Cite specific words or phrases used to describe the Queen or her actions. Convey an understanding of how specific words Hamlet uses impact the Queen's development.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> 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
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> or ere (prep.) – before incestuous (adj.) – involving incest (sexual intercourse between closely related persons)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.4, L.11-12.5 Text: <i>Hamlet</i>, Act 1.2, lines 149–164 (Masterful Reading: lines 133–164) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p>	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Lines 149–164 Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

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. Inform students that they will work in pairs to read and discuss the text before completing a Quick Write to demonstrate their learning.

- Students look at the agenda.

Explain to students that they will begin working with a new standard in this lesson: L.11-12.5. Instruct students to individually read this standard on the 11.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- Students read standard L.11-12.5 and assess their familiarity on the Common Core Learning Standards Tool.

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

🗣️ Student responses may include the following:

- Analyze how different words are related to each other.
- Understand what authors mean when they use figurative language.
- Understand the specific meanings of words.
- Understanding nuance, i.e. subtle shades of meaning in words.

① It is important here to ensure that students grasp the meaning of *nuance*, as they will be working with this concept in 11.1.2 Lesson 13.

Activity 2: Homework Accountability

10%

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

- ▶ Student pairs discuss and share how they applied their focus standard (RL.11-12.2 or RI.11-12.2) to their AIR text from the previous lesson's homework.

Instruct students to form a new pair and discuss the homework question: What evidence do we have that Hamlet's appeal to divine forces shapes his character and decisions?

🗣️ Student responses may include:

- Hamlet says, "that the Everlasting God had not fixed his canon 'gainst self-slaughter" (Act 1.2, 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!" (Act 1.2, lines 137–138) which suggests that Hamlet is dissatisfied with life.

① Students also conducted searches about the figure of Niobe as part of their homework for 11.1.2 Lesson 4. Students will draw on the results of their searches later in the lesson.

Activity 3: Masterful Reading

15%

Explain to students that throughout the lesson they will 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 independently reflect on what it means for language in literature to be "fresh, engaging, or beautiful." Then, invite students to share what they believe it means for language to be "fresh, engaging, or beautiful."

Student responses may include the following:

- 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."

▶ Students listen.

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"), focusing on character development and "fresh, engaging, or beautiful" language.

▶ Students follow along, reading silently.

Allow time for students to annotate the soliloquy for language they identified during the masterful reading as "fresh, engaging, or beautiful." Students will use these annotations during the following reading and discussion.

Activity 4: Lines 149–164 Reading and Discussion

55%

Transition students to reading and discussion of lines 149–164 of Act 1.2. Direct students to the word *frailty* on line 150 and the word *dexterity* on line 162. If students do not know the meanings, explain that, in this context, *frailty* means "moral weakness; liability to yield to temptation" and *dexterity* means "skill or adroitness in using the hands or body; agility; mental adroitness or skill; cleverness." Ask students to annotate their texts with these definitions.

- ▶ Students annotate their texts, writing the definitions of *frailty* and *dexterity*.

Remind students that many uncommon or unfamiliar words are defined in the explanatory notes of the text. Direct students to the words and associated explanatory notes for *or ere* and *incestuous* on lines 151 and 162, respectively. Instruct students to annotate where these definitions are located.

- ▶ Students annotate for the definitions for *or ere* and *incestuous*.
-

Instruct pairs to reread lines 149–156 (from “And yet, within a month / Let me not think on’t” to “(O God, a beast that wants the discourse of reason / Would have mourned longer!), married with my uncle”) and discuss the questions that follow, taking notes as they do so.

- 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. If students do not have access to a version of the text with explanatory notes, the teacher will likely need to provide additional support.

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 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?

- ☞ Hamlet is referring to his mother.

Describe Hamlet’s tone toward his mother in this line. 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.
-

Instruct students to refer to their searches about the figure of Niobe from the homework for 11.1.2 Lesson 4. Explain to students that what they learned during their searches will help them analyze the impact of Hamlet's words on line 153 and discuss the following question:

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

- ☞ Niobe 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 means the Queen grieved and cried extensively when Hamlet's father died.

Explain the comparison Hamlet makes on lines 154–155 “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 compares his mother to a beast by saying a beast would have spent more time mourning. This comparison contributes to Hamlet's disapproving tone towards his mother for her quick marriage.

What do the two comparisons on 153–155 suggest about Hamlet?

- ☞ Hamlet is torn about his feelings toward his mother. He first describes her as a sympathetic character, but then he describes her as a beast.

Instruct pairs to reread 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 discuss the questions that follow, taking notes as they do so.

Paraphrase the comparison Hamlet uses to describe 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 comparison?

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

① 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”?

- ☞ Student responses may include:

- Hamlet thinks his mother has no right to cry over King Hamlet's death because she married Claudius too quickly, before she finished grieving.
- Hamlet believes his mother's relationship with Claudius is inappropriate and immoral, so her tears are as well.

① 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"? How does this phrase contribute to the development of the Queen's character?

- 💬 This phrase describes how quickly and easily the Queen moved to a physical relationship with her deceased husband's brother. This phrase develops the Queen as a disrespectful or immoral character.

Instruct students to annotate the text for words Shakespeare uses in reference to the Queen.

- 💬 Students may note words such as "unrighteous," "wicked," and "incestuous."

Activity 5: Quick Write

10%

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?

Instruct students to look at their text and notes to find evidence. 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 students 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 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, share with students the definition of chastity as “the state or quality of being chaste (i.e. refraining from sexual intercourse that is regarded as contrary to morality or religion).” Instruct students to carry out a search for information about the meaning and role of chastity in Elizabethan England.

Homework

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

Search for information about the meaning and role of chastity in Elizabethan England.

- ① At the teacher’s discretion, this homework may be extended to trace how the meaning and role of chastity has changed from Elizabethan England to modern times.

11.1.2

Lesson 6

Introduction

In this lesson, students listen to a Masterful Reading of Act 1.3 from *Hamlet*. Students then read and analyze Laertes's farewell monologue to Ophelia and a brief conversation between Ophelia and Laertes on lines 1–55 of Act 1.3 (from “My necessities are embarked. Farewell” to “And reck's not his own rede”). 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, which will be 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. For the lesson assessment, students write about how Shakespeare develops Laertes and Ophelia in relation to one another.

This lesson scaffolds to later lessons and assessments in which students analyze how different elements of the text, including characters, interact. For homework, students reread Act 1.3 and analyze the tone Polonius and Laertes use when they speak to Ophelia.

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)	
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).
W.11-12.2.a, b	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. <ol style="list-style-type: none"> 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.

Assessment

Assessment(s)
Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.
<ul style="list-style-type: none"> How does Shakespeare develop the characters of Laertes and Ophelia in relation to one another?
High Performance Response(s)
A High Performance Response should:
<ul style="list-style-type: none"> Identify Laertes's role (e.g., son, brother, male) and Ophelia's role (e.g., daughter, sister, female). Cite textual evidence that supports analysis of how Shakespeare develops the relationship between Laertes and Ophelia.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> besmirch (v.) – soil; tarnish; discolor
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> chastity (n.) – the state or quality of being chaste (i.e. refraining from sexual intercourse that is regarded as contrary to morality or religion)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.4, W.11-12.2.a, b Text: <i>Hamlet</i> Act 1.3, lines 1–55 (Masterful Reading: lines 1–145) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Lines 1–55 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 15% 45% 10% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (Refer to 11.1.1 Lesson 1)
- Excerpt from Gregory Doran's *Hamlet* (20:47–27:59)—optional

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

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 analyze Laertes's farewell monologue to Ophelia and a brief conversation between Ophelia and Laertes on lines 1–55 of Act 1.3 (from “My necessities are embarked. Farwell” to “And reck's not his own rede”) as well as write about how Shakespeare develops Laertes and Ophelia in relation to one another.

- ▶ Students look at the agenda.

Explain that students begin working with one new standard: W.11-12.2.a. Ask students to individually read standard W.11-12.2.a and assess their familiarity with and mastery of the standard on their Unit 11.1 Common Core Learning Standards Tool (See Unit 1, Lesson 1).

- ▶ Students read standard W.11-12.2.a and assess their familiarity on the Module 11.1 Common Core Learning Standards Tool.

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

- 🗣 Student responses may include the following:
 - Include a clear introduction sentence.
 - Organize ideas in a logical order.
 - Make sure the ideas are connected.
 - Format writing in a way that helps the reader understand.

Activity 2: Homework Accountability

20%

Instruct student groups or pairs to discuss the impact of the “particularly fresh, engaging, or beautiful” language they analyzed for homework.

- 🗣 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... why she, even she... married with my uncle” (Act 1.2, lines 151–156) is engaging. This description uses the image of the shoes to show how hasty the marriage was.
 - Hamlet's accusation: “Frailty thy name is woman!” (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 describing the Queen by name also shows Hamlet’s attitude towards all women as weak.

Lead a brief full-class share out of examples.

Instruct students to form new groups in order to discuss the result of their search into the meaning of chastity in Elizabethan England.

- ▶ Students discuss and share their findings.

Lead a brief full-class discussion on the meaning of chastity in Elizabethan England.

💬 Student responses may include the following:

- 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.

① If students also carried out searches tracing changes in the meaning and role of chastity from Elizabeth England to modern times, consider leading a brief discussion of student findings.

💬 Student responses may include:

- Behavior that previously would have been viewed as unchaste for women is no longer as widely condemned as it would have been in Elizabethan times.
- Society and religion are less intertwined than in Elizabethan times; there is not one dominant social or religious view of chastity.
- Gender roles for men and women have changed significantly since Elizabethan times, so chastity is no longer just a consideration for women.

Activity 3: Masterful Reading

15%

Explain that students will hear a masterful reading of Act 1.3 that includes dialogue between three characters: Ophelia, Laertes, and Polonius.

Direct students to the Character List at the beginning of the play to determine the relationship between these three characters.

- ▶ Students turn to the Character List in their text to identify that Ophelia and Laertes are siblings, and Polonius is their father.
- ① Consider directing students to the description of Polonius as “councillor to King Claudius.” As a councillor, Polonius and his family lived with the royal family at Elsinore.

Have students listen to a masterful reading of Act 1.3 in its entirety. As students listen, ask them to note how Ophelia interacts with her brother and father.

- ▶ Students follow along, reading silently.

Activity 4: Lines 1–55 Reading and Discussion

45%

Explain that students should review the first 55 lines of the scene they have just heard. These lines include a brief conversation between Ophelia and Laertes, Laertes’s monologue to Ophelia, and Ophelia’s reaction to the monologue.

Direct student pairs to read lines 1–13, from “My necessities are embarked. Farewell” to “No more but so? / Think it no more” and answer the questions that follow, taking notes as they do so.

What does Laertes mean when he uses the phrase “Hamlet, and the trifling of his favor” (line 6)?

- ☞ Laertes is referring to Hamlet’s flirting with Ophelia.

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

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

Direct student pairs to reread lines 14–27, from “For nature, crescent, does not grow alone” to “that body / Whereof he is the head,” and then discuss the questions that follow as a class. Remind students that the explanatory notes in the text will be helpful while reading these lines.

- ① In order to comprehend much of Laertes’s monologue, and to answer the questions in this discussion, students likely need to reference the explanatory notes for the definitions of terms such as: *cautel*, *besmirch*, *body*, *head*, *importunity*, etc.

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.

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. Hamlet’s choices are more complicated because they affect all of Denmark.

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.

① Consider reminding students of their work with “will” in relation to the Duke from “My Last Duchess” in 11.1.1 Lesson 4.

Direct 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 questions that follow.

What is Laertes’s concern for Ophelia?

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

① 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 to something other than chastity in a different context.

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

- Laertes says Ophelia will lose her honor.

Explain to students 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.

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

- Laertes uses a warfare metaphor to warn Ophelia: "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.
-

Direct pairs to read lines 49–55, from "I shall the effect of this good lesson keep" to "And reck's not his own rede" and answer the questions that follow.

How does Ophelia respond to Laertes's advice about chastity?

- Ophelia says she will remember Laertes's advice: "I shall the effect of this good lesson keep" (line 49).

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

- Ophelia means she doesn't want Laertes to give her advice that he will not follow himself.
-

Lead a brief class discussion about what the conversation between Ophelia and Laertes demonstrates about gender roles in the play.

- Student responses may include the following:
 - Ophelia's response reveals that expectations for men and women are different.
 - Laertes's strong concern for Ophelia's chastity demonstrates a view that men are responsible for women.
- ① Although this curriculum does not treat gender roles and chastity as central ideas of *Hamlet*, this conceptual thread remains important to the development of Ophelia's character in the play, and scaffold students' engagement with similar ideas in the excerpt from Virginia Woolf's *A Room of One's Own* in 11.1.3.
- ① Consider showing a film interpretation of Act 1.3 to support students' analysis of the scene. Gregory Doran's *Hamlet* presents the events of Act 1.3 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, and to practice writing a strong introductory statement and organizing their ideas based on W.11-12.2.a.

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

Instruct students to look at their text and notes to find the most significant and relevant evidence (W.11-12.b). Remind students to use the Short Response Checklist and Rubric 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 students 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 1.3 and respond to the following question:

How does Polonius’s tone when he speaks to Ophelia differ from Laertes’s tone in his monologue to Ophelia?

Homework

Reread Act 1.3 and respond in writing to the following question:

How does Polonius’s tone when he speaks to Ophelia differ from Laertes’s tone in his monologue to Ophelia? Use evidence from the text to support your response.

11.1.2**Lesson 7****Introduction**

In this lesson, students listen to a Masterful Reading from Act 1.5 that includes Hamlet's interaction with the Ghost and Hamlet's subsequent 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 and action versus inaction. For the lesson assessment, students write about how specific word choices contribute to the development of these central ideas. For homework, students continue their AIR through the lens of a new focus standard, RL.11-12.3 and briefly investigate the mythological figures of Hecuba and Priam.

Students continue to work with standards RL.11-12.2 and RL.11-12.4, and also synthesize these skills to analyze how word choices impact the development of central ideas. Analyzing the development of multiple central ideas within this passage will prepare students to analyze the development of multiple central ideas across the entire play for the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
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.
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.)

Addressed 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).
SL.11-12.1.b, d, e	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>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.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
L.11-12.5.a, b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> 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)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas developed in the soliloquy (e.g., revenge, action versus inaction). Cite specific word choices and explain the impact of the words on the development of the two identified central ideas.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> pernicious (adj.) – causing insidious harm or ruin adieu – (n.) goodbye sinews – (n.) tendons
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> bear – (v.) to hold up; support

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.4, RL.11-12.3, SL.11-12.1.b, d, e, L.11-12.5.a, b Text: <i>Hamlet</i>, Act 1.5, lines 99–119 (Masterful Reading: lines 1–119) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p>	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 99–119 Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 50% 5. 10% 6. 10%

Materials

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

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.11-12.4. In this lesson, students listen to a Masterful Reading of Hamlet's interactions with his father's Ghost and subsequent soliloquy, followed by reading and discussion of the soliloquy. They then consider the impact of Shakespeare's word choices on the development of central ideas such as revenge or action versus inaction.

- Students look at the agenda.

Explain that students are working with two new standards: SL.11-12.1.d and SL.11-12.1.e. Ask students to individually reread standards SL.11-12.1.d and SL.11-12.1.e and assess their familiarity with and mastery of the standards in their 11.1 Common Core Learning Standards Tool.

- Students read and assess their understanding of standards: SL.11-12.1.d and SL.11-12.1.e.

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

- 💬 Student responses may include the following:
 - Responding to others without criticizing their perspective
 - Resolving arguments that arise during the discussion
 - Determining what new information is needed to advance the argument
 - Trying to understand other voices in the discussion

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs to share their written responses to the previous lesson's homework. (How does Polonius's tone when he speaks to Ophelia differ from Laertes's tone in his monologue to Ophelia?)

- ▶ Students share their written 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 phrase like, "Running it thus, you'll tender me a fool."
 - 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" but Polonius says, "Do not believe his vows, for they are brokers."

Activity 3: Masterful Reading

15%

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." As students listen, ask them to note what the Ghost reveals to Hamlet, and how Hamlet reacts.

- ▶ Students follow along, reading silently.

Activity 4: Lines 99–119 Reading and Discussion

50%

Explain to students that the excerpt they will read in this lesson is rich in central ideas, particularly the ideas of revenge and the tension between action and inaction. Instruct students to look for and annotate evidence related to the development of central ideas as they read and discuss the excerpt.

Introduce the *Hamlet* Central Ideas Tracking Tool. Instruct students to use this tool over the course of the unit to keep track of evidence supporting the development of central ideas in the play.

Distribute the *Hamlet* Central Ideas Tracking Tool.

- ▶ Students listen and examine the *Hamlet* Central Ideas Tracking Tool.

Explain that this tool will help them organize evidence to support their responses in the End-of-Unit Assessment.

- ① Central ideas of mortality, revenge, madness, and action versus inaction appear throughout the lessons in this unit. The *Hamlet* 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 the ideas develop, interact, and build on one another. In lieu of or in addition to this scaffolded tool, consider providing a blank *Hamlet* Central Ideas Tracking Tool to support students' independent analysis of the text.

- ① Although this unit focuses on the central ideas of mortality, action versus inaction, madness and revenge, *Hamlet* is a rich and complex play and students may notice additional related concepts such as the influence of the supernatural, family duty, chastity and gender roles, which support overarching central ideas. Encourage students to record these concepts in the right-hand column of the Tool, and explain how they support the development of larger central ideas.

Transition students to small group reading and discussion of lines 99–119 (from “O all you host of heaven! O Earth!” to “It is ‘adieu, adieu, remember me.’ I have sworn’t”). Direct students’ attention to the Speaking and Listening Rubric. Ask students to focus on the rows of the rubric labeled “Evidence of Understanding” and “Collaboration.”

- ① As students read and discuss in small groups, circulate and monitor discussions. Consider using vocabulary from the Speaking and Listening Rubric to provide students with specific feedback.

Direct students in small groups to read lines 99–104, from “O all you host of heaven! Oh Earth!” to “whiles memory holds a seat / In this distracted globe” and discuss the questions that follow, taking notes as they do so. Explain that “*sinews*” on line 101 means “tendons.”

What do the words of “heaven,” “earth,” and “hell” on lines 99–100 suggest about Hamlet’s understanding of the Ghost?

- ☞ Hamlet’s use of “heaven,” “earth,” and “hell” suggests Hamlet is not sure if the Ghost comes from heaven or hell.

What is the “distracted globe” Hamlet refers to on line 104? What does Hamlet mean when he says “whiles memory holds a seat / In this distracted globe”?

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

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.
-

Direct small groups to read lines 104–116, from “Remember thee? / Yea, from the table of my memory” to “At least I am sure it may be so in Denmark,” and discuss the questions that follow. Define the word “*pernicious*” for students as “causing insidious harm or ruin.”

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

☞ The “commandment” is the Ghost’s order to seek revenge and kill the King.

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

☞ Hamlet responds that he will remember the Ghost’s words. This suggests that Hamlet allows supernatural forces to influence his decisions.

What impact does Hamlet’s repetition of “remember me” have on the tone of soliloquy?

☞ By repeating the Ghost’s words “remember me” Shakespeare creates a somber, serious, creepy tone in the soliloquy.

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. This decision develops the central idea of revenge.

① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool.

How does Hamlet understand revenge in this excerpt?

☞ Hamlet understands revenge as a family duty that he owes to his father.

① **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 deciding to take revenge, Hamlet, who has previously been a passive character, commits himself to taking action.

① Consider drawing students’ attention here to the emergence of a central idea of action versus inaction in the play. Remind students to cite evidence of this idea on the *Hamlet* Central Ideas Tracking Tool.

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

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

- ▶ Students self-assess their discussion participation using the Speaking and Listening Rubric.
- 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 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?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
 - ▶ 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 briefly investigate the figures of Hecuba and Priam in mythology, in preparation for the reading in 11.1.2 Lesson 8. In addition, students should continue to read their AIR through the lens of their new focus standard: RL.11-12.3.

Introduce standard RL.11-12.3 as a focus standard to guide students’ AIR and model what applying a focus standard looks like. Instruct students to prepare for a 3–5 minute discussion that will ask them to apply the language of the standards to their reading.

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, “On 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 speaking 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

Do a brief investigation into the figures of Hecuba and Priam in mythology.

Continue reading your AIR text through the lens of the assigned focus standard (RL.11-12.3) and prepare for a 3–5 minute discussion of your text based on that standard.

Hamlet Central Ideas Tracking Tool

Name:		Class:		Date:	
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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. Also note related concepts and explain how they support central ideas.

Central Ideas	Evidence	Connections/Development	Related Concepts
Mortality			
Revenge			
Madness			
Action versus Inaction			

Model *Hamlet* Central Ideas Tracking Tool

Name:		Class:		Date:	
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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. Also note related concepts and explain how they support central ideas.

Central Ideas	Evidence	Connections/Development	Related Concepts
Mortality	<p>Claudius in Act 1.2: “But you must know your father lost a father ... obsequious sorrow.” (lines 93–96)</p> <p>In line 111 of the same speech he refers to “unprevailing woe” to emphasize the foolishness of failing to accept the inevitability of mortality.</p>	<p>Claudius connects mortality and duty in Act. 1.2: “mourning duties” (line 92), “filial obligation” (line 95), “obsequious sorrow” (line 96)</p> <p>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)</p>	
Revenge	<p>Hamlet says in Act 1.5, lines 109-110 “thy commandment all alone shall live / Within the book and volume of my brain”</p> <p>Hamlet decides in Act 1.5 to take revenge for his father by killing Claudius.</p>	<p>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.</p>	
Madness			
Action versus Inaction	<p>Hamlet’s decision to kill Claudius is a turning point in Act 1.5, moving the character from inaction to a commitment to action.</p>		

Speaking and Listening Rubric

Assessed Standard: SL.11-12.1.b, d, e

Comprehension and Collaboration

Name:		Class:		Date:	
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	2-Point Participation	1-Point Participation	0-Point Participation
Collaboration SL.11-12.1.b	Student collaborates well with peers to promote civil, democratic discussions and decision-making, often engaging in the following: setting clear goals and deadlines; establishing individual roles as needed.	Student collaborates with peers, occasionally engaging in the following: setting clear goals and deadlines; establishing individual roles as needed.	Student does not collaborate with peers, rarely engaging in the following: setting clear goals and deadlines; establishing individual roles as needed.
Evidence of Understanding SL.11-12.1.d	Student responds thoughtfully to diverse perspectives by often engaging in the following: synthesizing comments made on all sides of an issue; resolving contradictions when possible; and determining what additional information is required to deepen the investigation or complete the task.	Student responds to diverse perspectives, occasionally engaging in the following: synthesizing comments made on all sides of an issue; resolving contradictions when possible; and determining what additional information is required to deepen the investigation or complete the task.	Student does not respond to diverse perspectives, rarely engaging in the following: synthesizing comments made on all sides of an issue; resolving contradictions when possible; and determining what additional information is required to deepen the investigation or complete the task.
Evidence of Understanding SL.11-12.1.e	Student often seeks to understand other perspectives and cultures. Student often communicates effectively with audiences or individuals from varied backgrounds.	Student occasionally seeks to understand other perspectives and cultures. Student occasionally communicates effectively with audiences or individuals from varied backgrounds.	Student does not seek to understand other perspectives and cultures. Student does not communicate effectively with audiences or individuals from varied backgrounds.

Speaking and Listening Checklist

Assessed Standard: SL.11-12.1.b, d, e

Comprehension and Collaboration

Name:		Class:		Date:	
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	Did I...	
Collaboration	Collaborate with my peers in a civil, democratic way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
Evidence of Understanding	Synthesize comments made on all sides of an issue?	<input type="checkbox"/>
	Resolve contradictions when possible? (or)	<input type="checkbox"/>
	Determine what additional information was required to deepen the investigation or complete the task?	<input type="checkbox"/>
	Seek to understand other perspectives and cultures? Communicate effectively with audiences or individuals from varied backgrounds?	<input type="checkbox"/> <input type="checkbox"/>

11.1.2

Lesson 8

Introduction

In this lesson, students read and analyze lines 576–616 of Act 2.2 (from “Now I am alone / O what a rogue” to “like a very drab / A stallion! Fie upon ‘t! Foh!”). This selection is a soliloquy in which Hamlet criticizes himself in contrast to an actor who has just recited a passionate speech. In this lesson, students discuss the meaning of the soliloquy and analyze Shakespeare’s figurative language, considering how it contributes to the development of central ideas such as action versus inaction and revenge. The assessment in this lesson requires students to examine the interaction and development of two central ideas in this soliloquy. At the conclusion of the lesson, teachers may decide to present a clip from a film interpretation of *Hamlet* to support students’ understanding of this soliloquy. The film offers students the opportunity to see the passionate actor to whom Hamlet refers during the soliloquy.

Students are introduced to standards L.11-12.1 and L. 11-12.2, which focus on the conventions of standard English. Students continue to work with standard RL.11-12.2 around the development of central ideas and L.11-12.5 to determine the meaning of complex figurative language.

For homework, students continue reading their AIR text through the lens of focus standard RL.11-12.3. In addition, students will choose one of the images Hamlet uses to describe himself in the soliloquy from this lesson and trace its connection to a central idea from an earlier soliloquy.

Standards

Assessed Standard(s)	
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.
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Addressed Standard(s)	
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.)
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> 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.

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> 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)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas developed in the soliloquy, such as action versus inaction and revenge. Explain how the identified central ideas interact with each other. Cite one or more examples of figurative language that support the development of a central idea.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> rogue (n.) – a dishonest knavish person; scoundrel Hecuba (n.) – queen of Troy cue (n.) – anything that excites to action; stimulus pigeon-livered (adj.) – meek, mild gall (n.) – bitterness of spirit; rancor; spirit to resent insult or injury. visage (n.) – the face 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)
<ul style="list-style-type: none"> unpregnant (adj.) – unfilled by, and therefore never to give birth (to action)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, L.11-12.5, RL.11-12.4, W.11-12.9.a, L.11-12.1, L.11-12.2 Text: <i>Hamlet</i>, Act 2.2, lines 576–616 (Masterful Reading: lines 445–634) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Lines 576–616 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 25% 35% 15% 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the *Hamlet* Central Ideas Tracking Tool (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* (1:15:03–1:21:06)—optional

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

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 and consider how it contributes to central ideas such as action versus inaction and revenge.

- ▶ Students look at the agenda.

Explain that students are working with two new standards in this lesson: L.11-12.1 and L.11-12.2. Ask students to individually read these standards in the 11.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of these standards.

- ▶ Students read and assess their understanding of standards: L.11-12.1 and L.11-12.2.

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

- ▶ Students discuss in pairs and share out their responses.

💬 Student responses may include the following:

- Use proper grammar, without slang, in writing and discussion
- Use correct capitalization, punctuation, and spelling in writing

Activity 2: Homework Accountability

10%

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

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.3) to their AIR text from the previous lesson's homework.

Call on individual students to share the results of their investigation into Hecuba and Priam from the previous lesson's homework.

💬 Student responses should 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, he was murdered in front of his wife Hecuba and his family by the Greek warrior Pyrrhus.
- 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

25%

Instruct students to 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”), noting what Hamlet requests of the player and the content of the player’s speech. Explain 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.”
- ① 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 of which appeared in 1576.
- ▶ 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 in lines 545–546? What does this suggest about the player’s emotions?

- Polonius says the player “turned his color” (line 545) and had “tears in his eyes” (lines 545–546). This suggests that the player was emotional during his performance.

What two requests does Hamlet make of the player in 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.

Activity 4: Lines 576–616 Reading and Discussion**35%**

Instruct students to read lines 576–585 of Act 2.2 (“Now I am alone. / O what a rogue” to “With forms to his conceit – and all for nothing! / For Hecuba!”) in small groups. Define the word *rogue* for students as “a dishonest, knavish person; scoundrel.” Instruct students to discuss the questions within their small groups.

- Display the following questions for this section of text for all students to see (on a whiteboard, chart paper, etc.).

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” in 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 so pale that his outward appearance matched his emotions.

What tension does Shakespeare develop in the conversation between Hamlet and the player?

- The tension between revenge and cowardice.

Direct small 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 questions that follow, annotating for figurative language (FL) and central ideas (CI).

- Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool provided in 11.1.2 Lesson 7. 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 cowardice.

Remind students that annotating will help them keep track of evidence they will be using later in the End-of-Unit Assessment and Performance Assessment, which focus on the development of central ideas. This focused annotation supports students' engagement with W.11-12.9.a, which focuses on the use of textual evidence in writing.

Define *cue* for students as “anything that excites to action; stimulus.”

① Students should be familiar with the figure of Hecuba from their previous night's homework.

Paraphrase the two questions Hamlet asks about the player on 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.” This suggests the player has powerful emotions.

Ask pairs 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 questions that follow, annotating for central ideas and figurative language as they do so. Explain to students that *pigeon-livered* (line 604) means “meek, mild,” *gall* (line 604) means “spirit to resent insult or injury,” and *offal* (line 607) describes “the parts of a butchered animal that are considered inedible by human beings.”

Why does Hamlet say he is like “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.

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 versus inaction in the play. Hamlet criticizes himself for having a motive but lacking the courage to act. In contrast, he praises the player who has less motivation but more passion, so he acts in a powerful way.

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, pluck his beard hairs and then blow them in his face, pull his nose, and call him a liar.

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) and lacks “gall” (line 604).

Instruct students to return to the text again to annotate for the development of central ideas and the use of figurative language. Remind students that as they annotate, they are beginning to identify evidence to be used in this lesson’s Quick Write and upcoming assessments.

- 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 six minutes and three seconds (1:15:03–1:21:06).

Activity 5: Quick Write

15%

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 text and notes to find evidence, and to practice using proper grammar, capitalization, punctuation, and spelling. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
 - ▶ 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 choose one of the images Hamlet uses to describe himself in the soliloquy from this lesson and analyze how the image is related to the development of a central idea from another soliloquy.

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

- ▶ Students follow along.

Homework

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?

Continue to read your AIR text through the lens of the assigned focus standard (RL.11-12.3), and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2

Lesson 9

Introduction

In this lesson students continue their analysis of Hamlet’s third soliloquy in Act 2.2, lines 616–634, from “Fie upon ’t! Foh! / About, my brains!—Hum, I have heard” to “Wherein I’ll catch the conscience of the King” 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. Additionally, in preparation for the Mid-Unit Assessment, students are introduced to Writing Standard 11-12.2.f, which requires students to write concluding statements.

Students are assessed on their ability to discuss how Hamlet’s decision to stage a play impacts the action of the drama as well as develops his character. For homework, students review Hamlet’s first three soliloquies, and select a soliloquy to prepare for their formal writing on the Mid-Unit Assessment.

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.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. 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).

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Hamlet's decision to stage a play impact the action of the drama?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Demonstrate an understanding that, before taking action, Hamlet intends to use the play to reveal the truth about his father's murder. Identify that Hamlet's sense that the Ghost might be a demon or a liar contributes to his doubt and hesitation.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> blench (v.) – shrink; flinch; quail
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> cunning (n.) – art, skill malefactions (n.) – evil deeds, crimes, wrongdoings

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL. 11-12.3, W.11-12.2.f Text: Hamlet, Act 2.2, lines 616–634 (Masterful Reading: lines 576–634) <p><i>In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</i></p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading 	<ol style="list-style-type: none"> 10% 15% 5%

4. Lines 616–634 Reading and Discussion	4. 55%
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 11.1 Short Response Rubric (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

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 to further develop Hamlet’s character. In addition, the assessment will focus on how Hamlet’s decision to stage a play impacts the action of the drama as well as how his character develops.

- Students look at the agenda.

In this lesson, students begin working with one new standard: W.11-12.2.f. Instruct students to individually read standard W.11-12.2.f and assess their familiarity with and mastery of the standard on their 11.1 Common Core Learning Standards Tool (refer to 11.1.2, Lesson 1).

- Students read standard W.11-12.2.f and assess their familiarity on the 11.1 Common Core Learning Standards Tool.

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

- ☞ Student responses should include the following:
- Include a concluding statement or section to support a response.
 - Explain the significance or implications of the response.

Activity 2: Homework Accountability

15%

Instruct students to discuss in pairs about how they can apply their focus standard, RL.11-12.3 to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard, RL.11-12.3 to their AIR text from the previous lesson's homework.

Ask students to take out their writing assignment from the previous lesson's homework:

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 to conduct a brief discussion about those shared responses.

- ☞ Student responses may include:
- Hamlet uses the image of gall and bitterness in lines 604 to 605 to develop the central idea of revenge with which his soliloquy in Act 1.5 dealt. By failing to take revenge for his father, Hamlet has disobeyed the ghost's “commandment” in 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.
 - Hamlet describes himself as “unpregnant with my cause” to convey a central idea of action versus inaction which he expressed in his first soliloquy in Act. 1.2, where he exclaimed “break my heart, for I must hold my tongue” in Act 1.3, line 164. Here he calls himself a “John-a-dreams, unpregnant of my cause” (line 595), who “can say nothing” (line 596), expressing the same central idea of being caught in inaction when he desires and feels obliged to take action.

Activity 3: Masterful Reading

5%

Have students listen to a Masterful Reading of Hamlet's third soliloquy from "Now I am alone / O, what a rogue" to "Wherein I'll catch the conscience of the King" in Act 2.2, lines 576–634. Ask students to listen for what decision Hamlet makes to determine the guilt of his uncle.

- ▶ Students follow along, reading silently.

Activity 4: Lines 616–634 Reading and Discussion

55%

Transition students to pairs/groups and ask them to reread lines 616–623 (from "Fie upon 't! Foh! / About, my brains! – Hum, I have heard" to "will speak / with most miraculous organ") and discuss the following questions before sharing out with the class:

In the first lines of the passage, "about" is used to mean "around." Why does Hamlet say "Fie upon 't! Foh! About, my brains!" lines 616–617?

- 💬 Hamlet is trying to change or turn around his thinking. He is telling himself to start thinking about something other than his father's death or his family duty.

Look at the explanatory notes to determine what *cunning* means in the line "cunning of the scene" line 619. Why does Hamlet describe the scene as *cunning*?

- 💬 *Cunning* means "art" or "skill" according to the explanatory notes. Hamlet is describing the scene as being skillfully done.
- ① Consider drawing students' attention to their application of standard L.11-12.4.c, through the process of consulting reference materials.

Use the context of the speech to determine the meaning of *malefactions* (line 621). Paraphrase Hamlet's reasoning.

- 💬 "Guilty creatures" (line 618) "have proclaimed" them (line 621), so they must be evil things, crimes, or wrongdoings. Guilty people, when they see their deeds reenacted, will give their guilt away by their reaction.
- ① **Differentiation Consideration:** If students struggle to define *malefactions* using context clues, ask them to look for who is "proclaiming" them.
- ① Also, consider using this as an opportunity to teach L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

What other words can you think of that begin with the prefix *mal*?

💬 Student responses may include:

- malfunction
- malformed
- malady
- malaise

Briefly discuss the meaning of the prefix *mal* and how it contributes to the meaning of a word.

Inform students that *personification* is a type of figurative language that describes giving human qualities or characteristics to a nonliving object or idea.

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?

- 💬 Murder itself cannot speak, 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.
-

Have students reread 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.

What is Hamlet planning to do?

- 💬 He is going to stage a play of his father’s murder and observe Claudius’s reaction.

***Blench* means “shrink; flinch; quail.” What does Hamlet mean by “if he do blench, I know my course” (lines 626–627)?**

- 💬 He means that he’ll kill Claudius or otherwise take his revenge on him if the play reveals that he’s the murderer.
-

Have students to reread 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 questions.

What are Hamlet’s fears about the ghost of his father?

- 💬 The Ghost might be a demon, “the spirit that I have seen may be a devil,” and so he can’t be trusted.
-

For the next series of questions, have students refer to Hamlet's second soliloquy (Act 1.5, lines 99–120) and reread lines 99–102 ("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").

How do lines 627–632 of this soliloquy develop a central idea of revenge, also addressed in lines 99–102 of Act 1.5 ("shall I couple hell...")?

- 💬 It seems like Hamlet might be wondering if the Ghost is evil in the Act 1.5 soliloquy and begins to worry even more in this soliloquy. Hamlet cannot seek revenge if he is not sure that Claudius killed his father, and his uncertainty about the Ghost makes him uncertain that Claudius committed the murder.

- ① Remind students that they should be keeping track of central ideas in the play using the Hamlet Central Ideas Tracking Tool provided in 11.1.2 Lesson 7. 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.

How do lines 627–632 change your understanding of Hamlet's actions thus far in the play, specifically relating to his decision about whether to take revenge against Claudius?

- 💬 Previously it seemed like Hamlet has been hesitating with no reason, but now he is revealing that he has doubts about whether Claudius killed his father.

What does "this" mean in Hamlet's statement: "I'll have grounds / More relative than this" (lines 632–633)? What does Hamlet mean by this statement?

- 💬 It means that he can have something better to determine the truth of whether Claudius killed his father than the words of the ghost. *This* refers to the words of the ghost.

- ① 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.

How does Shakespeare's use of language make the final couplet more striking in lines 633–634?

- 💬 Shakespeare uses rhyme to make the lines stand out.

- ① Consider drawing students' attention to additional literary devices such as alliteration in the final couplet.
- ① Explain to students that alliteration refers to the repetition of the initial consonant sound in words appearing close together in a text.

Look back to Act 2.2 lines 566–569 from last lesson's Masterful Reading, in which Hamlet asks the players to add lines to the play:

How does your work in this lesson shape your understanding of what might be in the lines that Hamlet is adding to the play?

- ☞ Hamlet seems to be adding lines that make the action of the play parallel Claudius's murder of Hamlet's father and marriage to Gertrude.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt and to practice writing a concluding statement that explains the significance or implications of the response:

How does Hamlet's decision to stage a play impact the action of the drama?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

- ▶ 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 review Hamlet's first three soliloquies, and select a soliloquy to prepare for their formal writing on the Mid-Unit Assessment.

- ▶ Students follow along.

Introduce the Mid-Unit Assessment prompt for 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 Mid-Unit Assessment.

11.1.2

Lesson 10

Introduction

In this Mid-Unit Assessment, students select 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.

Students utilize all materials from Unit 2 including their annotated text, lesson Quick Writes, and discussion notes. Students develop their essays by selecting the most significant and relevant evidence to support their analysis.


The Mid-Unit Assessment is assessed using the Text Analysis Rubric. For homework, students continue to read their 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).
W.11-12.2.a, b, f	<p>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.</p> <ul style="list-style-type: none"> 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. 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).

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)	
<ul style="list-style-type: none"> None. 	

Assessment

Assessment(s)
<p>Mid-Unit Assessment: Student learning in this unit will be assessed via a multi-paragraph response to the following prompt.</p> <ul style="list-style-type: none"> Select one of Hamlet's first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet's character in relation to other characters? <p> Student responses are evaluated according to the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Cite evidence from the soliloquy to identify at least one aspect or quality of Hamlet's character. Identify specific examples of Hamlet's relationship to at least one other character. Explain how Hamlet's relationships with other characters impact aspects or qualities of his character.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> 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 by following the protocols described in 1E of this document

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.2.a, b, f, L.11-12.1, L.11-12.2 Text: First three soliloquies in <i>Hamlet</i> 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Mid-Unit Assessment for each student
- Student copies of the Text Analysis Rubric (refer to 11.1.1 Lesson 6)
- Video on soliloquies: <http://vitalny.pbslearningmedia.org/resource/shak13.ela.lit.soli/the-use-of-soliloquy/>

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.3, W.11-12.2.a, b, f, L.11-12.1, and L.11-12.2.

Instruct students that this lesson includes the Mid-Unit Assessment, 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. The Mid-Unit Assessment is evaluated using the Text Analysis Rubric.

- ▶ 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/>

Activity 2: Homework Accountability

10%

Ask volunteers to share which soliloquy they chose to write about and why. Also, instruct students to ask any remaining questions they have about the assessment.

- ▶ Students share their selection and ask questions if necessary.

Activity 3: Mid-Unit Assessment

80%

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 Text Analysis Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ▶ 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 text through the lens of their focus standard (RL.11-12.3) and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Continue reading your AIR text through the lens of the assigned focus standard (RL.11-12.3) and prepare for a 3–5 minute discussion of your text based on that standard.

Mid-Unit Assessment (11.1.2 Lesson 10)

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?

Your writing will be assessed using the Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Include a clear introduction and concluding statement
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Follow the conventions of standard written English

CCLS: RL.11-12.3; W.11-12.2.a, b, f; 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.

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.
 - a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories

- b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

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

Lesson 11

Introduction

In this lesson, students explore Hamlet’s “To be or not to be” soliloquy. Students read lines 64–84 of Act 3.1 (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, and paying attention to his use of beautiful and engaging language to examine Hamlet’s concern with life and death.

For the lesson assessment, students discuss how Shakespeare’s uses language to convey Hamlet’s tone in the soliloquy. For homework, students choose to either revisit Act 1.2 in which Hamlet says “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world!” (lines 136–138) and examine how this statement is further developed in this soliloquy, or view a brief video and explain how Shakespeare uses figurative language to develop central ideas.

Standards

Assessed Standard(s)	
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.)
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> 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”).</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze Hamlet's attitude toward life and death, noting Shakespeare's specific use of metaphor and language that is fresh, engaging, and beautiful.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify Hamlet's use of metaphor and language that is fresh, engaging, and beautiful. Explain Hamlet's varied use of negative imagery associated with life. Recognize Hamlet's contrasting views of life and the relative quiet of death. Convey an understanding of Hamlet's belief that the uncertainty surrounding death forces one to endure suffering in life.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> contumely (n.) – insulting display of contempt in words or actions; contemptuous or humiliating treatment consummation (n.) – completion calamity (n.) – a great misfortune or disaster heir (n.) – a person who inherits or has a right of inheritance in the property of another following the latter's death
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> fortune (n.) – chance, luck quietus (n.) – account; from the Latin “quietus est,” meaning “he is quit.” “His quietus make” means “settle his account.” bodkin (n.) – dagger

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.4, W.11-12.9.a, L.11-12.5.a, Text: <i>Hamlet</i>, Act 3.1, lines 64–84 (Masterful Reading: lines 64–98) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Discussion of Hamlet's Character Masterful Reading Lines 64–84 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 5% 5% 60% 10% 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 Checklist and Rubric (refer to 11.1.1 Lesson 1)
- Student copies of the *Hamlet* Central Ideas Tracking Tool (refer to 11.2.1 Lesson 7)
- Video: <http://www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant> (from 16:25 through 21:45)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.



Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.11-12.4. Inform students that today they are reading the first part of Hamlet’s “To be or not to be” soliloquy, one of the most well known passages in English literature.

- ▶ Students look at the agenda.

Ask students to take out their copies of the 11.1 Common Core Learning Standards Tool, or distribute if necessary. Inform students that they will be working with two new standards: W.11-12.9.a and L.11-12.5.a. Ask students to individually read these standards and assess their familiarity with and mastery of them.

- ▶ Students read and assess their understanding of standards: W.11-12.9a and L.11-12.5a.

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

💬 Student responses may include the following for W.11-12.9.a:

- It is asking us to use evidence from reading in our writing.
- It is asking us to use evidence for further research and reflection.

💬 Student responses may include the following for L.11-12.5.a:

- Understand the relationship between words.
- Use context clues to determine meaning.
- Understand how parts of speech work in a text.

Remind students of their work in 11.1.2 Lesson 5 with RL.11-12.4 and particularly of their work with “fresh, engaging, and beautiful” language and ask them to recall what the phrase means.

💬 Student responses should include the following:

- Language that is fresh is new.
- Engaging and beautiful language tends to stand the test of time.

Activity 2: Homework Accountability

10%

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

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.3) to their AIR text from the previous lesson's homework.

Activity 3: Discussion of Hamlet's Character

5%

Lead a brief discussion in which students share out some of their responses from the Mid-Unit Assessment. Ask students what they know about Hamlet's character so far through the reading they have completed.

- 💬 Student responses may include the following:
 - 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

5%

Have students listen to or view a masterful reading of the "To be or not to be" soliloquy (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").

Inform students that they will be assessed on their ability to recognize the contrasts set up in the first 20 lines of the soliloquy. Ask them also to pay attention to particularly engaging or beautiful language.

- ▶ Students follow along, reading silently.

Activity 5: Lines 64–84 Reading and Discussion

60%

Engage students in a discussion about the meaning of the line "To be or not to be—that is the question" by asking them the following question:

Is Hamlet asking the question in a personal or universal sense?

- 💬 It could be either. Hamlet could be asking, is my life worth living or is life worth living in general? He is saying that it is the most important question of all.

Have students reread lines 65–68 (“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”) in small groups and answer the following questions in discussion. Circulate and support as necessary.

What does *fortune* mean on line 66?

💬 It means “chance or luck.”

What are the “slings and arrows of outrageous fortune” (line 66)?

💬 The troubles or bad things that life throws at you.

What might “a sea of troubles” be in line 67, and what does ending them mean?

💬 It seems like another way of saying “outrageous fortune.” 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.

How would you summarize the problem Hamlet describes in these first five lines (lines 64–68)?

💬 He is trying to decide whether one should suffer life’s troubles or end one’s life.

With what issue is Hamlet struggling?

💬 He is trying to decide what the place of suicide or death is in life. He is also dealing with the role of fate in one’s life.

Instruct students to annotate for figurative language regarding mortality. Remind students that annotating helps them keep track of evidence they will use in the lesson assessment. This focused annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool provided in 11.1.2 Lesson 7. 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 cowardice.

Reread with the class from “To die, to sleep— / No more—and by a sleep” to “’tis a consummation / Devoutly to be wished” (lines 68–69). Lead a class discussion of the following questions:

How are death and sleep related to the problem Hamlet describes?

- ☞ Hamlet is supposing that in death one sleeps and that therefore troubles end. Sleep is a metaphor for death.

Look at line 71. An *heir* is “a person who inherits or has a right of inheritance in the property of another following the latter’s death.” To what does Hamlet refer with the phrase “flesh is heir”?

- ☞ He refers to the “the heartache and the thousand natural shocks” that humans suffer (line 70). He is saying heartaches and shocks are a part of everyone’s lives.

How does your understanding of lines 70–71 deepen the meaning of the phrases “outrageous fortune” and “sea of troubles”?

- ☞ It shows again that in Hamlet’s view, life always involves suffering and there seems to be nothing we can do about it.

***Consummation* means “completion.” To what *consummation* is Hamlet referring?**

- ☞ He is referring to the sleep of death and wishing it were true that it would end his troubles.

What contrast has Hamlet set up in this soliloquy?

- ☞ He has set up the suffering of life versus the peace of death.

Ask students to return to their groups, reread 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:

What is Hamlet afraid will happen in death?

- ☞ Dreams.

What is “the rub”?

- ☞ Hamlet is worried that he doesn’t know what kind of dreams there might be after death—that is, what kind of life there might be after death.

In this context, what might Hamlet be saying with “When we have shuffled off this mortal coil” (line 75)?

- ☞ When we have let go of or shaken off life.

Which word gives us a hint?

☞ Mortal.

What is the effect of talking about death by using the phrase “shuffled off this mortal coil”?

☞ Student responses may include the following:

- Coil sounds like something binding.
 - It sounds like the shedding of skin or clothing, something snakes do or people do when they are undressing. It shows the impermanence of life by drawing a comparison to the shedding of skin.
-

Lead a class discussion of the following questions:

A calamity is “a great misfortune or disaster.” Reread lines 76–77: “There’s the respect / that makes calamity of so long life.” What does this mean?

☞ That fear of death and what comes after makes us suffer in life.

How do lines 76–77 shape your understanding of Hamlet’s view of life?

☞ Student responses may include the following:

- He is calling life a calamity and providing a reason for the suffering.
- He is saying that the respect for the unknown is why we continue to suffer.

How do the things 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)?

☞ He mentions all bad things as part of the world that we endure because we are afraid to die.

Look at lines 83–84 “When he himself might his quietus make / with a bare bodkin.” Refer to the explanatory notes. What do *quietus* and *bare bodkin* mean here? What is your understanding of the sentence?

☞ *Quietus* comes from the Latin “quietus est,” meaning “he is quit.” “His quietus make” means “settle his account.” A *bare bodkin* is “an unsheathed dagger.” He is talking of killing himself in order to settle his account with life, or be done with life through death.

① Remind students they can refer to the text’s explanatory notes for definitions of most unknown words.

Ask students to return to their small groups for a discussion to review annotations for figurative language. To prepare students for the Quick Write, instruct them to compile evidence collaboratively around the use of figurative language in the soliloquy.

- ▶ Student responses may include the following:
 - Hamlet talks about life as a “mortal coil” to be shed.
 - Hamlet refers to “the slings and arrows of outrageous fortune” to show how angry and upset he is with fate.
 - He calls life a “calamity.”
 - He thinks of death as “sleep” but worries about dreams.

Activity 6: Quick Write

10%

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

Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s specific use of metaphor and language that is fresh, engaging, and beautiful.

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

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

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

① The next lesson will require students to refer to their Quick Writes from this lesson for evidence of Hamlet’s views on death.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students that they can choose either to revisit Act 1.2 in which Hamlet says “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world!” (Act 1.2, lines 136–138) and examine how this statement is further developed in the “To be or not to be” soliloquy, or to view a brief video and explain how Shakespeare uses figurative language to develop central ideas.

- ▶ Students follow along.

Homework

Choose one of the following activities:

In Act 1.2 Hamlet says “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world!” (lines 136–138). How is this statement further developed in the “To be or not to be” soliloquy?

OR

View <http://www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/> (from 15:45 through 21:45) and explain, based on the video, how Shakespeare uses figurative language to develop central ideas.

Also for homework, continue your AIR through the lens of your focus standard (RL.11-12.3) and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2

Lesson 12

Introduction

In this lesson, students continue their analysis of Hamlet’s “To be or not to be” soliloquy (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 the development and interaction of central ideas in the soliloquy and the impact of the interaction of those ideas on the overall meaning of the drama. Students are introduced to standard W.11-12.c, which asks them to focus on utilizing appropriate and varied transitions in their writing. The learning in this lesson is assessed through a Quick Write that asks students to relate one central idea in this passage to others in the play. For homework, students reread the soliloquy and decide whether Hamlet is talking about himself in the line “To be or not to be,” or asking the question more broadly.

Standards

Assessed Standard(s)	
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.
Addressed Standard(s)	
W.11-12.2.c	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. 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.

Assessment

Assessment(s)
Student learning will be assessed via a Quick Write at the end of the lesson. Students answer 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 previous readings.

High Performance Response(s)

A High Performance Response should:

- Identify that this passage deals primarily with a central idea of action versus inaction, specifically around when it is right to act and the relationship of acting to thinking.
- Identify that in other soliloquies, Hamlet chastises himself for not acting, but in this soliloquy, he describes how thought prevents humans from acting by creating uncertainties about almost every action.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- fardels (n.) – burdens; loads
- pitch (n.) – height (the pitch is the highest point in a falcon’s flight)
- resolution (n.) – a decision or determination; a resolve

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

- conscience (n.) – knowledge, consciousness
- native hue (n.) – native color
- cast (n.) - shade

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.2.c • Text: <i>Hamlet</i>, Act 3.1, lines 84–98 (Masterful Reading: lines 64–98) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson</p>	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 	<ol style="list-style-type: none"> 1. 5% 2. 15%

3. Masterful Reading	3. 5%
4. Lines 84–98 Reading and Discussion	4. 55%
5. Quick Write	5. 15%
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 Short Response Checklist and Rubric (refer to 11.1.1 Lesson 1)
- Student copies of the *Hamlet* Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. Inform students that today they finish reading Hamlet’s “To be or not to be” soliloquy and consider some of the central ideas in the text. After a brief whole-class discussion, students have an opportunity to work in small groups before completing a Quick Write.

- Students look at the agenda.

Distribute or ask students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they are working with a new standard: W.11-12.2.c. Ask students to read the standard individually and assess their familiarity with and mastery of it.

- Students read and assess their understanding of standard W.11-12.2.c.

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

🗨 Student responses may include the following:

- The standard asks us to use different sentence structures.
- The standard asks us to use transitions in our writing to link ideas.
- The standard deals with organizing writing so that it is clear.

① If students need support around the meaning and use of transitions, consider explaining that a transition is a change, and in writing, a transition is a word, phrase, or sentence that signals a change in topic and connects ideas.

Activity 2: Homework Accountability

15%

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

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.3) to their AIR text from the previous lesson's homework.

Instruct students to share their assignments from the previous lesson in pairs. Lead a discussion of shared responses.

- ▶ Student share their responses regarding how the statement “O God, God, / How weary, stale and unprofitable / Seem to me all the uses of this world!” from Hamlet's soliloquy in Act 1.2 is further developed in Hamlet's “To be or not to be” soliloquy in Act 3.1.

🗨 Student responses may include:

- The “To be or not to be” soliloquy builds on the one from Act 1.2 by expanding on Hamlet's negative attitude toward life and the world.
- The soliloquy in Act 1.2 also deals with suicide, which is something that the “To be or not to be” soliloquy deals with as well.

- ▶ Students share their responses regarding how Shakespeare uses figurative language to develop central ideas.

🗨 Student responses may include:

- Shakespeare uses the image of sleep and dreaming to develop the central idea of mortality. He 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).

- ① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool provided in 11.1.2 Lesson 7.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of the “To be or not to be” soliloquy (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 that they will be assessed on their ability to identify a central idea in the soliloquy and relate it to other passages and ideas in the play.

- ▶ Students follow along, reading silently.

- ① Consider playing a different version of *Hamlet* so that students become acquainted with how different actors or readers interpret the soliloquy.

Activity 4: Lines 84–98 Reading and Discussion

55%

Begin by asking volunteers to share their Quick Writes from the previous lesson. Engage students in a conversation about how Shakespeare has portrayed Hamlet’s attitude towards life and death so far.

What conclusions has Hamlet reached 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.

Reread lines 84–90 with the class: “Who would fardels bear / To grunt and sweat” to “Than fly to others we know not of” and lead a class discussion of the following questions:

In lines 87–88, what does “the undiscovered country from whose bourn / No traveler returns” refer to?

- ☞ Death.

What does “the dread of something after death” (line 86) do? Use evidence from the text to explain your response.

- It “puzzles the will” (line 88). This means that it confuses people or gets in the way of acting.

Paraphrase the line “makes us rather bear those ills we have / Than fly to others that we know not of” (lines 89–90).

- We would rather stick to what we know rather than go towards the unknown.

Ask a volunteer to read lines 91–96 for the class: “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.”

Lead students in a whole class discussion of the following questions:

What does Hamlet mean that “conscience” makes “cowards of us all” (line 91)? How is he using *conscience* here?

- Hamlet is saying that thinking or the fear of the unknown makes us cowardly or prevents us from acting. *Conscience* means “knowledge or consciousness” in this context.

Instruct students to look at the explanatory notes for the meaning of unfamiliar words such as *native hue* and *cast*.

Provide the definition of the word *resolution*: “a decision or determination; a resolve.”

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. By “The native hue of resolution / Is sicklied o’er with the pale cast of thought,” Hamlet means that the decision to act (resolution) is healthy, while thinking about it too much makes it seem sick (the pale cast of thought).

How does this metaphor relate to Hamlet’s life?

- He seems to be implying that he is behaving in a sick or unnatural way by failing to act to avenge his father’s death.

Instruct students to work together in small groups to discuss these final questions. Circulate and support as necessary.

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).

- He describes a contrast between life as a thing full of suffering and the settling of one’s account with life through death.

What is Hamlet contrasting in lines 84–96 (from “Who would fardels bear, / To grunt and sweat” to “turn awry / And lose the name of action”)?

- The main contrast is between thought and action. Hamlet is saying that thought is bad in contrast to action.

What is the relationship between Hamlet’s two major concerns in this soliloquy?

- In the first part, Hamlet considers life and death and says that the fear of death makes us suffer in this life. In the second part, he talks about how this fear (or just thinking in general) gets in the way of our willingness to act.

What central ideas are developed in this soliloquy?

- Student responses may include the following:
 - Action versus inaction.
 - Mortality.
- ① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool provided in 11.1.2 Lesson 7. 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.

Activity 5: Quick Write

15%

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 previous readings.

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
 - ▶ 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 the soliloquy and decide whether Hamlet is talking about himself in the line “To be or not to be,” or asking the question more broadly. Students should support their argument with evidence from the text.

- ① An iteration of this question appears in 11.1.2 Lesson 11. Students are encouraged to revisit the question here for homework, after having studied the soliloquy in its entirety.

In addition, students should continue to read their AIR text through the lens of a new focus standard: RL.11-12.4.

Introduce standard RL.11-12.4 as a focus standard to guide students’ AIR, and model what applying a focus standard looks like. Explain to students that they should prepare for a 3–5 minute discussion in which they will apply the language of the standards to their reading.

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. (Include Shakespeare as well as other authors.)” If students were reading *Hamlet*, they may identify the line “thus the native hue of resolution / Is sicklied o’er with the pale cast of thought” as a central metaphor that is particularly fresh in establishing a new perspective on the problem of thought versus action, which is dealt with throughout the play.

- ▶ Students follow along.

Homework

Reread the soliloquy and decide whether Hamlet is talking about himself in the line “To be or not to be,” or asking the question more broadly. Support your argument with evidence from the text.

Also for homework, continue your AIR through the lens of your new focus standard (RL.11-12.4) and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2

Lesson 13

Introduction

This is the first of three 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 Act 3.1, lines 99–130 (from “Good my lord / How does your Honor” through “I loved you not / I was the more deceived”). In the beginning of the dialogue, students focus on the development of Ophelia’s character in relation to the other characters in the scene.

The learning in this lesson is assessed through a Quick Write about the impact of word choice on the development of Ophelia’s character. For homework, students reread Act 1.3, lines 13–48 (Laertes’s advice to Ophelia) and Act 3.1, lines 99–130. Then students briefly explain the connections between Laertes’s and Hamlet’s ideas. Students also continue reading their AIR text through the lens of a new focus standard, RL.11-12.4 or RI.11-12.4.

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).
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.)
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> 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.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Determine the multiple meanings of <i>honest</i> and <i>fair</i> 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)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine that the word <i>honest</i> can mean both truthful and <i>chaste</i>, and the word <i>fair</i> can mean both just and beautiful. Explain what these meanings reveal about Ophelia in relation to Hamlet and Polonius in this scene.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> aught (v.) – anything whatever wax (v.) – assume a (specified) characteristic, quality, or state discourse (n.) – conversation bawd (n.) – prostitute
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> remembrances (n.) – greetings or gifts recalling or expressing friendship or affection long (adv.) – for or through a great extent of space, or, especially, time longèd (v.) – had an earnest or strong desire or craving; yearned rich (adj.) – of great value or worth; valuable poor (adj.) – small in worth chaste (adj.) – refraining from sexual intercourse that is regarded as contrary to morality or religion honest (adj.) – good and truthful; chaste fair (adj.) – marked by impartiality and honesty; beautiful

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.4, W.11-12.9.a, L.11-12.5 Text: <i>Hamlet</i>, Act 3.1, lines 99–130 (Masterful Reading: lines 31–63 and 99–130) i In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson. Film: Gregory Doran's <i>Hamlet</i> from 56:33 to 57:43 Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading <i>Hamlet</i>, Act 3.1, Lines 99–130 Reading and Discussion Optional Film Viewing Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 25% 35% 5% 15% 5%

Materials

- Student copies of the Hamlet Central Ideas Tracking Tool (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* (from 56:33 to 57:43)—optional

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
i	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.3 and RL.11-12.4. In this lesson, students view 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 form pairs and briefly discuss how they applied their focus standard, RL.11-12.4 or RI.11-12.4, to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.4 or RI.11-12.4) to their AIR text from the previous lesson's homework.

Instruct students to form new pairs and, using their annotations for evidence, discuss whether Hamlet is talking about himself with the line "To be or not to be" or whether he is asking the greater question rhetorically.

- ① Remind students that annotating helps them keep track of evidence they will use later in the End-of-Unit and the 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.

💬 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 both. 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 but could also be talking about everyone.

Activity 3: Masterful Reading

25%

Transition students to a Masterful Reading of the staging of the dialogue between Ophelia and Hamlet in Act 3.1, lines 31–63 (“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.

Explain to students that the interaction between Polonius, Gertrude, Claudius, and Ophelia on lines 31–63 sets the stage for a dialogue between Ophelia and Hamlet in lines 99–130. Inform students that in their analysis of the first part of the dialogue, they will focus on how Shakespeare uses language to develop Ophelia’s character in relation to the other characters in this scene.

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”). As students listen, ask them to note the topics Hamlet and Ophelia discuss.

- ▶ Students follow along, reading silently.

Ask students to Turn-and-Talk in pairs about where characters are in the staging scene (lines 31–63) and which of them makes the decisions or suggestions.

- 💬 Polonius, Ophelia, Gertrude, and Claudius are in the scene. Polonius and Claudius make the decisions and suggestions.

- ① In order to understand the implications of the dialogue between Ophelia and Hamlet, 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 in the masterful reading, consider asking:

Where do Polonius and Claudius go when they “withdraw” after line 63? Why?

- 💬 They go to hide in order to listen to Ophelia and Hamlet’s dialogue.

- ① 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 the central ideas from Hamlet’s “To be or not to be” soliloquy, after the staging of the dialogue but before Ophelia and Hamlet begin talking to each other on line 99. What is Hamlet thinking about just before he meets Ophelia?

💬 The central ideas from that soliloquy are those of inaction versus action and mortality. Hamlet is considering suicide. He is trying to decide whether he should kill himself or continue on with his sad life.

- ① Remind students that they should be keeping track of central ideas in the play using the Hamlet Central Ideas Tracking Tool. 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.

Ask students to reread lines 99–130 and circle the topics Ophelia and Hamlet discuss. Students can also box unfamiliar words at this time. Ask students to share their annotations in pairs. Direct students to use the explanatory notes and their own background knowledge to define any of their partner’s unknown words.

💬 Student responses may include:

- Circles around: remembrances/gifts, honesty, beauty, love
- Boxes around: honor (line 100), remembrances (line 102), aught (line 105), noble (line 110), wax (line 111), discourse (line 118), commerce (line 119), bawd (line 122), paradox (line 124), virtue (line 127), inoculate (line 128).

- ① If students cannot define all of their unknown words in pairs, remind them that they will resolve many vocabulary questions as they read and analyze the text more closely in the following activity.

Activity 4: *Hamlet*, Act 3.1, Lines 99–130 Reading and Discussion

35%

Ask students to form pairs to reread and analyze the dialogue between Hamlet and Ophelia. Encourage pairs to read the dialogue, with each partner taking a role (Hamlet or Ophelia).

Have pairs reread 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.

Describe Ophelia’s tone toward Hamlet in these lines. What 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). Some students may note that these words also indicate a subordination or submissiveness in her tone.

Describe Hamlet’s tone toward Ophelia in these lines. What 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" that Hamlet gave her.

What word do you recognize in the word *remembrances*? How can this word help you make meaning of the word *remembrances*?

- 🗨️ The word "remember" helps to show that *remembrances* must be things people use to remember something. *Remembrances* are "greetings or gifts recalling or expressing friendship or affection."

In line 105, how does Hamlet react to Ophelia's "redeliver[ing]" his "remembrances"?

- 🗨️ He denies having given her the "remembrances."

- ① **Differentiation Consideration:** If students are unable to make meaning of the word *ought* from context, consider providing the definition as "anything whatever."
-

Instruct 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 questions before sharing out with the class.

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*.

Reread line 111: "Rich gifts wax poor when givers prove unkind." What happens to *rich* gifts? Why?

- 🗨️ *Rich* gifts become *poor* gifts because the people who gave them were unkind.

- ① **Differentiation Consideration:** If students have trouble understanding this line, consider defining *wax* for students as "assume a [specified] characteristic, quality, or state." In this context, the phrase "Rich gifts wax poor" means "Rich gifts become poor ones."

Of what is Ophelia accusing Hamlet in these lines? Why is she returning his "remembrances"?

- 🗨️ Ophelia is accusing Hamlet of being unkind. She is returning his gifts because he has been unkind to her lately.

- ① **Differentiation Consideration:** If students have trouble understanding this line, consider discussing the different meanings of *rich* and *poor* as they are commonly used versus how they are used here (as meaning having great or little value).
-

Ask 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.

The explanatory note defines the word *honest* as *chaste*. What does it mean to be *chaste*?

- ☞ To be *chaste* means “refraining from sexual intercourse that is regarded as contrary to morality or religion.”

- ① Ask students to refer to their notes from 11.1.2 Lesson 6 to define *chaste*.

Describe Hamlet’s tone to Ophelia in these lines. Which words demonstrate his tone?

- ☞ Hamlet is questioning and rude. He rudely laughs, “Ha, ha” and asks, “are you honest? ... Are you fair?” (lines 113–115).

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.

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.

- ① Remind students of their discussion of nuance in relation to standard L.11-12.5 in 11.1.2 Lesson 5. Draw students’ attention to their application of L.11-12.5 through the process of determining nuances in word meaning.

Why might Hamlet ask if Ophelia is being truthful and just?

- ☞ He suspects or knows that they are being watched or that Ophelia has been asked to return the remembrances.

What reasons might Ophelia have for lying or being unfair?

- She knows her father and her king are watching her. Her father and brother have asked her to act more coldly to Hamlet.

① **Differentiation Consideration:** If students struggle to answer this question, offer them this hint: Consider who else is present in this scene.

Ask 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.

Paraphrase and explain Hamlet’s statement in lines 117 and 118, that “if you be honest and fair, your honesty should admit no discourse to your beauty.”

- Hamlet says that if one is chaste and beautiful, one’s chastity should not be affected by one’s beauty.

① **Differentiation Consideration:** If students do not know the meaning of *discourse*, direct them to the explanatory notes or consider defining it for them during the class share out.

How does Ophelia relate chastity and beauty in her response (lines 119–120)?

- She says that beauty and chastity belong together.

Why might Hamlet be discussing chastity and beauty here? How do these ideas relate to lines 99–105?

- Hamlet is relating chastity and beauty here because he is upset with Ophelia for returning his love tokens. He may be suggesting that she has not been chaste or faithful to him.
-

Ask students 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 in pairs and then out with the class.

Paraphrase these lines.

- The power of beauty will more likely change a *chaste* person into a prostitute than the power of chastity will change a beautiful person into a person who refrains from sexual intercourse that is regarded as contrary to morality or religion.

① **Differentiation Consideration:** If students struggle to answer this question, offer them this hint: A *bawd* is a prostitute.

What is Hamlet suggesting in these lines?

- ☞ Hamlet is suggesting that beautiful people are not chaste or chastity is not as strong a force as beauty.

How do these lines relate to lines 102–104? Why might Hamlet be saying this to Ophelia?

- ☞ He is upset that she is returning his remembrances and is suggesting she is not chaste.

What is the cumulative impact of Hamlet’s words on his tone in lines 113–124?

- ☞ It is accusatory: “are you honest?” (line 113) and “the power of beauty will sooner transform honesty from what it is to a bawd” (lines 121–122) and rude: “Ha, ha” (line 113) and “bawd” (line 122).

Given this tone, what is the effect of his confession of love in line 125?

- ☞ It is surprising. It doesn’t seem to fit his tone.

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 questions before sharing out with the class:

Why might Hamlet deny his love for Ophelia given everything he has said thus far in this dialogue?

- ☞ He is upset with her.

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 him to repeat himself when he rudely laughs and asks if she is chaste: “My lord?” (line 114).
 - She remains polite, calling Hamlet “lord” (lines 114, 119, 126) and “Lordship” (line 116), even when he insults her.
 - She remains positive, suggesting that beauty and chastity should relate to each other.
 - Even when he professes and then denies his love for her, she remains calm: “Indeed, my lord, you made me believe so” (line 126) and “I was the more deceived” (line 130).

Activity 5: Optional Film Viewing

5%

If time and access allow, consider showing students an excerpt of Act 3.1 from Gregory Doran’s *Hamlet* (56:33–57:43), which includes the staging of the dialogue between Hamlet and Ophelia. Ask students to focus on which characters in the scene hold power and influence.

- ▶ Students view the film.

Activity 6: Quick Write

15%

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

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?

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

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

Transition students 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 Act 1.3, lines 13–48 (Laertes's advice to Ophelia) and Act 3.1, lines 99–130, then briefly explain the connections between Laertes's and Hamlet's ideas.

Also for homework, instruct students to continue to read their AIR text through the lens of their 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 1.3, lines 13–48 (Laertes's advice to Ophelia) and Act 3.1, lines 99–130 from this lesson. Then briefly explain the connections between Laertes's and Hamlet's ideas.

Continue to read your AIR text through the lens of the assigned 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.

11.1.2**Lesson 14****Introduction**

This is the second lesson on the dialogue between Hamlet and Ophelia. In this lesson students read Act 3.1, lines 131–162 (from “Get thee to a nunnery” through “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.

The learning in this lesson is assessed through a Quick Write about the development of Ophelia’s character. For homework, students reread the whole dialogue and then write briefly to explain the connections between this dialogue and Hamlet’s first soliloquy in Act 1.2.

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)	
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.)
SL.11-12.1.a-e	<p>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.</p> <ul style="list-style-type: none"> 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.

	<p>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.</p> <p>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.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
L.11-12.4.a	<p>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.</p> <p>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.</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Shakespeare develop Ophelia's character through her interactions with Laertes and Hamlet?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe how Ophelia interacts with Laertes. Describe how Ophelia interacts with Hamlet. Explain what these interactions demonstrate about Ophelia's character.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> nunnery (n.) – convent (The word was sometimes used mockingly to refer to a brothel.) breeder (n.) – an animal, plant, or person that produces offspring or reproduces cuckolds (n.) – husbands of unfaithful wives calumny (n.) – a false and malicious statement designed to injure the reputation of someone or something
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> plague (n.) – any widespread affliction, calamity, or evil, especially one regarded as a direct punishment by God dowry (n.) – the money or property brought by a woman to her husband at marriage amble (v.) – to move at a slow and easy pace

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.4, SL.11-12.1.a-e, L.11-12.4.a, L.11-12.5.a Text: <i>Hamlet</i>, Act 3.1, lines 131–162 (Masterful Reading: lines 1–203); Review of Act 1.3, lines 13–48 <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Act 3.1, Lines 131–162 Reading and Discussion 5. Review of Laertes’s Monologue (Act 1.3, Lines 13–48) 6. Quick Write 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 35% 5. 15% 6. 15% 7. 5%

Materials

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Review the agenda and share the assessed standard for this lesson: RL.11-12.3. 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

10%

Instruct students to talk in pairs about how they applied their focus standard, RL.11-12.4 or RI.11-12.4, to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.4 or RI.11-12.4) to their AIR text from the previous lesson's homework.

Inform students that they will review their homework from 11.1.2 Lesson 13 (around Laertes's monologue) later in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of Act 3.1. As students listen, ask them to note the figurative language Hamlet uses.

- ▶ Students follow along, reading silently.

Activity 4: Act 3.1, Lines 131–162 Reading and Discussion

35%

Instruct students to reread lines 131–162 and circle the figurative language Hamlet uses. Students can also box unfamiliar words at this time. Ask students to share their annotations in pairs. Direct students to use the explanatory notes and their own background knowledge to define any of their classmate's unknown words.

💬 Student responses may include:

- Circles around: nunnery (lines 131, 149), crawling between earth and heaven (lines 138–139), plague (line 146), ice (line 147), snow (line 148), monsters (line 151), paintings (line 154)
- Boxes around: nunnery (line 131), breeder (line line 132), indifferent (line 132), ambitious (line 135), arrant (line 139), knaves (line 139), plague (line 146), dowry (line 147), calumny (line 148), jig (line 156), amble (line 156), lisp (line 157), wantonness (line 158)

- ① If students cannot define all their unknown words in pairs, remind them that they will resolve many vocabulary questions as they read and analyze the text more closely in the following activity.
-

Ask students to form pairs to reread and analyze the dialogue between Hamlet and Ophelia. Encourage pairs to read the dialogue with each student taking a role (Hamlet or Ophelia).

Have pairs reread lines 131–140 and answer the following questions before sharing out with the class.

Why would Hamlet tell Ophelia to go to a nunnery? What subject(s) did he just discuss with her that relate to a nunnery?

- 💬 He has just discussed her chastity, so he is suggesting she go to a place where women have to be chaste.

- ① If students do not know what a nunnery is, consider offering this definition: “convent.”

The explanatory note suggests that the word *nunnery* was sometimes used to refer to a brothel (house of prostitution). How does this alternate meaning impact your understanding of what Hamlet could be saying? How could Hamlet be using both meanings of *nunnery* in this context?

- ☞ Hamlet accused Ophelia of not being chaste, 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 Consider drawing students' attention to their application of standard L.11-12.5.a through the process of determining meaning of figurative language.

What new reason for Ophelia needing a nunnery does Hamlet introduce in lines 131–132?

- ☞ So she won't be a breeder of sinners; so she won't have children.

① If students do not know the word *breeder*, consider providing this definition: "an animal, plant, or person that produces offspring or reproduces."

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).

Of what things does Hamlet accuse himself?

- ☞ Student responses may include:
 - He says that he is "proud, revengeful, ambitious" (line 135)
 - He tells Ophelia to "believe none of us" (line 140), meaning that all men, including Hamlet himself, are untrustworthy.

Ask pairs to reread lines 141–145 and answer the following questions before sharing out with the class.

Why might Hamlet ask about Ophelia's father at this point?

- ☞ Student responses may include:
 - Hamlet knows or suspects that either Polonius is listening or that he asked Ophelia to give back his remembrances.

- Hamlet is suggesting that Ophelia's father is responsible for her chastity. (Some students may make this high-level connection here, but if they don't they will have opportunity to do so later.)

① **Differentiation Consideration:** If students struggle to answer this question, offer them this hint: Consider where Polonius is at this point in the play.

What does Ophelia's exclamation in line 145 suggest she believes about Hamlet?

- 🗨 She believes Hamlet is going crazy.

Have pairs reread lines 146–153 and answer the following questions before sharing out with the class.

- ① Offer students the definition of *plague* as “any widespread affliction, calamity, or evil, especially one regarded as a direct punishment by God.” Explain that in this case, it can simply be understood as a curse.
- ① Instruct students to refer to their notes from 11.1.1. Lesson 5 for a definition of *dowry*.

Offer students the following definition of calumny: “a false and malicious statement designed to injure the reputation of someone or something.” Explain that it can simply be understood here as “false criticism or slander.”

What plague or curse does Hamlet place on Ophelia as a dowry?

- 🗨 He tells her that if she does marry, she will not escape slander.

Why might Hamlet offer this “plague” for Ophelia's “dowry”?

- 🗨 Student responses may include the following:
 - Hamlet has a negative view of women in general and does not believe that they can be faithful.
 - Hamlet may also be angry and jealous because Ophelia has broken off their relationship.

The explanatory note for line 151 states that “monsters” can refer to “cuckolds” or husbands of unfaithful wives. Why might Hamlet introduce this subject? Who is he suggesting has been or will be a cuckold?

- 🗨 Student responses may include:
 - Hamlet might introduce the subject because he feels that Ophelia is being unfaithful in breaking off their love.

- He is thinking about his mother's relationship with his uncle, and suggesting that Gertrude cuckolded his father.

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 does her response reveal about her attitude towards Hamlet?

- Ophelia again asks heaven to bring Hamlet to his senses. The cumulative impact of these responses is that she is more concerned for Hamlet than she is insulted by his rude accusations.
-

Have pairs reread lines 154–158 and answer the following questions before sharing out with the class.

What does Hamlet mean by “paintings” here?

- He means make-up.

- ① **Differentiation Consideration:** If students struggle to answer this question, consider offering them this hint: Consider lines 155–156.

Which word in line 156 helps you make meaning of the word *amble*? What does *amble* mean in this context?

- The word “jig” is a clue that *amble* is a way of moving. It means “to move at a slow, easy pace.”

- ① Consider drawing students' attention to their application of standard L.11-12.4.a through the process of determining word meaning through the use of context.

What is the impact of lines 154–158 on Hamlet's tone toward Ophelia or women in general? Cite specific words and phrases to demonstrate his tone.

- Hamlet's tone is harsh and critical. He accuses Ophelia or all women of “painting” their “face” and walking funny or suggestively as in a “jig” or an “amble” and speaking with a “lisp,” “wantonness” and “ignorance.”

- ① This is a key moment that leads, with others, to Ophelia's fate, and which scaffolds students towards the excerpt from Virginia Woolf's *A Room of One's Own*, which students will read in 11.1.3.
 - ① Consider drawing students' attention to the connection here between the demand that women be chaste and the insults Hamlet directs at Ophelia. Hamlet's criticism of women in general, and Ophelia in particular, is related to his belief that women (especially his mother) are unchaste.
-

Have pairs reread lines 158–162 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 “proud, revengeful, ambitious” and “arrant knaves” who lie (lines 135–140).
- Women make “monsters” or cuckolds of wise men (lines 150–151).
- Women “paint[]” their faces, “jig and amble,” “lisp” and are “wanton[]” and “ignorant[]” (lines 154–158).

To whom might Hamlet be referring when he says, “Those that are married already, / all but one shall live” (lines 160–161)? Infer who Hamlet suggests will live and who will die.

💬 Hamlet may be referring to his mother and uncle. 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.” The repetition reinforces Hamlet’s obsession with Ophelia’s chastity.

Activity 5: Review of Laertes’s Monologue (Act 1.3, Lines 13–48)

15%

Transition students to a whole class discussion about Laertes’s monologue, which they read in 11.1.2 Lesson 6 and reread for homework in 11.1.2 Lesson 13. Ask students to open their text and notes to Act 1.3, lines 13–48. As a class, discuss the following questions. Encourage students to take notes and annotate their texts during the discussion for use in the assessment in this lesson and future assessments.

① Remind students to keep SL.11-12.1.a-e in mind as they discuss the questions as a class.

What advice did Laertes give Ophelia regarding Hamlet?

💬 He told her to “hold” the “trifling of his favor” as “a toy”; 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]” and “waxes” or changes, so may his “mind and soul” or his love for Ophelia.

- Also, Hamlet “is subject to his birth” and “his will is not his own” with regards to whom he can marry.
- So he may “give his saying deed” or act on his love with Ophelia but not marry her.
- And if he does that, her “honor” will “sustain” a “loss” of her “heart or [her] chaste treasure.”

Consider the idea that both men are raising here. Which of Laertes’s lines echo Hamlet’s?

- Students should recognize that both men are discussing Ophelia’s chastity. Evidence may include:

Laertes:

- “Or lose your heart or your chaste treasure” (Act 1.3, line 35)
- “The charest maid is prodigal enough / if she unmask her beauty to the moon” (Act 1.3, lines 40–41)
- “Virtue itself ’scapes not calumnious strokes” (Act 1.3, line 42)

Hamlet:

- “That if you be honest and fair, your honesty / should admit no discourse to your beauty” (Act 3.1, lines 117–118)
- “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” (Act 3.1, lines 121–124)
- “Get thee to a nunnery” (Act 3.1, line 131)
- “be thou as chaste as ice, as pure as snow” (Act 3.1, lines 147–148)
- “for wise men know well enough what / monsters you make of them” (Act 3.1, lines 150–151)

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 men.
 - 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...[yourself]... “reck[s] [your] own rede” (Act 1.3, lines 51–55).
 - Instead of arguing with Hamlet, she questions his accusations as if she doesn’t understand him, “My lord?” and “What means your Lordship?” (Act 3.1, lines 114 and 116).

- Even when arguing against him she uses a question rather than a statement, showing her obedience, “Could beauty, my lord, have better commerce than with honesty?” (Act 3.1, lines 119–120).

Activity 6: Quick Write

15%

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?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Checklist and Rubric 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 students 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 Act 1.2 lines 150–162 (Hamlet’s first soliloquy). Students should then briefly explain the connections between Hamlet’s ideas in his first soliloquy and this Act 3.1 conversation with Ophelia.

- ▶ Students follow along.

Homework

Reread Act 1.2 lines 150–162 (Hamlet’s first soliloquy). Then briefly explain the connections between Hamlet’s ideas in his first soliloquy and this Act 3.1 conversation with Ophelia.

11.1.2

Lesson 15

Introduction

In this lesson students read Ophelia’s monologue on Hamlet’s madness Act 3.1, lines 163–175 (from “O, what a noble mind is here o’erthrown!” through “T’ have seen what I have seen, see what I see!”).

Directly following this reading and analysis, students compose a Quick Write about Ophelia’s characterization of Hamlet and her perspective.

Students may 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. The completed tool and class sharing serve as the assessment and accountability for this activity. For homework, students write an objective summary of Act 3.1, using vocabulary words. Students also continue reading their AIR text.

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)	
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
SL.11-12.1.a-e	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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

	<p>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.</p> <p>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.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
L.11-12.4.a-c	<p>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.</p> <p>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.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</p> <p>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.</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What does Ophelia's characterization of Hamlet suggest about her perspective on Hamlet?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe how Ophelia depicts Hamlet using highly complimentary figurative language. Explain how this language demonstrates her perspective that Hamlet is a great man who is being destroyed by madness.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- deject (adj.) – dejected, made gloomy
- wretched (adj.) – very unhappy, ill, etc.
- blown (adj.) – archaic for in bloom, vigorous, fresh
- ecstasy (n.) – archaic for madness
- melancholy (n.) – a gloomy state of mind, especially when habitual or prolonged; depression
- neglected (adj.) – given little attention or respect
- 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 drive or force out or away
- 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 beg
- confine (v.) – to shut or keep in

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

- o'erthrown (adv.) – overthrown, overcome, defeated
- mold (n.) – the frame on or around which an object is constructed

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, RL.11-12.6, SL.11-12.1.a-e, L.11-12.4.a-c, L.11-12.5.a • Text: <i>Hamlet</i>, Act 3.1, lines 163–175 (Optional Activity: lines 176–203) 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Act 3.1, Lines 163–175 Reading and Discussion	4. 30%
5. Quick Write	5. 10%
6. Optional Act 3.1, Lines 176–203 Jigsaw	6. 25%
7. Closing	7. 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)
- Copies of the Plans for Hamlet Jigsaw Tools (double-sided) for each student—optional

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Review the agenda and share 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

10%

Direct students to form small groups to discuss the homework. Ask groups to share the connections they identified between the dialogue in Act 3.1 and Hamlet's first soliloquy in Act 1.2.

Students may make the following connections:

- "Frailty thy name is woman!" (Act 1.2, line 150) connects to the dialogue "That if you be honest and fair, your honesty / should admit no discourse to your beauty" (Act 3.1, lines 117–118).
- "O most wicked speed, to post / with such dexterity to incestuous sheets!" (Act 1.2, lines 161–162) connects to Hamlet's remark "for wise men know well enough what / monsters you make of them" (Act 3.1, lines 150–151).

Hamlet's critique of his mother is similar to his critique of Ophelia. He seems to be directing his anger towards his mother's remarriage at women generally and Ophelia specifically.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 3.1, lines 163–175. As students listen, ask them to note the images Ophelia uses to describe Hamlet.

Students follow along, reading silently.

Ask students to reread lines 163–175 and circle the images Ophelia uses to describe Hamlet. Students can also box unfamiliar words at this time. Ask students to share their annotations in their small groups. Direct students to use the footnotes and their own background knowledge to define any of their group mates' unknown words.

Student responses may include:

- Circles around: courtier (line 164), soldier (line 164), scholar (line 164), rose of the fair state (line 166), glass of fashion (line 167), mold of form (line 167), observed of all observers (line 168), sweet bells jangled (line 172), blasted with ecstasy (line 174)
- Boxes around: o'erthrown (line 163), courtier (line 164), scholar (line 164), expectancy (line 166), deject (line 169), wretched (line 169), sovereign (line 171), jangled (line 172), stature (line 173), ecstasy (line 174)

If students cannot define all their unknown words in their groups, remind them that they will resolve many vocabulary questions as they read and analyze the text more closely in the following activity.

Activity 4: Act 3.1, Lines 163–175 Reading and Discussion**30%**

Ask students to remain in their small groups to reread and analyze Ophelia's monologue.

Have groups reread lines 163–168 and answer the following questions before sharing out with the class.

The passage begins, “O, what a noble mind is here o’erthrown!” (line 163). What parts of this sentence and the word itself can help you make meaning of the word *o’erthrown*?

💬 The O and the exclamation point help me know that Ophelia is upset. I also know from the previous lines that she is worried that he is mad, so the phrase “a noble mind” helps me understand that o’erthrown likely has something to do with his mind going crazy. Also, I see the words “over” and “thrown” in the word o’erthrown. Based on all of this, I think the word o’erthrown means destroyed or conquered.

- ① **Differentiation Consideration:** If students struggle to make meaning of *o’erthrown*, consider offering this hint: Consider which letter the apostrophe replaces.
- ① Consider drawing students’ attention to their application of standard L.11–12.4.a, b through the process of using context and words 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?

💬 Student responses may include:

- courtier, soldier, scholar
- rose of the fair state
- glass of fashion
- mold of form

💬 The cumulative impact of these images on Ophelia's tone is one of very high admiration.

- ① **Differentiation Consideration:** If students cannot determine the cumulative impact of these images, review them one-by-one, asking students to use context and word parts to determine unknown words. For example, ask:

What are some meanings of the word *mold*? Which word(s) can help you choose the meaning of the word *mold* intended here? What is Ophelia saying about Hamlet in this line?

💬 The word *mold* means the frame on or around which an object is constructed or growth of fungi forming on vegetable or animal matter. The word *form* and the other positive images help me choose the first meaning of *mold*. Ophelia is saying that Hamlet is the mold from which other men should be copied.

Have groups reread lines 169–175 and answer the following questions before sharing out with the class.

What words does Ophelia use to describe herself in line 169? What is the meaning or connotation (feeling) of these words?

☞ deject (sad) and wretched (miserable)

① If students are unfamiliar with these words, define *deject* as “dejected, made gloomy” and *wretched* as “very unhappy, ill, etc.”

What does Ophelia mean by the phrase “And I...sucked the honey of his musicked vows” (lines 169–170)? How does this line relate to the accusations Hamlet made in the lines just before this monologue?

☞ Ophelia means that she enjoyed Hamlet’s sweet words. (Some students may identify a sexual tone to Ophelia’s words.)

☞ This line contradicts the negative accusations Hamlet made just before this monologue and returns to his sweeter words. (Some students may consider the sexual tone of this line as a contrast to Hamlet’s advice to be “chaste” and “get [] to a nunnery.”)

What extended metaphor does Ophelia create in lines 170–172? How does the metaphor impact the development of Hamlet’s character?

☞ Hamlet’s vows were like music, but now his words are like sweet bells that are “jangled, out of time and harsh.” The metaphor begins positively and ends negatively, just like the change in Hamlet’s state of mind.

① **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?

☞ Paraphrase: 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.

The footnote on “blown” states that it is a word used to describe flowers in bloom. The explanatory notes on “ecstasy” defines it as madness. Using these explanatory notes, paraphrase lines 173–174.

☞ Hamlet’s mind and body, which were in full bloom and unequal to anyone else’s, are now destroyed by madness.

- ① Consider drawing students' attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

How does this metaphor compare to the imagery in the rest of the monologue?

- 💬 This imagery echoes earlier positive images ("rose of the fair state" and "mold of form") and negative images ("out of time and harsh"); however, this imagery is the most negative.

- ① **Differentiation Consideration:** If students struggle to answer this question, remind them of the annotations they made at the beginning of the lesson, circling the images Ophelia uses to describe Hamlet.

Activity 5: Quick Write

10%

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

What does Ophelia's characterization of Hamlet suggest about her perspective on Hamlet?

Instruct students to look at their text and notes to find evidence. 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 students 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.

Optional Activity 6: Act 3.1 Lines 176–203 Jigsaw

25%

Ask students to reform the groups they worked in at the beginning of class. Assign each group either Claudius or Polonius and give each member of that group a Plans for Hamlet Jigsaw Tool. Inform students that they fill in 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.

- ① Consider copying the two tools onto opposite sides of the same piece of paper so that each student has both tools.

- ▶ Students work in groups discussing Claudius's or Polonius's theories on and plans for Hamlet, using the Plans for Hamlet Jigsaw Tool.
- 🗣 See the model tool for High Performance Responses.

Once groups have completed their discussion, have a full class sharing out of the tools. Remind students to take notes on their tools or texts during the discussion.

① Remind students to keep in mind SL.11-12.1.a-e as they discuss their tools as a class.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.1 and review their notes and annotations on the whole scene. Then students write an objective summary of the scene, using any of the vocabulary words as appropriate: *remembrances, rich, poor, honest, fair, nunnery, breeder, cuckold, plague, dowry, chaste, amble, melancholy, neglected, tribute, expel, origin/commencement, entreat, confine, o'erthrown, mold, deject, wretched*.

Also for homework, instruct students to continue their AIR through the lens of their 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 and review your notes and annotations on the whole scene. Then write an objective summary of the scene, using any of the vocabulary words as appropriate: *remembrances, rich, poor, honest, fair, nunnery, breeder, cuckold, plague, dowry, chaste, amble, melancholy, neglected, tribute, expel, origin/commencement, entreat, confine, o'erthrown, mold, deject, wretched*.

Continue reading your AIR text through the lens of the assigned 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:		Class:		Date:	
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Read Act 3.1, Lines 176–189 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	Questions
<p>KING</p> <p>Love? His affections do not that way tend; 176</p> <p>...</p> <p>From fashion of himself. What think you on 't? 189</p> <p><u>Vocabulary</u></p> <p>melancholy (n.) – sadness</p> <p>neglected (adj.) – ignored, untended</p> <p>tribute (n.) – money one country sends another for protection or payment from war</p> <p>expel (v.) – to force out or drive away</p>	<p>How does Claudius characterize Hamlet's state of mind? What does he think is causing this? (lines 176–179)</p> <p>What does Claudius fear may “hatch” from Hamlet's “melancholy”? (lines 180–181)</p> <p>How does he hope to “prevent” this? (lines 181–183)</p> <p>What does Claudius plan for Hamlet to do there? How will this help? (lines 184–187)</p>

Model Claudius's Plans for Hamlet Jigsaw Tool

Name:		Class:		Date:	
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Read Act 3.1, Lines 176–189 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	Questions
<p>KING</p> <p>Love? His affections do not that way tend; 176</p> <p>...</p> <p>From fashion of himself. What think you on 't? 189</p> <p><u>Vocabulary</u></p> <p>melancholy (n.) – sadness</p> <p>neglected (adj.) – ignored, untended</p> <p>tribute (n.) – money one country sends another for protection or payment from war</p> <p>expel (v.) – to force out or drive away</p>	<p>How does Claudius characterize Hamlet's state of mind? What does he think is causing this?</p> <ul style="list-style-type: none"> Claudius says Hamlet isn't in love or mad, but has a melancholic "something in his soul" (line 178). <p>What does Claudius fear may "hatch" from Hamlet's "melancholy"?</p> <ul style="list-style-type: none"> Claudius fears "danger" may hatch from Hamlet's sadness (line 181). <p>How does he hope to "prevent" this?</p> <ul style="list-style-type: none"> To prevent this danger, Claudius decides to send Hamlet to England. <p>What does Claudius plan for Hamlet to do there? How will this help?</p> <ul style="list-style-type: none"> 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).

Model Polonius's Plans for Hamlet Jigsaw Tool

Name:		Class:		Date:	
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Read Act 3.1, lines 190–203 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	Questions
<p>POLONIUS</p> <p>It shall do well. But yet I do believe 190</p> <p>...</p> <p>Your wisdom best shall think. 200</p> <p>KING</p> <p>It shall be so.</p> <p>Madness in great ones must not unwatched go.</p> <p>Vocabulary</p> <p>origin and commencement (n.) – beginning</p> <p>neglected (adj.) – ignored, untended</p> <p>entreat (v.) – to beg</p> <p>confine (v.) – to lock up</p>	<p>What does Polonius believe is the cause of Hamlet's "grief"?</p> <ul style="list-style-type: none"> ☛ Ophelia's neglected love. <p>In lines 192–194, how does Polonius respond to Ophelia?</p> <ul style="list-style-type: none"> ☛ He dismisses her and anything she might have to say. <p>In lines 195–198, what alternative plan does Polonius propose?</p> <ul style="list-style-type: none"> ☛ That Gertrude speak to Hamlet while Polonius listens. If that doesn't work, Claudius can send him to England or lock him up.

11.1.2**Lesson 16****Introduction**

In this lesson, students listen to a Masterful Reading of lines 29–103 from Act 3.3, and then read and analyze lines 40–103 (from “O, my offense is rank, it smells to heaven” to “Words without thoughts never to heaven go”). These two rich soliloquies include 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. In addition to the characters’ words, students analyze the impact of specific, significant stage directions. For the lesson assessment, students write about the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy.

For homework, students continue their AIR through the lens of focus standard RL.11-12.4 or RI.11-12.4.

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).
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.
Addressed Standard(s)	
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.
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.)

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

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What is the impact of pairing Claudius's confession with Hamlet's "Now might I do it" soliloquy?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> 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 emphasizes Hamlet's indecision and develops central ideas of revenge, mortality, and action vs. inaction).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> arras (n.) – a wall hanging, as a tapestry or similar object
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.2.e, RL.11-12.2, RL.11-12.4, L.11-12.5 Text: <i>Hamlet</i>, Act 3.3, lines 40–103 (Masterful Reading: lines 29–103) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda 	<p>1. 5%</p>

2. Homework Accountability	2. 10%
3. Masterful Reading	3. 20%
4. <i>Hamlet</i> , Act 3.3, Lines 40–103 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 Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and W.11-12.2.e. Explain that in this lesson student pairs will read two soliloquies and consider how they further develop elements of the play.

- ▶ Students look at the agenda.

Inform students that they are working with a new standard in this lesson: W.11-12.2.e. Ask students to individually read this standard on the 11.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of the standard.

- ▶ Students read and assess their understanding of 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 the following:

- Writing uses correct spelling and grammar
- Writing uses a formal, not a casual, style
- Writing avoids slang
- Writing is supported by facts instead of the writer's opinion or biases
- Writing avoids statements like "I think..." and "I believe..." in favor of statements like "Shakespeare develops..." and "Shakespeare uses..."

① 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

10%

Instruct students to talk in pairs about how they applied their focus standard, RL.11-12.4 or RI.11-12.4, to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.4 or RI.11-12.4) to their AIR text from the previous lesson's homework.

Ask for volunteers to read their objective summaries of Act 3.1. Ask students to pay particular attention to the use of vocabulary words in the objective summaries as they listen to their classmates.

- ▶ Volunteers share their objective summaries and discuss the use of vocabulary words.

🗨 Student responses may include the following:

- 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 causing Hamlet's strange behavior.
- Claudius and Polonius hide to watch the encounter.
- Hamlet contemplates suicide in his "To be or not to be" 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 asks her if she is honest and fair, meaning if she is chaste and beautiful.
- He says that if she were chaste, then she would permit no discourse to her beauty, because beauty is more likely to turn a chaste woman into a bawd (prostitute) than honesty is to make beauty into its likeness.
- Hamlet denies that he ever loved Ophelia; Ophelia says that she was deceived.
- He tells her to go to a nunnery, meaning a brothel.
- Ophelia laments Hamlet's madness, saying "O, what a noble mind is here o'erthrown" (line 163).
- 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

20%

Instruct students to 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"), noting what Polonius plans to do and what decision Hamlet makes upon entering the scene. Explain to students that an *arras* is a "wall hanging, as a tapestry or similar object."

- ▶ Students follow along, reading silently.

Ask students to Turn-and-Talk to answer the following questions:

To whom is Polonius referring when he says, "he's going to his mother's closet" on line 29?

- ☞ Polonius is referring to Hamlet and Gertrude.

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. Polonius wants to privately listen to Hamlet's conversation with the Queen.

Activity 4: Hamlet, Act 3.3, Lines 40–103 Reading and Discussion

50%

Instruct student pairs to reread lines 40–60 (from "O, my offense is rank, it smells to heaven" to "May one be pardoned and retain th' offense?") and discuss the questions that follow.

Which characters are on stage when Claudius says, "O, my offense is rank"? How has Shakespeare used this form in previous scenes?

- ☞ Claudius is alone on stage. Shakespeare has used this soliloquy structure earlier in the play to reveal Hamlet's thoughts.

To what “offense” is Claudius referring on line 40?

- ☞ Claudius's “offense” is killing Hamlet's father.
- ① 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, so 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.”)

What “cannot be,” according to Claudius in line 57? What explanation does Claudius give for believing this?

- ☞ Claudius believes he cannot be forgiven for the murder because he still possesses the things 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 actions and his hypocrisy, but he is unwilling to apologize or give up his power.

Instruct student pairs to reread lines 61–76 (from “In the corrupted currents of this world,” to “All may be well.”) and discuss the questions that follow.

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” is corrupted, and money can help people escape justice, but “above” in heaven, people cannot escape consequences of their actions.

How does Claudius describe his soul on 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. Describing his soul this way reveals the powerful guilt that Claudius experiences for his actions.

What is the impact of Shakespeare's choice to reveal Claudius's confession of the murder through a soliloquy?

- Using a soliloquy to reveal Claudius's confession allows the reader to directly experience Claudius's thoughts even though Claudius will not share them with other characters.

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 praying.

Instruct pairs to reread lines 77–101 (from “Now might I do it pat, now he is a-praying” to “This physic but prolongs thy sickly days”) and discuss the questions that follow.

What is Hamlet describing when he says, “Now might I do it pat” in line 77?

- Hamlet is describing how he might use his sword to easily kill Claudius.

What effect does the stage direction in line 78 have on the mood of the lines that follow?

- Hamlet “draws his sword” while he is speaking. This action creates tension and anticipation as the reader 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.

Why does Hamlet suddenly exclaim, “No” on line 92?

- Hamlet exclaims “No” because he decides not to kill Claudius at this point.

What stops Hamlet from killing Claudius at this point in the play? Cite evidence.

- 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 season'd 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,” 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.

How does Hamlet resolve to kill Claudius? Explain Hamlet's reasoning.

- Hamlet resolves to kill Claudius while he is drunk, angry, sleeping with the Queen, or swearing. Hamlet wants to kill Claudius in a way that will not send Claudius to heaven.

What does Hamlet wish upon Claudius in lines 98–100?

☞ Hamlet wants Claudius to go to hell.

- ① Remind students that they should be keeping track of central ideas in the play using the Hamlet Central Ideas Tracking Tool provided in 11.1.2 Lesson 7. Central ideas present in the text in this lesson include revenge, mortality, and action vs. inaction. 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 the influence of the supernatural and morality.

What does the final couplet in Act 3.3 (lines 102–103) suggest about Claudius’s prayer?

☞ Claudius believes his prayer cannot be answered because he is not truly sorry.

Activity 5: Quick Write**10%**

Instruct students to respond briefly in writing to the following prompt, and to practice using a formal style and objective tone:

What is the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy?

Instruct students to look at their text and notes to find evidence. 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.
 - ▶ 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 continue reading their AIR text through the lens of their 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 AIR text through the lens of your 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.

11.1.2

Lesson 17

Introduction

In this lesson, students read Act 3.4, Hamlet’s murder of Polonius and confrontation with Gertrude, and her repentance. Students listen to a masterful reading of the whole scene before rereading Hamlet’s confrontation with Gertrude and her repentance, using a jigsaw activity to analyze Hamlet’s monologues. For the assessment that directly follows this reading and analysis, students compose a Quick Write about Gertrude’s repentance. Finally, to support comprehension and provide a broader context for the focus reading in this lesson, consider showing students an excerpt from Gregory Doran’s *Hamlet* for the end of the scene.

For homework, students reread Act 3.4 and annotate the text for central ideas. Then they write a brief response about the development of a central idea.

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)	
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.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> 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.b, c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

	<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</p> <p>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.</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Shakespeare develop Gertrude's character in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe Gertrude's character as she has been developed up to this scene. Explain how Hamlet effects a change in Gertrude during this scene and describe the change.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> modesty (n.) – regard for decency of behavior, speech, dress, etc. virtue (n.) – goodness hypocrite (n.) – a person who pretends to have virtues, principles, or moral or religious beliefs that he or she does not actually possess, especially a person whose actions belie stated beliefs dicers (n.) – gamblers oaths (n.) – promises counterfeit presentment (n.) – representation in portraits Hyperion (n.) – the sun god, often said to be the most beautiful of the gods

- Jove (n.) – also called Jupiter, the king of the gods
- Mars (n.) – the god of war
- station (n.) – position or way of standing
- Mercury (n.) – winged messenger of the gods
- ear (n.) – the seed-bearing part of a cereal plant, like wheat or corn
- batten (v.) – thrive by feeding; grow fat
- moor (n.) – broad area of open land that is not good for farming
- heyday (n.) – state of excitement
- sense (n.) – perception through sight, hearing, touch, etc.
- apoplexed (adj.) – paralyzed
- cozened (v.) – tricked
- hoodman-blind (n.) – a game in which one of the players is blindfolded and taunted (blind man’s bluff)
- sans (prep.) – without
- so mope (v.) – be so stunned
- mutine (v.) – incite rebellion
- grainèd (adj.) – indelible (grain was a “fast” or permanent dye)

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

- penetrable (adj.) – capable of being penetrated (entered)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, RL.11-12.2, W.11-12.9.a, L.11-12.4.b, c, L.11-12.5.a • Text: <i>Hamlet</i>, Act 3.4, lines 41–102 (Masterful Reading: lines 1–102) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15%

4. Lines 41–102 Reading, Discussion, and Jigsaw	4. 40%
5. Quick Write	5. 10%
6. Film Viewing	6. 15%
7. Closing	7. 5%

Materials

- Copies of the Hamlet’s Accusations Jigsaw Tool (double-sided) 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* (1:53:44–2:06:05)
- Student copies of the *Hamlet* Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and 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 Gertrude’s change 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 their focus standard, RL.11-12.4 or RI.11-12.4, to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.4 or RI.11-12.4) to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

15%

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 grainèd spots / As will not leave their tinct.” As students listen, ask them to note how the characters change in relation to each other.

- ▶ Students follow along, reading silently.

Lead a brief discussion of the changes students noted in Polonius, Gertrude, and Hamlet in this scene.

Activity 4: Lines 41–102 Reading, Discussion, and Jigsaw

40%

Instruct students to form pairs. They will work in these pairs throughout the class, first as a pair, then joining with other pairs to form a group.

Ask pairs to reread 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.

What does the action of “wringing your hands” look like? What is Gertrude doing? (Act it out.) Why might she be doing this? Hint: What has Hamlet just done?

- 🗣 Gertrude is rolling her hands over each other because she is very upset that Hamlet has just killed Polonius. Also, he has begun to make accusations about her and Claudius that may be making her equally upset.

Given the meaning of “wringing your hands,” what does Hamlet mean when he says he will “wring [Gertrude’s] heart” (line 43)?

- 🗣 He is going to make her heart nervous or upset. He is going to shake her to her core.

- ① Consider drawing students’ attention to their application of standard L.11-12.5.a, as they use 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*?

- 💬 Students may recognize the word *penetrate* as related to *penetrable* and may be able to use this word to understand that *penetrable* means “capable of being penetrated or entered.”
- ① If students are unable to recognize a familiar word or word part in *penetrable* or do not know the meaning of *penetrate*, then consider providing *penetrate* and its definition, “to pierce or pass into or through.”

Using the structure of the word *penetrable* and the text’s explanatory notes, paraphrase lines 44–46. What condition of Gertrude’s heart will enable Hamlet to wring it? What condition will prohibit him from wringing it?

- 💬 Paraphrase: I will squeeze your heart if it is still soft enough, if your continued evil acts have not made it hard like armor.
- 💬 If Gertrude’s heart is still penetrable or soft, then Hamlet can wring it. If it is hardened by her evil deeds, then he will not be able to wring it.
- ① **Differentiation Consideration:** If students cannot paraphrase these lines, consider leading them through each phrase. For example, “if it be made of penetrable stuff” can be paraphrased by replacing “penetrable” with an easier word like “soft.”
- ① **Differentiation Consideration:** Students may need support with the explanatory notes themselves. 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.”

Distribute copies of the Hamlet’s Accusations Jigsaw Tool to each student. Direct students to remain in their pairs and to analyze one of the sections of Hamlet’s monologue as designated on the tool. Ensure that the four sections of the monologue are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.

- ▶ In pairs, students read and analyze one section of Hamlet’s accusations to prepare for a small group sharing.
- 💬 See the Model Hamlet’s Accusations Jigsaw Tool for High Performance Responses.

When pairs have completed the analysis of their section, direct them to join with three other pairs, each of which has analyzed a different section. In other words, students form groups of eight to share their responses to their section of text.

- ① For more accountability or if you find groups of eight students to be unwieldy, consider dividing each pair for this activity and asking students to form groups of four (one student from each section of the tool).

Instruct students to take notes on their tool during the small group discussions.

Conduct a brief whole-class discussion, asking groups to talk about how Gertrude responds to Hamlet's accusations and the implications of her responses.

Activity 5: Quick Write

10%

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

How does Shakespeare develop Gertrude's character in this scene?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

15%

Show Act 3.4 (1:53:44–2:06:05 in Gregory Doran's *Hamlet*), which students have heard or read during this lesson. Ask students to focus on the central idea of madness as it is discussed in this scene.

- ▶ Students view Act 3.4 and focus on the central idea of madness.

Briefly discuss students' observations about madness during their viewing.

- ① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool. 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

5%

Display and distribute the homework assignment. For homework, instruct students to review the Dramatis Personae or Character List, Act 1.1, 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 Act 3.4 and use the code CI to annotate for the development of a central idea. Then students write a brief response to this prompt:

Identify a central idea from the play and explain how it is further developed in this scene.

► Students follow along.

① If students are not yet ready to reread the whole scene independently, consider asking them to reread only lines 41–102 and annotate those for a central idea.

Homework

Review the Dramatis Personae or Character List, Act 1.1, and your notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras.

Reread Act 3.4 and annotate for the development of a central idea (using the code CI). Then write a brief response to this prompt:

Identify a central idea from the play and explain how it is further developed in this scene.

Hamlet's Accusations Jigsaw Tool Part 1

Name:		Class:		Date:	
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Read Act 3.4, lines 49–62, 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	Questions
<p>HAMLET</p> <p>Such an act</p> <p>That blurs the grace and blush of modesty, 50</p> <p>...</p> <p>Is thought-sick at the act.</p> <p>GERTRUDE</p> <p>Ay me, what act</p> <p>That roars so loud and thunders in the index? 62</p> <p>Vocabulary</p> <p>modesty (n.) – decency, innocence</p> <p>virtue (n.) – goodness</p> <p>hypocrite (n.) – a person who pretends to have virtues he or she does not have</p> <p>dicers (n.) – gamblers</p> <p>oaths (n.) – promises</p>	<p>What imagery does Hamlet use to describe the “act” (lines 50–54)? How does the use of contrasting imagery impact Hamlet’s accusations?</p> <p>To what “act” of Gertrude’s is Hamlet referring?</p> <p>According to Hamlet, how does “heaven” react to Gertrude’s deed? Who or what is heaven? (lines 57–60)</p> <p>How does Gertrude react to Hamlet’s words? (lines 61–62) What does her reaction indicate about her character?</p>

Hamlet's Accusations Jigsaw Tool Part 3

Name:		Class:		Date:	
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Read Act 3.4, lines 75–87 and 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	Questions
<p>HAMLET</p> <p>Have you eyes? 75</p> <p>...</p> <p>That thus hath cozened you at hoodman-blind? 87</p> <p>Vocabulary</p> <p>batten (v.) – eat too much</p> <p>moor (n.) – barren land</p> <p>heyday (n.) – sense of excitement</p> <p>sense (n.) – perception through sight, hearing, touch, etc.</p> <p>apoplexed (adj.) – paralyzed</p> <p>for madness...a difference – even in madness your senses would have the power to choose</p> <p>cozened (v.) – tricked</p> <p>hoodman-blind (n.) – a game in which one of the players is blindfolded and taunted</p>	<p>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?</p> <p>According to Hamlet in lines 78–80, why is it that Gertrude “cannot call it love”?</p> <p>According to Hamlet in lines 81–88, why does Gertrude choose to marry? (lines 86–88)</p>

Hamlet's Accusations Jigsaw Tool Part 4

Name:		Class:		Date:	
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Read Act 3.4, lines 88–102 and 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 88–102	Questions
<p>HAMLET</p> <p>Eyes without feeling, feeling without sight, 88</p> <p>...</p> <p>And reason panders will.</p> <p>QUEEN</p> <p>O Hamlet, speak no more!</p> <p>...</p> <p>As will not leave their tinct. 102</p> <p><u>Vocabulary</u></p> <p>sans (prep.) – without</p> <p>so mope (v.) – be so stunned</p> <p>mutine (v.) – to rebel</p> <p>be...fire – melt like the wax in a burning candle</p> <p>Proclaim...will – do not call it shameful when youthful passion acts rashly, since the frost of age is itself aflame, and reason is acting with desire instead of controlling it</p> <p>grainèd (adj.) – permanent (grain was a “fast” or permanent dye)</p> <p>leave their tinct – give up their color</p>	<p>What imagery does Hamlet use to describe Gertrude in lines 88–91? What is the cumulative impact of this imagery?</p> <p>Paraphrase lines 92–98. What is Hamlet suggesting about Gertrude?</p> <p>How does Gertrude react to Hamlet’s accusations? What does her reaction indicate about her character?</p>

Model Hamlet's Accusations Jigsaw Tool Part 1

Name:		Class:		Date:	
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Read Act 3.4, Lines 49–62, and 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	Questions
<p>HAMLET</p> <p>Such an act</p> <p>That blurs the grace and blush of modesty, 50</p> <p>...</p> <p>With heated visage, as against the doom,</p> <p>Is thought-sick at the act. 60</p> <p>GERTRUDE</p> <p>Ay me, what act</p> <p>That roars so loud and thunders in the index?</p> <p>Vocabulary</p> <p>modesty (n.) – decency, innocence</p> <p>virtue (n.) – goodness</p> <p>hypocrite (n.) – a person who pretends to have virtues he or she does not have</p> <p>dicers (n.) – gamblers</p> <p>oaths (n.) – promises</p>	<p>Underline the imagery that Hamlet uses to describe the “act” (lines 50–54). How does the use of contrasting imagery impact Hamlet’s accusations?</p> <ul style="list-style-type: none"> 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 Hamlet contrasts Gertrude’s evil, immodest acts with images of goodness and innocence. <p>To what “act” of Gertrude’s is Hamlet referring?</p> <ul style="list-style-type: none"> He is referring to her marriage to Claudius. <p>According to Hamlet, how does “heaven” react to Gertrude’s deed? Who or what is heaven? (lines 57–60)</p> <ul style="list-style-type: none"> Heaven or God glows at Gertrude’s dirty act as it will glow on doomsday. <p>How does Gertrude react to Hamlet’s words? What does her reaction indicate about her character? (lines 61–62)</p> <ul style="list-style-type: none"> She asks what act she has done that makes such noise in the heavens. Her reaction shows that she is changing.

Model Hamlet's Accusations Jigsaw Tool Part 2

Name:		Class:		Date:	
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Read Act 3.4, lines 63–75 and 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 63–75	Questions
<p>HAMLET</p> <p>Look here upon this picture and on this,</p> <p style="text-align: center;">...</p> <p>Blasting his wholesome brother. 75</p> <p><u>Vocabulary</u></p> <p>counterfeit presentment (n.) – portraits, paintings</p> <p>Hyperion (n.) – the sun god, the most beautiful god</p> <p>Jove (n.) – also called Jupiter, the king of the gods</p> <p>Mars (n.) – the god of war</p> <p>station (n.) – position or way of standing</p> <p>Mercury (n.) – winged messenger of the gods</p> <p>ear (n.) – the seed-bearing part of a plant (e.g., ear of corn)</p>	<p>What is Hamlet asking Gertrude to look at?</p> <ul style="list-style-type: none"> A picture of Claudius's and Hamlet's father. <p>What imagery does Hamlet use to describe his father in lines 65–72? What is the cumulative impact of this imagery?</p> <ul style="list-style-type: none"> 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 Where every god did seem to set his seal The images liken Hamlet's father to the gods. Together they make him seem like he was perfect. <p>What imagery does Hamlet use to describe his uncle in line 74? What is the effect of this imagery following the other imagery?</p> <ul style="list-style-type: none"> like a mildewed ear The image of Hamlet's uncle as a "mildewed ear" greatly contrasts with the images of Hamlet's father as a god.

Model Hamlet's Accusations Jigsaw Tool Part 3

Name:		Class:		Date:	
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Read Act 3.4, lines 75–87 and 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		Questions
HAMLET		
Have you eyes?	75	<p>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?</p> <p>☞ Hamlet’s father is the “fair mountain” that Gertrude has left for the “moor,” who is Claudius.</p> <p>According to Hamlet in lines 78–80, why has Gertrude not married Claudius for love?</p> <p>☞ Hamlet thinks Gertrude is too old to have married for love or passion.</p> <p>According to Hamlet in lines 81–86, Gertrude is not mad. So who or what is the cause of her choosing Claudius? (lines 86–88)</p> <p>☞ The devil or hell has tricked her into being blind to the greatness of Hamlet’s father and Claudius’s weaknesses.</p>
...		
That thus hath cozened you at hoodman-blind ?	87	
Vocabulary		
batten (v.) – eat too much		
moor (n.) – barren land		
heyday (n.) – sense of excitement		
sense (n.) – perception through sight, hearing, touch, etc.		
apoplexed (adj.) – paralyzed		
for madness...a difference – even in madness your senses would have the power to choose		
cozened (v.) – tricked		
hoodman-blind (n.) – a game in which one of the players is blindfolded and taunted		

Model Hamlet's Accusations Jigsaw Tool Part 4

Name:		Class:		Date:	
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Read Act 3.4, lines 88–102 and 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 88–102	Questions
<p>HAMLET</p> <p>Eyes without feeling, feeling without sight,</p> <p>...</p> <p>Since frost itself as actively doth burn,</p> <p>And reason panders will.</p> <p>QUEEN</p> <p>O Hamlet, speak no more!</p> <p>...</p> <p>As will not leave their tinct.</p> <p><u>Vocabulary</u></p> <p>sans (prep.) – without</p> <p>so mope (v.) – be so stunned</p> <p>mutine (v.) – to rebel</p> <p>be...fire – melt like the wax in a burning candle</p> <p>Proclaim...will – do not call it shameful when youthful passion acts rashly, since the frost of age is itself aflame, and reason is acting with desire instead of controlling it</p> <p>grainèd (adj.) – permanent (grain was a “fast” or permanent dye)</p> <p>leave their tinct – give up their color</p>	<p>What imagery does Hamlet use to describe Gertrude in lines 88–91? What is the cumulative impact of this imagery?</p> <ul style="list-style-type: none"> Ears without hands or eyes, smelling sans all, Or but a sickly part of one true sense, shame, where is they blush The images together suggest that Gertrude is without any working senses and is shameless. <p>Paraphrase lines 92–98. What is Hamlet suggesting about Gertrude?</p> <ul style="list-style-type: none"> 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. Hamlet is accusing her of acting like a lustful youth in her old age. <p>How does Gertrude react to Hamlet’s accusations? What does her reaction indicate about her character?</p> <ul style="list-style-type: none"> Gertrude begs Hamlet to speak no more and admits to the evil that is in her. She has changed from denying any faults to accepting all her failings.

11.1.2

Lesson 18

Introduction

In this lesson, students read Hamlet’s final soliloquy (Act 4.4, lines 34–69), focusing on lines 34–56 from “How all occasions do inform against me” through “To all that fortune, death, and danger dare, / Even for an eggshell.” Students examine 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 related to Hamlet’s character that the soliloquy raises. Throughout the lesson, students continue to annotate the text and gather evidence for writing assignments. A Quick Write at the end of the lesson assesses students’ understanding of how the comparison of Hamlet and Fortinbras develops Hamlet’s character. For homework, students reread the soliloquy and paraphrase the second portion of the text.

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.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> 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”).</p>
L.11-12.4.c	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>

L.11-12.5.b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>
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Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does the comparison of Hamlet to Fortinbras develop the character of Hamlet?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify an important aspect of Hamlet's character, such as his difficulty choosing action versus inaction; his interest in distinguishing between right and wrong; his concern with cowardice; etc. Discuss the relationship of Hamlet's character to Fortinbras (as a foil).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> discourse (n.) – (in this context) power of thought fust (v.) – become moldy exhort (v.) – urge
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> dull (adj.) – not sharp; blunt occasions (n.) – particular times, especially as marked by certain circumstances or occurrences inform against (v.) – denounce; condemn; accuse bestial oblivion (n.) – mindlessness like beasts craven scruple (adj.) – cowardly hesitation gross (adj.) – very obvious or noticeable

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11.12.3, W.11-12.9.a, L.11-12.4.c, L.11-12.5.b Text: <i>Hamlet</i>, Act 4.4, lines 34–56 (Masterful Reading: lines 34–69) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> Learning Sequence: <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading <i>Hamlet</i>, Act 4.4, Lines 34–56 Reading and Discussion Small-Group Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 35% 20% 10% 5%

Materials

- Free audio resources for “How all occasions do inform against me...” John Gielgud reading: http://www.naxos.com/catalogue/item.asp?item_code=NA341712
- Student copies of the Hamlet Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)
- Student copies of the Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Copies of the Paraphrase Tool *Hamlet*, Act 4.4, Lines 56–69 for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>

▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.11-12.3. In this lesson, students listen to a Masterful Reading of the soliloquy and analyze the first half of the soliloquy through a full-class discussion before working in small groups to examine how Shakespeare develops Hamlet's character in this passage. After a brief, full-class discussion, students respond to a prompt for a Quick Write that requires them to explain how the comparison of Hamlet and Fortinbras contributes to the development of Hamlet's character.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to review their annotations for a central idea in Act 3.4.

- 💬 Possible annotations include annotations next to the following lines supporting the development of a central idea of madness:
 - Lines 83–86 “for madness would not err / Nor sense” to “some quantity of choice / To serve in such a difference.”
 - Line 121 “Alas, he’s mad.”
 - Lines 133–141 “Alas, how is ‘t with you / That you do bend your eye” to “Sprinkle cool patience! Whereon do you look?”
 - Lines 157–160 “This is the very coinage of your brain / This bodiless creation ecstasy / Is very cunning in / Ecstasy?”
 - Lines 162–167 “It is not madness / That I have uttered” to “That not your trespass but my madness speaks.”

Remind students that annotating helps them keep track of evidence they will use later in the Performance Assessment, which focuses 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.

Collect student responses to the homework prompt to assess for individual comprehension of the play and its development of a central idea.

Instruct students to form pairs in order to discuss and share the information that they gathered about Fortinbras for homework.

- ▶ Student pairs discuss and share the information that they gathered from their review of the Dramatis Personae, or Character List, Act 1.1, and their notes and annotations from 11.1.2 Lesson 1.
- 🗣 Student responses may include the following:
 - In the Character List, Fortinbras is referred to as the Prince of Norway.
 - In lines 91–119, Horatio explained that Fortinbras’s father died in a battle against Denmark. The battle ended with Denmark gaining land from Norway.
 - In these lines, Horatio described Fortinbras as being “Of unimprovèd mettle hot and full” (Act 1.1, line 108) and explained that Fortinbras is preparing for a battle against Poland.

Activity 3: Masterful Reading

15%

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.” As students listen, ask them to note the comparisons Hamlet makes in the soliloquy.

- ▶ Students follow along, reading silently.

Activity 4: *Hamlet*, Act 4.4, Lines 34–56 Reading and Discussion

35%

Explain to students that several familiar words in the opening sentence have unfamiliar meanings. Instruct students to annotate the following words and explain that over the course of the lesson, they will define these terms:

- *occasions* (line 34)
- *inform against* (line 34)
- *oblivion* (line 42)
- *craven scruple* (line 42)

Instruct students to reread lines 34–49 before working in pairs to answer the following questions:

How is the word *dull* used in 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.

① 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* is Hamlet referring in his opening line, “How all occasions do inform against me” (line 34)?

💬 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 him killed.
- Hamlet sees Fortinbras marching an army toward Poland.

① **Differentiation Consideration:** If students are struggling, consider asking them to recount what important events have happened before Hamlet begins the soliloquy.

What effect are these events having on Hamlet?

💬 They are accusing Hamlet of not doing enough to avenge his father’s death.

Based on your answer to the question above, what does the phrase *inform against* mean as it is used in this sentence?

💬 It means that the events are pressuring Hamlet to do something; it means “denounce,” i.e., “condemn or censure publicly or openly.”

What comparison does Hamlet make in lines 35–37 and why?

💬 Hamlet compares a person who only sleeps and eats to a beast. He makes the comparison to show that people should do more than just meet their basic needs.

What comparison does Hamlet make in lines 38–41 and why?

💬 Hamlet compares reason to a quality of the gods. He makes this comparison to show that people should use their reason in order to live a life that is more meaningful than a basic, animal life.

① **Differentiation Consideration:** Consider providing students with definitions for the words *discourse* and *fust* if they are struggling.

How does Shakespeare develop Hamlet’s character in lines 33–41?

💬 Student responses may include:

- Shakespeare uses these lines to show that Hamlet wants to do more than live a very basic life.
- Shakespeare uses these lines to show that Hamlet wants to use reason to find meaning in life and to make moral decisions.
- Shakespeare uses these lines to show that Hamlet's indecision is causing him to question what kind of life he is leading and how it is causing him agitation.

What two possible reasons does Hamlet give in line 42 for not having made a decision? Use the explanatory notes for the definitions of *bestial oblivion* and *craven scruple*.

- ☞ Hamlet says he might not have decided because of his mindlessness living like a beast or because of his cowardess.

① Consider drawing students' attention to their application of standard L.11-12.4.c through the process of defining words using a glossary.

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 uses thinking as an excuse because he is afraid of acting.
 - Hamlet accuses himself of cowardice here, as he has elsewhere, for failure to avenge his father's death.

Lead a brief full-class discussion, based on pair responses. Encourage students to add to and revise annotations and notes about Hamlet's character, as appropriate.

- ▶ Students annotate their texts, based on the discussion of the lines.

Remind students that annotating helps them keep track of evidence they will use later in the lesson assessment, which focuses on Hamlet's character development. This focused annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

① Remind students that they should be keeping track of central ideas in the play using the Hamlet Central Ideas Tracking Tool. 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 cowardice, family duty, and morality.

Instruct students to reread lines 49–56, from “Examples gross as Earth exhort me: / Witness this army” through “To all that fortune, death, and danger dare, / Even for an eggshell”, before working in pairs to answer the following questions:

What are the “examples” to which Hamlet is referring and, according to Hamlet, what are they exhorting him to do?

- ☞ The soldiers are the examples. They are exhorting him to take action to avenge his father’s death by murdering Claudius.

① **Differentiation Consideration:** If students have difficulty answering this question, consider defining *exhort*.

To what does Hamlet compare these examples?

- ☞ He compares the examples to Earth.

How are the examples and the Earth similar, according to Hamlet?

- ☞ They are both “gross.”

The word *gross* has multiple meanings; what synonym could reasonably replace the word in this context?

- ☞ Students might offer synonyms such as *common*, *obvious*, *plain*, or *huge*.

① Consider drawing students’ attention to their application of standard L.11-12.4 through the process of defining words using multiple meanings.

Activity 5: Small-Group Discussion

20%

Prepare students for a small-group discussion by asking the following questions:

Who is the “delicate and tender prince” to whom Hamlet refers in line 51?

- ☞ Hamlet is referring to Fortinbras.

① Students should be familiar with the character of Fortinbras from the previous lesson’s homework.

Instruct students to gather their text, notes and annotations, as well as the Speaking and Listening Rubric and Checklist, to prepare for a small-group discussion. Remind students to use the Rubric and Checklist to guide their discussions.

- ▶ Students prepare materials and gather in small groups.

Display discussion prompts or provide hard copies to each group or student.

- ▶ Students respond to discussion prompts below, using text evidence and discussion norms.

How does Hamlet describe Fortinbras, his actions, and his goals in lines 50–56 (from “Witness this army of such mass and charge” through “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).
- Hamlet says Fortinbras “makes mouths” at the likely death of twenty thousand men (line 53).
- Hamlet describes Fortinbras’s objective as “an eggshell” (line 56).

① Some students may need help recognizing the phrase *makes mouths* as another way of saying *jeers*.

How do these descriptions reveal Hamlet’s attitude toward Fortinbras?

💬 Student responses may include:

- These descriptions reveal that Hamlet does not respect Fortinbras, even though he seems to envy his ability to take action.
- Hamlet’s words reveal that he admires Fortinbras in some ways. He says, “Witness this army of such mass and charge,” revealing that he is impressed by Fortinbras’s ability and recklessness to act and to command an entire army to action.
- 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.”

① 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.

① 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.

① Fortinbras is an ambiguous character, so students may have a range of responses. Students’ interpretations of Fortinbras will shape their interpretations of Hamlet’s choice to model himself on Fortinbras.

How does Shakespeare develop Hamlet’s character in these lines describing Fortinbras?

🗨️ Student responses may include the following:

- Shakespeare uses Hamlet’s discussion of Fortinbras as a way of showing how Hamlet is trying to come to a decision. Hamlet sees Fortinbras’s current march as an “occasion” that “informs against” 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,” then he (Hamlet) should be able to take action to accomplish something large and important.
- Hamlet is comparing himself to Fortinbras, as he often compares himself to others.
- Hamlet is obsessed by Fortinbras’s ability to take action.
- Hamlet is urging himself to follow the example set by Fortinbras.

Instruct students to record the following definition in their notes:

- *Foil – a character used to emphasize particular qualities of another character (usually the main character) through contrast.*
- ① An understanding of the literary device *foil* supports students’ work with RL.11-12.3, as they consider the development of Hamlet’s character in relation to others.

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.
- Hamlet wants to avenge his father by killing Claudius. Fortinbras wants to avenge his father by taking territory in Poland.
- Hamlet has not made a clear plan to avenge his father’s death and has accidentally killed Polonius. Fortinbras has planned a march on Poland and is risking the lives of 20,000 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 but doesn’t, while Fortinbras does not have as great a cause, but uses his will, strength, and means to act.

Bring the class together so that small groups can share how the reading and discussion of Fortinbras as a foil for Hamlet have developed their understanding of Hamlet’s character.

▶ Students annotate their texts, based on the discussion.

- ① Teachers may choose to have students use the 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 the character of Hamlet?

Instruct students to look at their text and notes to find evidence. 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 students 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 ("How all occasions do inform against me... My thoughts be bloody or be nothing worth") in Act 4.4, lines 34–69 and paraphrase lines 56–69.

① 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) and paraphrase lines 56–69.

Paraphrase Tool *Hamlet*, Act 4.4, Lines 56–69

Name:		Class:		Date:	
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Lines	Shakespeare's Language	Paraphrase	Notes
56–59	Rightly to be great...When honor's at the stake.		
59–62	How stand I, then, ...And let all sleep,		
62–68	while to my shame I see ...To hide the slain?		
68–69	O, from this time forth / My thoughts be bloody or be nothing worth!		

Model Paraphrase Tool *Hamlet*, Act 4.4, Lines 56–69

Name:		Class:		Date:	
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Lines	Shakespeare's Language	Paraphrase	Notes
56–59	Rightly to be great...When honor's at the stake.	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.	
59–62	How stand I, then, ...And let all sleep,	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?	
62–68	while to my shame I see ...To hide the slain?	I am ashamed that I am not avenging my father's death when I watch twenty thousand 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.	
68–69	O, from this time forth / My thoughts be bloody or be nothing worth!	From now on if I'm not thinking about revenge, my thoughts are worthless.	

11.1.2

Lesson 19

Introduction

In this lesson, students use annotation to focus on central ideas they encounter in Hamlet’s last soliloquy (*Hamlet*, Act 4.4, lines 34–69, from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth”). Earlier lessons in this unit analyzed 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 Performance Assessment, which requires analysis of central ideas across the module’s three texts. Students complete a Quick Write to demonstrate their learning. For homework, students reread Hamlet’s soliloquy in Act 2.2 (“O, what a rogue and peasant slave am I”) before writing a paragraph about how both the player and Fortinbras serve as foils for Hamlet. Students also continue reading their AIR texts through the lens of focus standard RL.11-12.5.

Standards

Assessed Standard(s)	
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.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> 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”).</p>

Assessment

Assessment(s)
Student learning will be assessed via a Quick Write at the end of the lesson. Students answer 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, such as revenge, mortality, action versus inaction and madness.
- Identify earlier instances of how Shakespeare handles the same central ideas.
- Explain how the two ideas interact with each other.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- argument (n.) – a statement, reason, or fact for or against a point
- imminent (adj.) – likely to occur at any moment

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

- excitements (n.) – motives or incentives
- blood (n.) – passion (in this context)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a • Text: <i>Hamlet</i>, Act 4.4, Lines 56–69 (Masterful Reading: lines 34–69) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p>	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Lines 56–69 Reading and Discussion 5. Small Group Discussion 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 5% 4. 40% 5. 20%

6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the Paraphrase Tool (refer to 11.1.2 Lesson 18)
- Student copies of the *Hamlet* Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)
- Student copies of Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Free audio resources for “How all occasions do inform against me” John Gielgud reading:
[mms://audio.bl.uk/media/shakespeare/hamlet4scene4.wma](https://audio.bl.uk/media/shakespeare/hamlet4scene4.wma)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates text dependent questions.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Review the agenda and share 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 central ideas that Shakespeare develops in this passage. After a short class discussion, students respond to a prompt for a Quick Write that requires students to explain how two central ideas continue to develop and interact in this soliloquy.

- Students look at the agenda and follow along.

Activity 2: Homework Accountability

15%

Instruct students to form pairs to share their paraphrases of Hamlet’s last soliloquy (Act 4.4, lines 56–69) and compare how they paraphrased the lines.

- ① Students who used the Paraphrase Tool to support their homework should refer to the tool as they share.
 - ▶ Students work in pairs to compare their paraphrases of Act 4.4, lines 56–69. See Model Paraphrase Tool in 11.1.2 Lesson 18 for model student responses.

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”). As students listen, ask them to note references to some of the play’s central ideas in this passage.

- ▶ Students follow along, reading silently.
- ① If students listen to the recitation, consider asking students to share how, if at all, the recitation affects their understanding of the second half of the soliloquy, which they paraphrased for homework.

Activity 4: Lines 56–69 Reading and Discussion

40%

Distribute the Paraphrase Tool to students who did not use the tool to support their homework. Instruct students to refer to the paraphrases they completed for homework as they Turn-and-Talk in pairs to answer the following questions.

- ① Students who used the Paraphrase Tool to support their homework should continue to refer to the tool in this discussion.
- ① Students who did not complete the assigned homework should be able to answer the questions, though they may work at a slower pace.

What is the meaning of “Rightly to be great / Is not to stir without great argument” (lines 56-57)?

- 💬 Great people do not stir without great argument. This means they do not take action unless something is important.
- ① To support students’ understanding of *argument*, consider giving the definition of *argument* as “reason” in this sentence.

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 if the quarrel 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 be doing something (his uncle murdered his father and married his mother, taking over the throne of Denmark in the process) and his honor is involved (someone in his family has been killed and the murderer has not been held accountable).
-

Lead a brief discussion with the whole class, based on pair responses. During discussion, encourage 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.

- ▶ Students annotate their texts, based on the discussion of the lines.
-

Instruct students to reread lines 59–62 (“How stand I then / That have a father killed, a mother stained, / Excitements of my reason and my blood, / And let all sleep”) and refer to the Paraphrase Tool they completed for homework as they Turn-and-Talk in pairs to discuss these questions.

What does Hamlet mean when he says he has “a mother stained” (line 60)?

- ☞ When Hamlet says he has “a mother stained,” he means that his mother has stained her honor by marrying her husband’s brother.

What recent events does Hamlet describe in lines 59–61?

- ☞ He explains that his father has been killed and his mother has been dishonored (in Hamlet’s eyes).

What does Hamlet mean when he refers to “excitements” of his “reason” and his “blood” (line 61)?

- ☞ He means that he has reasons to be angry, both intellectually and emotionally.

① To support students’ understanding of this line, direct them to the explanatory notes.

What does Hamlet mean when he says, “How stand I, then ... and let things sleep” (lines 59–62)?

- ☞ Even though Hamlet is upset by what has happened, he is not taking action.
-

Lead a brief discussion with the whole class based on pair responses. During discussion, encourage students to revise their responses in the Notes section of the organizer, and to add to annotations as appropriate.

- ▶ Students annotate their texts, based on the discussion of the lines.
-

Instruct students to reread 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 refer to the Paraphrase Tool they completed for homework to help them as they Turn-and-Talk in pairs to answer these questions.

What is the relationship between “this army” that Hamlet mentions in line 50 and the “twenty thousand men” he mentions in line 63?

- 💬 They both describe Fortinbras’s soldiers going to war.

① **Differentiation Consideration:** If students struggle, consider providing the definition for the word *imminent* as “likely to occur at any moment.”

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?

- 💬 Fortinbras is going into battle not for any real need, but because he thinks that regaining land will bring him glory and fame.

Based on Hamlet’s definition of greatness in lines 56–59, is Fortinbras great?

- 💬 Student responses may include:
 - Yes, because he is acting on a matter of honor, or familial duty. Even though he will only gain a small piece of land, this action will restore his father’s honor.
 - No, because he is risking men’s lives for a small matter (an “eggshell”) and no honor is involved. His father lost the land in a fair battle, so it is unfortunate but not a matter of honor.

How do Fortinbras’s actions in particular reflect central ideas that Shakespeare introduced earlier in the play?

- 💬 Student responses may include:
 - Fortinbras is going to war to avenge his father. This raises the central idea of revenge, of whether a son has a duty to avenge his father.

- Fortinbras's action, in contrast to Hamlet's inaction, highlights the central idea of action versus inaction.
-

Lead a brief class discussion, based on pair responses. Encourage students to add to use the Notes section of their Paraphrase Tool to record their understanding and interpretation of the text, revising annotations and notes, as appropriate.

① During this discussion, remind 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.

- ▶ Students annotate their texts, based on the discussion of the lines.
-

Instruct students to return to the beginning of the second half of the soliloquy to reread lines 59–69.

① Now that they have a clearer understanding of Hamlet's description of Fortinbras's plans, students will be able to understand Hamlet's reference to shame when they reread these lines.

Instruct students to refer to the Paraphrase Tools they completed for homework to help them as they Turn-and-Talk in pairs to answer these questions.

Why does Hamlet say that it is “to [his] shame” (line 62) that he sees “The imminent death of twenty thousand men” (line 63)?

- 💬 Hamlet's lack of action, when he believes he has a good reason to act, is shameful when compared to Fortinbras's willingness to take action for such an insignificant reason.

① Again, encourage students to use the term *foil* as they describe Hamlet's behavior in comparison to Fortinbras's behavior.

- 💬 The soldiers have no personal investment in the battle, yet they are marching to their deaths, while 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 introduced earlier in the play?

- 💬 Student responses may include:
 - Revenge: Hamlet does not want to be a coward and wants to avenge his father.
 - Action versus inaction: Hamlet feels shame because, in the struggle between action and inaction, he has yet to act effectively. Hamlet has already compared himself to an actor who can cry more readily for an imaginary character than he can act to avenge his father.

How do Hamlet’s concluding lines, “O, from this time forth / My thoughts be bloody or be nothing worth!” (68–69), develop a central idea that Shakespeare has already introduced?

💬 Student responses may include:

- Shakespeare has already introduced the idea of revenge as a possible response to injustice. In these lines, Hamlet decides that he will dedicate himself to revenge.
- Shakespeare has already introduced the conflict between action and inaction, which seems to be resolved in these lines. Here Hamlet says his thoughts will be bloody or not worth anything, suggesting that he is preparing to act and will only allow himself to think along those lines.

Lead a brief discussion with the whole class, based on pair responses. Encourage students to revise their responses in the Notes section of the organizer during the discussion.

- ▶ Students annotate their texts, based on the discussion of the lines.

Instruct students to revise their paraphrases, as appropriate.

① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool. 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: Small Group Discussion

20%

Instruct students to gather texts, Paraphrase Tool, notes and annotations from this lesson and previous lessons to prepare for a small group discussion of the following questions.

What central ideas does Shakespeare develop in this soliloquy that he introduced earlier in the play? What evidence do you have to support your response?

💬 Student responses may include:

- Action versus inaction (Hamlet compares his own lack of action to Fortinbras’s action).
- Revenge (Hamlet decides to avenge his father’s death).

How do two of the central ideas you identified interact with each other?

💬 Hamlet’s inability to make a decision causes him to delay responding to the Ghost’s order to avenge his death.

Instruct small groups to share and discuss results.

Lead a brief class discussion to share group findings.

Activity 6: Quick Write

10%

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?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

- ▶ 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 lines 34–69 of Act 4.4, and the “O, what a rogue and peasant slave am I” soliloquy (Act 2.2, lines 576–634). Instruct students to write a paragraph about how both the actor and Fortinbras serve as foils for Hamlet.

Also for homework, students should continue to read their AIR text through the lens of a new focus standard: RL.11-12.5.

Introduce standard RL.11-12.5 as a focus standard to guide students' AIR and model what applying a focus standard looks like. Tell students they should prepare for a 3–5 minute discussion in which they will apply the language of the standard to their reading.

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 read *Hamlet* might say the following: “Shakespeare's choice to begin the play with the guards' nervous interaction with the Ghost establishes a negative, morbid mood for the play.”

- ▶ Students follow along.

Homework

Reread lines 34–69 of Act. 4.4, and the “O, what a rogue and peasant slave am I” soliloquy (Act 2.2, lines 576–634). Write a short paragraph about how both the player and Fortinbras serve as foils for Hamlet.

Continue reading your AIR text through the lens of the assigned focus standard (RL.11-12.5) and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2

Lesson 20

Introduction

In this lesson, students listen to a Masterful Reading of the opening of Act 5.1 of *Hamlet* before reading a passage in which the characters gather at Ophelia's grave. As students read the scene, they pause to notice how the setting impacts other elements in the drama. They then examine in more detail a selected passage from 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”) to determine how this scene further develops important text elements such as plot, characterization, and central ideas. Finally, students select examples of the text that demonstrate how the setting impacts a single text element and share their work in a brief discussion.

Students demonstrate their learning in a Quick Write at the end of the lesson. For homework, students choose a different dramatic element and explain how the setting of this scene impacts that element and continue their AIR.

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.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , 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.

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Shakespeare’s choice of setting impact another element of the drama (such as plot, central ideas, etc.) in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a significant element of drama from the passage. Explain how the setting impacts that element.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> quick (n.) – living persons
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> sense (n.) – conscious awareness or rationality deprived (v.) – took away forbear (v.) – be patient with

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.2.d, L.11-12.4.a Text: <i>Hamlet</i>, Act 5.1, lines 254–289 (Masterful Reading: lines 1–68 and 224–319) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> <p>Learning Sequence:</p> <p>1. Introduction of Lesson Agenda</p>	<p>1. 10%</p>

2. Homework Accountability	2. 10%
3. Masterful Reading	3. 30%
4. <i>Hamlet</i> , Act 5.1, Lines 254–289 Reading and Discussion	4. 15%
5. Setting Discussion	5. 20%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Free audio resource for Masterful Reading
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (0-3:24)
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (10:18-15:20)
- List of Common Literary Terms Related to Drama (for optional class display)
- Copies of the Setting Tool for each student
- Student copies of the *Hamlet* Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Review the agenda and assessed standard for this lesson: RL.11-12.3. Explain that in this lesson, students consider how the setting affects other elements of the drama. Students hear a Masterful Reading of Act 5.1, closely studying how the setting impacts other elements in the scene, including tone,

characterization, and central ideas. After students have listened to the Masterful Reading and discussed the scene, they carefully read lines 254–289. Students consider how the setting impacts another element of the drama and share out their observations. After a brief discussion, students complete a Quick Write to demonstrate their learning.

① Lesson 21 includes an optional activity in which students view a film interpretation of this lesson's reading.

- ▶ Students look at the agenda and follow along.

Explain that in this lesson, students are working with a new standard: W.11-12.2.d. Instruct students to reread standard W.11-12.2, paying particular attention to W.11-12.2.d, and have them assess their familiarity with and mastery of the standard using their 11.1 Common Core Learning Standards Tool.

- ▶ Students read and assess their understanding of standard W.11-12.2.d.

Instruct students to talk in pairs about their understanding of the new standard, W.11-12.2.d.

💬 Student responses may include:

- Use language carefully when writing.
- Use language that is specific to the domain or content area (literature) when writing.
- Use specific terms such as metaphor, simile, and analogy when writing about texts.

Lead a brief class discussion about the meaning of the standard to check for understanding.

Explain that in this lesson students must 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 will use in this lesson.

💬 Student responses might 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 time frame 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 has to do with how a playwright develops the characters in a play.

Remind students they will be working with this standard, so they should be looking for opportunities to use the correct vocabulary terms as they describe the play.

① Consider displaying literary or dramatic terms students identify during this exercise, for use later in this lesson.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply the assigned focus standard, RL.11-12.5, to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.5).

Instruct students to form new pairs to talk about how both the player in Act 2 and Fortinbras in Act 4 serve as foils for Hamlet.

- ▶ Students work in pairs to discuss Hamlet's character foils.

🗣 Student responses may include:

- 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 my cause." 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, 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.
- Shakespeare's use of other characters as foils develops many central ideas of the play: for example, the question of action versus inaction. Whereas both the actor and Fortinbras act decisively, Hamlet agonizes over the question of right versus wrong, to the point that he is unable to act. Similarly, the central idea of revenge is developed through the contrast between Hamlet and these other characters.

Activity 3: Masterful Reading

30%

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."), noting both the content and the tone of the gravediggers' conversation.

- ▶ Students follow along, reading silently.

① In the recording cited in this lesson, the narrator refers to the gravediggers as "clowns," meaning "peasants" or "country men."

Next, have students listen to a Masterful Reading of lines 224–319 in Act 5.1 (from “But soft, but soft awhile! Here comes the King” to “Till then in patience our proceeding be”), noticing 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 to answer each of 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.”
 - Hamlet comments that the man “sings in grave-making.”

Remind students that the term *setting* is used to refer to where a scene takes place and that *setting* is an important dramatic element that students explore in this lesson.

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.

What in the text establishes the tone of the gravediggers’ conversation?

- 💬 The gravediggers are making jokes.
- 💬 One gravedigger starts singing while he is working.

Why does Hamlet ask, “Has this fellow no feeling of his business?” in line 68?

- 💬 Hamlet is surprised that the gravedigger is not more serious because he is in a cemetery.
- 💬 Hamlet is surprised that the man is singing while he is digging a grave, a serious business.

Instruct students to Turn-and-Talk with a different classmate to answer each of the following questions. Facilitate a brief class discussion after each question to support comprehension.

What does Hamlet notice at the beginning of this passage (lines 224–226)?

- 💬 He notices the King, the Queen, and the courtiers following a body that will be buried.

What does Hamlet do when he sees the people (line 229)?

He hides and watches them.

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 mean when he describes the funeral as having “maimèd rites” in line 226?

The funeral rites are very simple.

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” in line 251.

Why is Laertes arguing with the priest in lines 230–232?

Laertes wants a more elaborate funeral for Ophelia, but the priest says the church has already done more than is appropriate since there is some question of how Ophelia died.

Activity 4: *Hamlet*, Act 5.1, Lines 254–289 Reading and Discussion

15%

Instruct students to reread 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”).

Direct students to Turn-and-Talk in pairs to answer each of the following questions. Facilitate a brief, full-class discussion after each question to support comprehension.

What does Gertrude say she had hoped for Ophelia?

Gertrude had hoped that Ophelia would marry Hamlet.

What does Laertes mean when he says that Hamlet *deprived* Ophelia of her *sense* (lines 260–261)?

He means that Hamlet’s actions caused Ophelia to go mad; Hamlet took away Ophelia’s sanity.

① If students have difficulty with the word *sense*, consider pointing out related uses of the word *sense* or words that contain the root “sense”: He has no *sense*; That is *nonsense*; He was knocked *senseless* or refer them to the explanatory note for lines 260–261 on page 252.

- ① Confirm that in this context the word *sense* means “conscious awareness or rationality” and that the word *deprived* means “took away.”

Who is Laertes describing when he says, “that cursèd head” (line 259)? What evidence in the text supports your answer?

☞ Laertes is describing Hamlet. It is clear that Laertes is talking about Hamlet because Gertrude was just talking about how she hoped Hamlet would marry Ophelia, and because Hamlet is the person who caused Ophelia to lose her mind.

- ① **Differentiation Consideration:** If students are having difficulty with identifying Hamlet as the object of Laertes’s anger, consider asking whom Laertes blames for Ophelia’s being “deprived” of her sense.

What does Laertes do after he says, “Hold off the earth awhile / Till I have caught her once more in mine arms?” in lines 261–262?

☞ He leaps in the grave.

What does Laertes mean when he says, “Now pile your dust upon the quick and dead” in line 263?

☞ The mourners should fill the grave with dirt so that he can be buried alive with Ophelia.

- ① If students have difficulty with the word *quick* explain that this means “living persons.”

To whom does Hamlet refer when he describes “he whose grief / Bears such an emphasis, whose phrase of sorrow / Conjures the wand’ring stars”? What evidence in the text supports your answer?

☞ Hamlet refers to Laertes. In the text, Laertes has just finished his speech in the grave and Hamlet steps forward to address him.

- ① Consider drawing students’ attention to their application of RL.11-12.4 through an appreciation of Shakespeare’s use of alliteration and personification in the phrase “whose phrase of sorrow conjures the wand’ring stars and makes them stand like wonder-wounded hearers.”

What other word might replace the word *conjures* in this phrase?

☞ *Calls* or *commands* could replace the word *conjures* in this sentence.

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 be patient with Hamlet.

- ① If students struggle, refer them to the explanatory note on page 254.

- ① Confirm that the phrase “*forbear him*” means “be patient with him.”

Activity 5: Setting Discussion

20%

Remind students of the literary and dramatic terms they identified in the beginning of this lesson, when they discussed 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.

💬 Student responses should include:

- Dialogue
- Tone
- Central Ideas

Distribute a copy of the Setting Tool to each student.

Instruct students to review notes and annotations before completing the Setting Tool. Explain that each student should choose one text element (other than characterization) and find examples from the text to demonstrate how the setting of this scene affects that particular element.

- ▶ Working independently, students choose a single dramatic element and find evidence of how the setting of the scene impacts that element.

💬 See Model Setting Tool for possible responses.

Circulate and monitor student work; pre-select students who have focused on different elements to share during the class discussion.

Lead a brief share out, selecting students who have focused on different elements to provide examples of text evidence that supports their responses.

- ① Consider drawing students' attention to their application of standard W.11-12.9 through the process of reviewing their annotations and notes to gather evidence.
- ① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool. 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, gender roles and family duty.

Activity 6: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt, using domain-specific vocabulary including the correct dramatic terms:

How does Shakespeare’s choice of setting impact another element of the drama (such as plot, central ideas, etc.) in this scene?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

① Display the prompt for student reference or provide each student with a copy of the prompt.

▶ 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, students should continue to read their AIR text through the lens of their focus standard (RL.11-12.5) and prepare for a 3–5 minute discussion of their texts based on that standard.

▶ Students follow along.

Homework

Continue to read your AIR text through the lens of your focus standard (RL.11-12.5) and prepare for a 3-5 minute discussion of your text based on that standard.

Setting Tool

Name:		Class:		Date:	
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Directions: Choose a dramatic element from the text and find evidence to show how the setting of Act 5.1 affects that element.

Element	Impact of Setting	Text Evidence

Model Setting Tool

Name:		Class:		Date:	
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Directions: Choose a dramatic element from the text and find evidence to show how the setting of Act 5.1 affects that element.

Element	Impact of Setting	Text Evidence
Dialogue	<p>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.</p> <p>The gravediggers joke about death as they dig a new hole in the graveyard.</p> <p>Laertes talks about what will happen to the priest and Ophelia after death because of the funeral ceremony in the graveyard.</p> <p>Gertrude expresses her affection for Ophelia at the grave.</p> <p>Hamlet and Laertes argue about who loved Ophelia more as they fight by her grave.</p>	<p>“Is she to be buried in Christian burial, / when she willfully seeks her own salvation?... to hang themselves more than / their even-Christian.” (lines 1 – 30)</p> <p>“What is he that builds stronger than either the mason...Go, get thee in, and fetch me a stoup of liquor.” (lines 42– 62)</p> <p>“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).</p> <p>“Sweets to the sweet, farewell! I hoped thou shouldst...sweet maid / And not have strewed thy grave.” (lines 254–257)</p> <p>“Hold off the earth awhile / Till I have caught her ...Nay an thou’lt mouth, / I’ll rant as well as thou.” (lines 261–301)</p>
Action (Plot)	<p>The gravediggers’ opening conversation reminds readers that Ophelia drowned.</p> <p>Hamlet learns that Ophelia has died because he sees the funeral procession and hears Laertes speaking at the grave.</p> <p>Hamlet sees Gertrude and Laertes mourning for Ophelia at the grave.</p> <p>Laertes jumps in the grave.</p>	<p>“Is she to be buried in Christian burial?...and drown him, he drowns not himself.” (lines 1–19)</p> <p>“What, the fair Ophelia?” (line 253)</p> <p>“Sweets to the sweet, farewell! I hoped though shouldst...T’ o’ertop old Pelion or the skyish head / Of blue Olympus.” (lines 254–266)</p>

	Hamlet and Laertes fight at graveside.	<p>“Hold off the earth awhile, / Till I have caught her ...T’ o’ertop old Pelion or the skyish head / Of blue Olympus.” (lines 261–266)</p> <p>“This is I, / Hamlet the Dane / The devil take thy soul!...Hamlet! Hamlet! / Gentlemen / Good my lord, be quiet.” (lines 270–281)</p>
Tone	<p>The setting contrasts with the gravediggers’ light tone.</p> <p>The setting supports the sorrowful tone of the mourners.</p> <p>The setting makes the angry words between Hamlet and Laertes inappropriate.</p>	<p>“What is he that builds stronger than / either the mason...Go, get thee in, and fetch me a / stoup of liquor.” (lines 42–62)</p> <p>“Sweets to the sweet, farewell! / I hoped thou shouldst...T’ o’er top old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)</p> <p>“I loved Ophelia...I’ll rant as well as thou.” (lines 285–301)</p> <p>“The devil take thy soul!...I’ll rant as well as thou.” (272–301)</p>
Central Idea	<p>The gravediggers see mortality as a regular part of their day.</p> <p>Gertrude, Laertes, and Hamlet mourn for Ophelia’s mortality.</p> <p>Laertes’s anger at the graveside emphasizes his desire for revenge.</p>	<p>“Custom hath made it in him a property of easiness.” (lines 69–70)</p> <p>“Sweets to the sweet, farewell!...T’ o’er top old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)</p> <p>“I loved Ophelia. Forty thousand brothers / could not / With all their quantity of love / Make up my sum.” (lines 285–287)</p> <p>“O, treble woe / Fall ten times treble...thy most ingenious sense / Deprived thee of.” (lines 258–261)</p> <p>“The devil take thy soul!” (line 272)</p>

11.1.2

Lesson 21

Introduction

In this lesson, students reread the scene at Ophelia’s grave (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 order to analyze how Shakespeare develops his 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 required them to analyze how the setting of a scene impacts other dramatic elements (RL.11-12.3). Previous lessons in the unit focused on analysis of narrative elements *or* central ideas (RL.11-12.2). This lesson integrates both standards for a complex analysis of how character development (as a textual element) impacts central ideas. This complex analysis prepares students for success on the End-of-Unit Assessment, which asks how central ideas interact and build on each other throughout the play.

This lesson will begin with another Masterful Reading of the scene and a brief close reading of the text that highlights some of the imagery Shakespeare uses. In small groups, students then explore how each character reacts to Ophelia’s death and how these reactions develop the characters and central ideas of *Hamlet*. The lesson closes with a Quick Write in which students explain how Shakespeare uses character development in this scene to 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 is important to other elements of the text.

Standards

Assessed Standard(s)	
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.
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.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	<p>a. Apply <i>grades 11–12 Reading standards</i> 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”).</p>
SL.11-12.1.a-f	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>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.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>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.</p> <p>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.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p> <p>f. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the characters’ reactions to Ophelia’s death further develop central ideas in the play?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe the reactions of the main characters in the passage (Gertrude, Laertes, and Hamlet) to Ophelia’s death.

- Identify more than one central idea.
- Explain how the characters' reactions further the central ideas.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • splenitive (adj.) – quick-tempered • rash (adj.) – acting or tending to act too hastily or without due consideration
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a-f • Text: <i>Hamlet</i>, Act 5.1, lines 254–289 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Act 5.1, Lines 254–289 Reading and Discussion 5. Quick Write 6. Optional Film Viewing 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 5% 4. 35% 5. 15% 6. 25% 7. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)
- Copies of the Mourners Chart for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Gregory Doran's *Hamlet* (2:34:32–2:46:44)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Review the agenda and assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. Explain that 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 central ideas of the play. Student learning will be captured through a Quick Write that requires students to explain how the characters and central ideas interact in this scene.

- ▶ Students look at the agenda and follow along.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied their focus standard, RL.11-12.5 to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.5) to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of 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.” As students listen, they should think about how the characters express their grief over Ophelia's death.

- ▶ Students follow along, reading silently.

Activity 4: Act 5.1, Lines 254–289 Reading and Discussion**35%**

Remind students that they are rereading the text from 11.1.2 Lesson 20. Here, students begin with a brief review of central ideas and then continue to examine how Shakespeare uses characters to further central ideas.

In pairs review your notes and annotations to generate a list of at least three 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 and to annotate for central ideas, using the code *CI*, throughout the lesson.

① Remind students that they should be keeping track of central ideas in the play using the Central Ideas Tracking Tool. 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. Direct students to form small groups to answer the following questions and record their responses in the “Words/Actions” column of the chart.

How do Gertrude’s words and actions reveal her relationship with Ophelia in lines 254–257?

💬 Gertrude’s words are kind and sad; she is gently strewing flowers on Ophelia’s grave. These words and actions reveal that Gertrude was fond of Ophelia. Gertrude had hoped that Ophelia would be her daughter-in-law.

What do Laertes’s words in these lines reveal about his relationship with Ophelia and his relationship with Hamlet?

💬 Laertes loved his sister and is angry at Hamlet.

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 himself “something dangerous” (line 276), which Laertes should fear.

Provide definitions for these words and instruct students to annotate them:

- splenitive (adj.) – quick-tempered
- rash (adj.) – acting or tending to act too hastily or without due consideration

Does the text support or contradict Hamlet’s description of himself? How?

- Student responses might include the following:
 - 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 in the play supports or contradicts Hamlet’s statement that he loves Ophelia?

- Student responses supporting Hamlet’s statement may include the following:
 - 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” (3.1, lines 96–98), using a term of endearment for her, even though she cannot hear him.
 - Hamlet tries to be honorable and would not lie about loving Ophelia.
 - He only said cruel things to Ophelia because he knew Claudius and Polonius were listening and he was pretending to be crazy.
 - He only said cruel things to Ophelia because she was returning his gifts.
 - He is grieving now that he has discovered that Ophelia is dead.
- Student responses contradicting Hamlet’s statement may include the following:
 - Hamlet was cruel to Ophelia when she was forced to return his gifts.
 - Hamlet used offensive language to Ophelia.
 - Hamlet didn’t seem to care that Ophelia’s feelings were hurt.

- Hamlet says he values honor but he cannot be believed because sometimes he is saying what he means and other times he is pretending to be mad and says crazy things.
- Hamlet's words are often misleading; he often says one thing and does another.

Lead a brief, whole-class discussion in which groups share out their ideas. Instruct students to add to their charts based on discussion.

Instruct students to answer the following questions in their small groups, recording 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 holds Hamlet responsible for Ophelia's death, but Hamlet does not seem to take any responsibility for it.
- 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. 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 death. Hamlet is more private in his grief; trying to find an appropriate means of avenging his father's death, he usually broods and plots.
- 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.

Lead a brief, whole-class share out of the Central Ideas from the Mourners Chart.

Remind students that their notes and annotations on this scene will help them keep track of evidence they will be using in the lesson assessment and later in the Mid-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.

Activity 6: 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?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Checklist and Rubric 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 students 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: Optional Film Viewing

25%

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 8: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Browning's "My Last Duchess" from Unit 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, students should continue to read their AIR text through the lens of their focus standard (RL.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.” Write a short paragraph explaining how the setting of the poem is important to other elements of the text.

Continue to read your AIR text through the lens of the assigned focus standard (RL.10-11.5) and prepare for a 3–5 minute discussion of your text based on that standard.

Mourners Chart

Name:		Class:		Date:	
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Mourner	Words/Actions	Central Ideas
Gertrude		
Laertes		
Hamlet		

Model Mourners Chart

Name:		Class:		Date:	
Mourner	Words/Actions	Central Ideas			
Gertrude	<p>Throws flowers on grave</p> <p>Calls Ophelia “sweet” (line 254) and “sweet maid” (line 256)</p> <p>Says she had hoped Ophelia would be Hamlet’s bride</p>	<p><u>Mortality</u></p> <p>Gertrude sincerely mourns Ophelia as a “sweet maid” (lines 254) and says “I hoped thou shouldst have been my Hamlet’s wife” (line 255).</p>			
Laertes	<p>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))</p> <p>Jumps in grave to be buried alive with Ophelia</p> <p>Fights Hamlet</p>	<p><u>Revenge</u></p> <p><u>Mortality</u></p> <p>Laertes grieves loudly and publicly for Ophelia; Hamlet grieves quietly for his father; Hamlet is prompted to display grief.</p> <p><u>Action vs. Inaction</u></p> <p>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.</p>			
Hamlet	<p>Mocks Laertes’s melodrama</p> <p>Fights with Laertes</p> <p>Professes love for Ophelia</p>	<p><u>Mortality</u></p> <p>Hamlet accuses Laertes of making a show of mourning Ophelia while he (Hamlet) is the one who most mourns her.</p> <p><u>Revenge</u></p> <p>Hamlet’s description of himself supports the idea that he is dangerous and capable of taking his revenge.</p> <p><u>Action vs. Inaction</u></p> <p>Hamlet responds to Laertes’s display of grief without considering the situation rather than merely thinking about it; recall 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.</p>			

Mourner	Words/Actions	Central Ideas
		<p>Even when describing himself, Hamlet expresses the tension between thought (not being rash) and action or emotion (being dangerous).</p> <p>The description supports the idea that Hamlet is reluctant to take revenge because he is “not splenitive or rash,” (line 275) even while he is fighting.</p>

11.1.2

Lesson 22

Introduction

In this lesson, students read and analyze lines 239–332 from Act 5.2 (“Come, Hamlet, come and take this hand” to “Nay, come again.”), in which Hamlet and Laertes fence and wound each other with the poisoned blade. Students listen to a masterful reading of the conversation between Claudius and Laertes to provide context about the plan to kill Hamlet. The assessment for this lesson requires students to analyze how central ideas introduced and developed throughout the play interact during the play’s final scene.

Analyzing how central ideas interact and build on one another in this scene prepares students to analyze how central ideas interact and build on one another across the entire play for the End-of-Unit Assessment. This lesson also prepares students for the End-of-Unit Assessment by analyzing literary elements in this scene.

For homework, students write about how the action of this scene develops Hamlet’s character.

Standards

Assessed Standard(s)	
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.
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)	
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.

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do two central ideas from previous readings develop and build on one another in the fencing match between Hamlet and Laertes?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas that develop in the fencing match. Demonstrate analysis of how the two identified central ideas build on one another.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> foils (n.) – blunted weapons
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.2; RL.11-12.3; RL.11-12.5 Text: <i>Hamlet</i>, Act 5.2, lines 239–332 (Masterful Reading: Act 4.7, lines 141–186 and Act 5.2, lines 239–332) <p>① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Act 4.7, Lines 141–186 Masterful Reading 4. Act 5.2, Lines 239–332 Masterful Reading 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 10% 4. 10%

5. Act 5.2, Lines 239–332 Reading and Discussion	5. 40%
6. Quick Write	6. 15%
7. Closing	7. 5%

Materials

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates text dependent questions.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

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.11-12.3. Explain to students that throughout the lesson they will analyze how central ideas interact and build on one another at the end of *Hamlet*.

- Students look at the agenda.

Explain that in this lesson students are working 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.

- 💬 Student responses may include the following:
 - 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.

Define the term *tragic resolution* as “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 11.1 Common Core Learning Standards Tool with the definition of *tragic resolution*. Remind students that the full title of *Hamlet* is *The Tragedy of Hamlet, Prince of Denmark*.

- ▶ Students read and assess their understanding of standard RL.11-12.5 and annotate for *tragic resolution*.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard, RL.11-12.5, to their text. Lead a brief share out on the previous lesson’s Accountable Independent Reading (AIR) homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard, RL.11-12.5, to their AIR text from the previous lesson’s homework.

Ask students to share their responses to the previous lesson’s homework about how the setting of “My Last Duchess” is important to other elements of the poem.

☞ Student responses may include:

- Being in his own house allows the Duke to show off the portrait of the Duchess, as well as his other works of art, which form a crucial part of the monologue.
- 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 and where to take the visitor.
- 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.

Activity 3: Act 4.7, Lines 141–186 Masterful Reading

10%

- ① This activity includes a Masterful Reading of excerpts from both Acts 4 and 5. The Masterful Reading of Act. 4.7 establishes context for students work with Act 5.2 in the remainder of the lesson.

Explain that students will listen to 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 her funeral.

- ▶ Students listen.

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?”), focusing on Laertes’s and Claudius’s plan and on Laertes’s and Claudius’s 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. Invite two or three groups 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 during a break in the fencing match. Laertes and Claudius say they are motivated by revenge because Hamlet killed Polonius.

Activity 4: Act 5.2, Lines 239–332 Masterful Reading

10%

Explain that Act 5.2 shows how Laertes’s and Claudius’s plan unfolds. 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”).

- ▶ Students follow along, reading silently.

Activity 5: Act 5.2, Lines 239–332 Reading and Discussion

40%

Ask students to form pairs to reread and discuss lines 239–332 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again”). Instruct students to focus on the development of central ideas during reading and discussion.

Direct student pairs to read Hamlet’s exchange with Laertes on lines 240–276 (from “Give me your pardon, sir. I have done you wrong” to “You mock me, sir. / No, by this hand.”), and discuss the questions that follow.

What is the “sore distraction” Hamlet refers to on line 244?

- 🗣️ Hamlet uses the term “sore distraction” to refer to his madness.

What does Hamlet mean when he says, “Was ‘t Hamlet wronged Laertes? Never Hamlet”?

- 🗣️ Hamlet claims he was not responsible for hurting Laertes because he was mad.

Why does Hamlet refer to himself in the third person on lines 247–253?

🗣 Student responses may include:

- Hamlet refers to himself in the third person so he seems less guilty for the murder of Polonius.
- Hamlet shifts from the first person to the third person to seem mad and gain Laertes's forgiveness.

How does Laertes respond to Hamlet's request for forgiveness?

🗣 Laertes says his feelings are satisfied, but he cannot forgive Hamlet until he learns what it would do to his honor.

How does this exchange between Hamlet and Laertes further develop two central ideas introduced earlier in the play?

🗣 The exchange between Hamlet and Laertes further develops the central ideas of madness and revenge. Hamlet claims madness as his reason for offending Laertes. In Laertes's response, he says the situation "stirs" him to revenge.

Review the definition of *foil* provided in the explanatory notes, and consider the definition of *foil* as a literary device. What are the different meanings of *foil* as it is used on line 272?

🗣 Hamlet uses the pun, "I'll be your *foil*, Laertes." *Foil* has three different meanings that apply in this scene. First, Hamlet is referring to the "blunted (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.

① 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."

Direct students to reread lines 277–332 (from "No, by this hand. / Give them foils, young Osric." to "Part them. They are incensed. / Nay, come again."). Ask student pairs or small groups 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 as pairs or small groups to write a brief summary of the events on lines 306–320.
 - ▶ Student volunteers share their written summaries.
- 🗣 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 to drink from the cup a second time.

Why does Laertes say, “it is almost against my conscience” on 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. This means both Hamlet and Laertes will die soon as a result of the fencing match.

① Remind students that they should be keeping track of central ideas in the play using the *Hamlet* Central Ideas Tracking Tool. 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.

Activity 6: Quick Write

15%

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

How do two central ideas from previous readings develop and build on one another in the fencing match between Hamlet and Laertes?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

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

- ▶ 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 write about how Hamlet’s character is further developed in Act 5.2 lines 239–332 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again.”).

- ▶ Students follow along.

Homework

Write a response to the following question: How does the action on lines 239–332 of Act 5.2 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again.”) further develop Hamlet’s character?

11.1.2

Lesson 23

Introduction

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. For the lesson assessment, students analyze how Hamlet's character is developed in the tragic resolution. To support their analysis, students view a film representation of the fencing match and the resulting action.

Students continue to work with standard RL.11-12.3 and focus on Shakespeare's tragic resolution to the play, a specific element of RL.11-12.5. Students also directly focus on using formal style and objective tone in a Quick Write.

This lesson is the students' final opportunity to analyze the development of Hamlet's character in this unit, so they will engage in complex analysis throughout the lesson discussion and on the lesson assessment. For homework, students review, organize, and expand their notes for the End-of-Unit Assessment.

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).
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.
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.
Addressed Standard(s)	
<ul style="list-style-type: none"> None. 	

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Hamlet's downfall contribute to the tragic resolution of the play?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Convey an understanding that Hamlet resolves the play's main conflict (avenging his father's death), but only by bringing about his own downfall and death in the process.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> felicity (n.) – the state of being happy, especially in a high degree; bliss

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.5, W.11-12.2.e Text: <i>Hamlet</i>, Act 5.2, lines 344–398 (Masterful Reading: lines 333–398) <p><i>In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</i></p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Film Viewing 5. Lines 344–398 Reading and Discussion 6. Quick Write 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 20% 5. 35% 6. 10% 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

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.3, RL.11-12.5, and W.11-12.2.e. Inform students that in this lesson they will read and view an excerpt from the final scene of *Hamlet*. Throughout the lesson, students should 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

10%

Instruct students to form a new pair and share their written reflections about how the action of lines 239–332 of Act 5.2 further develops Hamlet's character.

- ▶ Students share their written reflections in pairs.
- 💬 Student responses may include the following:

- 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).
- The scene represents a shift in Hamlet's character, in which he moves finally from inaction to action, forced to act by Laertes's actions.

Activity 3: Masterful Reading

15%

Explain to students that throughout the lesson they will analyze how Shakespeare develops central ideas in 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").

- ▶ Students follow along, reading silently.

Activity 4: Film Viewing

20%

Explain that students will view an excerpt from a film 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 watch with a focus on how the play's conflicts are resolved.

- ① Students should listen to a Masterful Reading of the events portrayed in this film before viewing the film interpretation.
- ① The script of the film nearly matches the text. However, some events in the film have been reordered, and some lines have been 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: Lines 344–398 Reading and Discussion

35%

Transition students to small groups to reread and discuss lines 344–398 (from "It is here, Hamlet. Hamlet, thou art slain" to "And flights of angels sing thee to thy rest.").

Direct student pairs to read lines 344–353 (from "It is here, Hamlet. Hamlet, thou art slain" to "The point envenomed too! Then, venom, to thy work") and discuss the questions that follow, taking notes on Shakespeare's use of language.

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.

What does Hamlet mean when he says, “Then, venom to thy work” (lines 352–353)? What does Hamlet do after he says, “Then, venom, to thy work”? Use the stage direction for context.

- Hamlet means he wants to use the poisoned rapier to kill Claudius. Then, Hamlet cuts the king with the poisoned rapier.
-

Direct student to pairs reread lines 354–398 and discuss the questions that follow, taking notes about events and character interaction and returning to the text for evidence as they do so.

Before Laertes dies, what does he request of Hamlet? What does Hamlet mean when he responds, “Heaven make thee free of it” (line 364)?

- Laertes asks Hamlet to “exchange forgiveness” with him. Hamlet responds “heaven make thee free of it,” which means Hamlet forgives Laertes.

Why does Hamlet ask Horatio to “Absent [himself] from felicity a while” in line 382?

- Hamlet wants Horatio to delay the happiness of death so he can tell Hamlet’s story.

Remind students that a *tragic resolution* involves a reversal of fortune and the resolution of previously unresolved conflicts. Then, direct students to discuss the following questions in small groups. Explain that *tragic hero* is the term used to describe a protagonist in a tragedy who is destined for downfall, suffering, or defeat.

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. He is 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* is the term used to describe the character trait that leads to the protagonist’s downfall.

Why is the resolution to the play defined as “tragic”?

- Student responses may include the following:

- 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. The resolution is especially meaningful because it ties together several of the play's central ideas including mortality, revenge, and action versus inaction.
 - The resolution to *Hamlet* is tragic because Hamlet resolves the main conflict in the play by killing Claudius, but the play also ends with a catastrophe that includes Hamlet's death in his best friend's arms shortly after avenging his father's death.
- ① 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.

Activity 6: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt, using a formal style and objective tone:

How does Hamlet's downfall contribute to the tragic resolution of the play?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ▶ 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 review, organize, and expand their notes and annotations in preparation for the End-of-Unit Assessment.

Also for homework, instruct students to continue to read their AIR text through the lens of the focus standard RL.11-12.5, and prepare for a 3–5 minute discussion of their text based on that standard.

Homework

Review, organize, and expand your notes and annotations in preparation for the End-of-Unit Assessment.

Continue to read your AIR text through the lens of the focus standard RL.11.12.5, and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2

Lesson 24

Introduction

This lesson is part one of the End-of-Unit Assessment for 11.1.2. In this lesson, students collect evidence to support their analyses of how central ideas interact and build upon one another in *Hamlet*.

For homework, students continue to 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

Assessed Standard(s)	
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.
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Central Idea Evidence Tool that prepares students to respond to the following prompt in the End-of-Unit Assessment (11.1.2 Lesson 25).</p> <ul style="list-style-type: none"> 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.

High Performance Response(s)

A High Performance Response should:

- Identify central ideas from the play, such as action versus inaction, revenge, mortality, madness, etc.
- Determine at least one literary device that Shakespeare uses to advance each central idea, such as foil, personification, metaphor, repetition, imagery, etc.
- Describe what role each central idea plays in *Hamlet*.

① See the Model Central Idea Evidence Collection Tool for a High Performance Response. The responses in this model tool are provided as examples, but in a complex text like *Hamlet*, there are numerous complex central ideas that develop and interact throughout the play. Students can produce a number of different correct responses, as long as they are supported with the most significant and relevant evidence from the text

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

None.*

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

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 by following the protocols described in 1E of this document:

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a, L.11-12.5 • Text: <i>Hamlet</i> by William Shakespeare 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 	<ol style="list-style-type: none"> 1. 5% 2. 10%

3. Evidence Gathering	3. 55%
4. Class Discussion	4. 25%
5. Closing	5. 5%

Materials

- Copies of the Central Idea Evidence Collection Tool for each student
- Student copies of the Text Analysis Rubric (refer to 11.1.1 Lesson 6)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.2 and L.11-12.5. In this lesson, students work in pairs to gather evidence about central ideas but will not engage in multi-paragraph writing until the next lesson (11.1.2 Lesson 25).

- Students look at the agenda.

Inform students that these standards will be assessed in the next lesson's End-of-Unit Assessment written analysis: RL.11-12.2, W.11-12.2.a-f, L.11-12.1, and L.11-12.2. Remind students of their work with standards in earlier lessons of this unit.

- ❗ 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 questions.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied their focus standard, RL.11-12.5, to their text. Lead a brief share out on the previous lesson's Accountable Independent Reading (AIR) homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.11-12.5) to their AIR text from the previous lesson's homework.

Instruct students to talk in pairs about how they revised and expanded their notes in preparation 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 Gathering

55%

Instruct students to work in small groups to collect evidence about how central ideas interact and build upon one another, using the Central Idea Evidence Collection Tool. Explain that students may choose to focus on different central ideas, but they should still work collaboratively.

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. 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

25%

Transition students to a whole-class discussion about the central ideas and the evidence students 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.

- ▶ Each group shares one of their central ideas and the evidence the group collected about the development of the central idea.

Explain that students will use the evidence they gathered during this lesson to support the writing they will do for their multi-paragraph written analysis in the next lesson (11.1.2 Lesson 25). 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.

- ▶ Students listen.
- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ① **Differentiation Consideration:** Consider reviewing the wording of the prompt if students need additional support to understand what the prompt requires.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and synthesize the evidence they collected on the Central Idea Evidence Collection Tool and consider how to respond to the End-of-Unit Assessment prompt.

- ▶ Students follow along.

Homework

Review and synthesize the evidence you collected on the Central Idea Evidence Collection Tool and consider how to respond 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.

Central Idea Evidence Collection Tool

Name:		Class:		Date:	
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	Central Idea #1 _____	Central Idea #2 _____	Central Idea #3 _____	Central Idea #4 _____
Evidence from text				
Literary devices Shakespeare uses				
What role does this idea play in <i>Hamlet</i>?				

Model Central Idea Evidence Collection Tool

Name:		Class:		Date:	
	Central Idea #1 <u>revenge</u>	Central Idea #2 <u>action versus inaction</u>	Central Idea #3 <u>madness</u>	Central Idea #4 <u>mortality</u>	
Evidence from text	<p>“Let not the royal bed of Denmark be a couch for luxury and damned incest.” (Act 1.5, lines 89–90)</p> <p>“Thy commandment all alone shall live within the book and volume of my brain” (Act 1.5, lines 109–110)</p>	<p>“Like John-a-dreams, unpregnant of my cause” (Act 2.2, line 595)</p> <p>Hamlet commits to kill Claudius while he is kneeling but then changes his mind and decides to wait. (Act 3.3)</p>	<p>The question of Hamlet’s madness endures throughout the play. Hamlet tells Horatio he might “put an antic disposition on” (Act 1.5, line 192) meaning that Hamlet may act as though he is mad.</p>	<p>“O that this too, too sullied flesh would melt” (Act 1.2, line 133)</p> <p>“To be or not to be” (Act 3.1, line 64)</p> <p>Ophelia drowns herself. (Act 4.7, line 188)</p>	
Literary devices Shakespeare uses	<p>Simile – Hamlet says he is “like John-a-dreams...”</p>	<p>Foil – Shakespeare uses Claudius, Laertes, and Fortinbras as foils to highlight Hamlet’s inaction.</p>	<p>Simile – Ophelia compares Hamlet’s lost reason to “sweet bells jangled, out of time and harsh” (Act 3.1, line 172)</p>	<p>Metaphor – In Act 3.1 Hamlet imagines death as sleep: “To die, to sleep” (line 68)</p>	
What role does this idea play in <i>Hamlet</i>?	<p>Revenge drives Hamlet’s actions throughout the play as he struggles with how to kill Claudius.</p>	<p>Action versus inaction is central to Hamlet’s tragic flaw of indecision.</p>	<p>Hamlet acts mad at times in the play, but the reader is not certain if Hamlet is pretending to be mad or if he has actually gone mad.</p>	<p>Hamlet considers mortality throughout the play, and in the tragic resolution, three main characters die.</p>	

11.1.2**Lesson 25****Introduction**

This lesson is part two 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.


For homework, students continue to read their Accountable Independent Reading texts through the lens of focus standard RL.11-12.5.

Standards

Assessed Standard(s)	
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.
W.11-12.2.a-f	<p>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.</p> <ul style="list-style-type: none"> 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).
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)	
<ul style="list-style-type: none"> None. 	

Assessment

Assessment(s)
<p>Students write their response to the End-of-Unit Assessment prompt introduced in the previous lesson:</p> <ul style="list-style-type: none"> 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. <p> The End-of-Unit Assessment will be evaluated using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas from the play, such as 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 in this play, such as foil, personification, metaphor, repetition, imagery, etc. Show how Shakespeare uses this device to develop and relate these central ideas. <p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> Two central ideas developed throughout <i>Hamlet</i> are revenge and action versus inaction. Throughout the play, Hamlet struggles to make decisions even though he is committed to seeking revenge for his father's death. After Hamlet's first interaction with his father's ghost, Hamlet commits to a course of revenge. He claims, "Thy commandment all alone shall live within the book and volume of my brain" (Act 1.5, lines 109–110), meaning 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 caused any action.

- Revenge and action versus inaction continue to build on each other until the final scene when Hamlet finally decides to take action. After seeing the example of Fortinbras’s courage, Hamlet resolves to act for revenge. When given the opportunity to fence with Laertes, Hamlet chooses to act by finally killing Claudius when the opportunity presents itself.
- Foil is one of the literary devices, including foils to Hamlet. Fortinbras serves as one of Hamlet’s foils and draws attention to Hamlet’s cowardice and indecision. Both characters are princes, but Fortinbras is brave and decisive, while Hamlet is mild and indecisive. After Hamlet and Laertes fatally wound each other, Hamlet kills Claudius. Hamlet hurts Claudius with the “envenomed” rapier and then forces Claudius to drink from the poisoned cup (Act 5.2, lines 352–358).
- *Hamlet* is a complex play with multiple central ideas, but the interaction between revenge and action versus inaction drives the play and contributes to the play’s powerful ending.

Students may also analyze the development of other central ideas, such as:

- Mortality is another example of a central idea. Hamlet first alludes to death when he says “O that this too, too sullied flesh would melt” (Act 1.2, line 133) in his first soliloquy. Hamlet considers suicide in a later soliloquy when he considers, “To be or not to be” (Act 3.1, line 64). Shakespeare develops the central idea of death further when Ophelia drowns (Act 4.7, line 188).
 - Another central idea is madness. The question of 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 as though he is mad. Although Hamlet acts mad later in the play, the reader is not certain if he is pretending to be mad or if he has actually gone mad.
- ① In addition to “foil” students may identify other literary devices Shakespeare uses, such as personification, metaphor, repetition, personification, etc.
- ① Sample student responses are provided as examples, but in a complex text like *Hamlet*, there are numerous complex central ideas that develop and interact throughout the play. Students can produce a number of different correct responses, as long as analysis is supported with the most significant and relevant evidence from the text.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

None.*

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

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 by following the protocols described in 1E of this document:

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2; W.11-12.2.a-f; L.11-12.1; L.11-12.2 Text: <i>Hamlet</i> by William Shakespeare 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Student copies of 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the End-of-Unit Assessment for each student
- Student copies of the Text Analysis Rubric (refer to 11.1.1 Lesson 6)
- Student Copies of the Central Idea Evidence Collection Tool (refer to 11.1.2 Lesson 24)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates text dependent questions.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.2, W.11-12.2.a-f, 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 talk in pairs about how they synthesized the evidence on their Central Idea Evidence Collection Tool to prepare for the End-of-Unit Assessment prompt.

- ▶ Student pairs discuss examples of how they synthesized their evidence to prepare to respond to the prompt.

Activity 3: End-of-Unit Assessment

80%

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.

Instruct students to use the evidence recorded on their tool and their own notes and annotations. 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.

Remind students to use the Text Analysis Rubric to guide their written responses.

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

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

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

① High Performance Responses are provided as examples, but in a complex text like *Hamlet*, there are numerous complex central ideas that develop and interact throughout the play. Students may produce a number of different correct responses, as long as analysis is supported with the most significant and relevant evidence from the text.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of the focus standard, RL.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 the focus standard, RL.11-12.5, and prepare for a 3–5 minute discussion of your text based on that standard.

End-of-Unit Assessment (11.1.2 Lesson 25)

Text-Based Response

Your Task: Rely on your reading and analysis of *Hamlet*, including your Central Idea Evidence Collection Tool, 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 writing will be assessed using the Text Analysis Rubric.

Guidelines:

Be sure to:

- Read the prompt closely
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.11-12.2; W.11-12.2.a-f; L.11-12.1; L.11-12.2

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.
 - a. 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.
 - b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
 - c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

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.

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	}	<i>courtiers at the Danish court</i>
CORNELIUS		
ROSENCRANTZ		
GUILDENSTERN		
OSRIC		
Gentlemen		
A Lord		

FRANCISCO	}	<i>Danish soldiers</i>
BARNARDO		
MARCELLUS		

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. 5

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? 10

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? 15

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.

35

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,

40

And let us hear Barnardo speak of this.

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—

45

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. 50

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.

55

MARCELLUS

It is offended.

BARNARDO See, it stalks away. 60

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?

65

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 sledded Polacks on the ice.
'Tis strange. 75

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, 85
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, 95
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 100
Which he stood seized of, to the conqueror.

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 105
 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 resolute 110
 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 compulsory, those foresaid lands 115
 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. 120
 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, 125
 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, 130
 Upon whose influence Neptune's empire stands,
 Was sick almost to doomsday with eclipse.
 And even the like precursor of <feared> events,
 As harbingers preceding still the fates
 And prologue to the omen coming on, 135

Have heaven and Earth together demonstrated
Unto our climates 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, 140
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, 145
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, 〈you〉 spirits oft walk in death, 150
Speak of it. *The cock crows.*

Stay and speak!—Stop it, Marcellus.

MARCELLUS

Shall I strike it with my partisan?

HORATIO Do, if it will not stand.

BARNARDO 'Tis here. 155

HORATIO 'Tis here.

〈*Ghost exits.*〉

MARCELLUS 'Tis gone.

We do it wrong, being so majestic,
To offer it the show of violence,
For it is as the air, invulnerable, 160
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 5
 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, 10
 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 15
 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, 20
 Colleague'd 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. 25
 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 30
 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, 35
 Giving to you no further personal power
 To business with the King more than the scope
 Of these dilated articles allow.

「Giving them a paper.」

Farewell, and let your haste commend your duty. 40

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, 45
 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. 50
 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, 55
 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. 60

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— 65

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. 70
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. 75

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, 80
That can [denote] me truly. These indeed “seem,”
For they are actions that a man might play; 85

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,	90
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	95
To do obsequious sorrow. But to persever In obstinate condolement is a course Of impious stubbornness. 'Tis unmanly grief. It shows a will most incorrect to heaven, A heart unfortified, <i><a></i> mind impatient,	100
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,	105
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	110
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	115
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,	120
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. 125
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, 130
And the King's rouse the heaven shall bruit 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 135
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 140
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 145
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!), 150
A little month, or ere those shoes were old
With which she followed my poor father's body,

Like Niobe, all tears—why she, *even she*
 (O God, a beast that wants discourse of reason
 Would have mourned longer!), married with my
 155
 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,
 160
 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. 165

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?—
 170
 Marcellus?

MARCELLUS My good lord.

HAMLET
 I am very glad to see you. *['To Barnardo.']* Good
 even, sir.—
 But what, in faith, make you from Wittenberg? 175

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. 180
 But what is your affair in Elsinore?
 We'll teach you to drink *deep* 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. 185

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! 190

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, 195

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? 200

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! 205

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, 210
 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, 215
 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), 220
 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? 225

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, 230
 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 235
 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? 240

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 't tonight.
Perchance 'twill walk again.

HORATIO I warrant it will.

HAMLET

If it assume my noble father's person, 265
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 whatsoever else shall hap tonight, 270
 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. 275

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. 280
He exits.

Act 1 Scene 3

Enter Laertes and Ophelia, his sister.

LAERTES

My necessities 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? 5

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, 10
 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, 15
 The inward service of the mind and soul
 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, 20
 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 the health of this whole state.
 And therefore must his choice be circumscribed 25
 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 30
 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 35
 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 40
 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, 45
 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, 50
 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. 55

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! 60
 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, 65
 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 70
 Of each new-hatched, unfledged courage. Beware
 Of entrance to a quarrel, but, being in,
 Bear 't that th' opposèd may beware of thee.
 Give every man thy ear, but few thy voice.
 Take each man's censure, but reserve thy judgment. 75
 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. 80
 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.

85

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.

90

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?

95

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.

100

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.

105

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?

110

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, "springs" to catch woodcocks. I do know,
When the blood burns, how prodigal the soul 125
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. 130
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, 135
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: 140
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; 10
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. 20
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. 25
 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 30
 (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, 35
 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 40
 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 45
 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! 50
 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 55

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 horridly to shake our disposition
 With thoughts beyond the reaches of our souls?
 Say, why is this? Wherefore? What should we do?
⟨Ghost⟩ beckons.

HORATIO

It beckons you to go away with it
 As if it some impartment 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! 95

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 5
When I to sulf'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. 10

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 15
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 20
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, 25
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! 30

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 35

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, 40
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, 45
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— 50
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 55
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, 60
Though lewdness court it in a shape of heaven,
So, *lust*, though to a radiant angel linked,
Will *sate* itself in a celestial bed
And prey on garbage.
But soft, methinks I scent the morning air. 65
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursèd hebona in a vial
And in the porches of my ears did pour 70

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> 75
 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. 80
 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 85
 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 damnèd incest. 90
 But, howsomever 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. 95
 The glowworm shows the matin to be near
 And 'gins to pale his uneffectual fire.
 Adieu, adieu, adieu. Remember me. <He exits.>

HAMLET

O all you host of heaven! O Earth! What else?
 And shall I couple hell? O fie! Hold, hold, my heart, 100
 And you, my sinews, grow not instant old,
 But bear me <stiffly> up. Remember thee?
 Ay, thou poor ghost, whiles memory holds a seat
 In this distracted globe. Remember thee?
 Yea, from the table of my memory 105

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, 110
 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. 115
 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! 120
 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! 125
 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. 130
 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? 135

HORATIO/MARCELLUS Ay, 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.

140

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.

145

HORATIO

These are but wild and whirling words, my lord.

HAMLET

I am sorry they offend you, heartily;
Yes, faith, heartily.

150

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.

155

HORATIO What is 't, my lord? We will.

HAMLET

Never make known what you have seen tonight.

160

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.

165

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 180
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 190
(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, 195

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.

200

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.

205

210

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.

5

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,

10

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?

15

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, 20
Addicted so and so." And there put on him
What forgeries you please—marry, 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 25
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. 30

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 35
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimèd blood,
Of general assault.

REYNALDO But, my good lord— 40

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, 45
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 prenominate crimes
The youth you breathe of guilty, be assured 50
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

POLONIUS 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,” *‘at “friend,
 or so,” and “gentleman.”’* 60

POLONIUS
 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, 65

 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; 70

 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? 75

REYNALDO
 My lord, I have.

POLONIUS God be wi’ you. Fare you well.

REYNALDO Good my lord.

POLONIUS
 Observe his inclination in yourself.

REYNALDO I shall, my lord. 80

POLONIUS And let him ply his music.

REYNALDO Well, my lord.

POLONIUS
 Farewell. *Reynaldo exits.*

Enter Ophelia.

How now, Ophelia, what’s the matter?

OPHELIA

O, my lord, my lord, I have been so affrighted! 85

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, 90
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? 95

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, 100
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, 105
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, 110
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 115

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 120
 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 125
 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. 130
 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, 5
 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 10
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 15
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 20
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 25
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. 30

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. 35

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 40
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. 45

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 50
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. 55

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. 60

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 65
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 70
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. 75
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, 80
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. 85

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. 90
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 95
 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, 100
 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, 105
 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, 110
 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, 115
 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.* 120
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, 125
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.*

130

*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.

135

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>* 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.

140

145

150

155

160

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," 165
When it proved otherwise?

KING Not that I know.

POLONIUS

Take this from this, if this be otherwise.
If circumstances lead me, I will find 170
Where truth is hid, though it were hid, indeed,
Within the center.

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, 180
But keep a farm and carters.

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. 185
I'll board him presently. O, give me leave.
King and Queen exit (with Attendants.)
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? 205

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. 215
220

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?	225
POLONIUS	Indeed, that's out of the air. <i>Aside.</i> How pregnant sometimes his replies are! A happiness that often madness hits on, which reason and <i>sanity</i> could not so prosperously be delivered of. I will leave him <i>and suddenly contrive the means of meeting between him</i> and my daughter.—My lord, I will take my leave of you.	230
HAMLET	You cannot, <i>sir,</i> 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,	<i>aside</i> These tedious old fools. <i>Enter Guildenstern and Rosencrantz.</i>	
POLONIUS	You go to seek the Lord Hamlet. There he is.	
ROSENCRANTZ,	<i>to Polonius</i> God save you, sir. <i>Polonius exits.</i>	
GUILDENSTERN	My honored lord.	240
ROSENCRANTZ	My most dear lord.	
HAMLET	My <i>excellent</i> good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do you both?	
ROSENCRANTZ	As the indifferent children of the earth.	245
GUILDENSTERN	Happy in that we are not <i>overhappy.</i> On Fortune's <i>cap,</i> 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?	250
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 <i>that</i> the world's grown honest.	255

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? 260

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. 265

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. 270

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. 275

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. 280

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. 285

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? 290

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? 295
 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 300
 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? 305

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 310
 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. 315

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 320
 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 majestic roof, fretted
 with golden fire—why, it appeareth nothing to me 325
 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, *no,* nor women neither, though by
 your smiling you seem to say so.

ROSENCRANTZ My lord, there was no such stuff in my
 thoughts. 335

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. 340

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 *blank* verse shall
 halt for ’t. What players are they? 345

ROSENCRANTZ Even those you were wont to take such
 delight in, the tragedians of the city. 350

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. 355

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? 360

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. 365

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? 370

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. 375

HAMLET Is 't possible? 380

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. 385

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. 390

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. 395 400

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 405
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 410
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 415
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 420
tragedy, comedy, history, pastoral, pastoral-comical,
historical-pastoral, <tragic-historical,
tragic-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, 425
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, 430
*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. 435

HAMLET Nay, that follows not.

POLONIUS What follows then, my lord?

HAMLET Why,
As by lot, God wot 440
 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 445
 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 450
 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 455
 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: 460
 ’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 465
 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 470
 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— 475
 '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* 480
*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* 485
*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. 490

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,* 495
*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* 500
*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 505
⟨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 510
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, 515
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 and ℞ellies ℞ from her wheel, 520
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 525
 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 530
With ⟨bisson rheum,⟩ a clout upon that head
Where late the diadem stood, and for a robe,
About her lank and all o'erteemèd loins
A blanket, in the alarm of fear caught up—
Who this had seen, with tongue in venom steeped, 535
'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.

540

POLONIUS Look whe'er he has not turned his color and
 has tears in 's eyes. Prithee, no more.

545

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.

550

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.

555

POLONIUS Come, sirs.

560

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.

565

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.

570

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

“Rosencrantz and Guildenstern” exit.

Now I am alone.

O, what a rogue and peasant slave am I!

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 580

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, 590

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, 595

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? 600

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 605

I should *have* fatted all the region kites

With this slave’s offal. Bloody, bawdy villain!

Remorseless, treacherous, lecherous, kindless

villain!

〈O vengeance!〉 610
 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, 615
 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 620
 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; 625
 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, 630
 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, 5
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. 10

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. 15

QUEEN Did you assay him to any pastime?**ROSENCRANTZ**

Madam, it so fell out that certain players

We will bestow ourselves. *‘To Ophelia.’* Read on this
book, 50
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. 55

KING, *‘aside’* 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 60
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 65
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 70
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, 75
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,

- HAMLET Ha, ha, are you honest?
- OPHELIA My lord?
- HAMLET Are you fair? 115
- 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? 120
- 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. 125
- 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. 130
- 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? 140
- 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! 145
- 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. 150

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. 155
To a nunnery, go. *He exits.* 160

OPHELIA

O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue,
sword, 165
<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, 170
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! 175

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 180
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, 185
 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 190
 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 195
 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 200
 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; 5
 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 10
 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. 15

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 20
 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 25
 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 30
 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 35
 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 40
 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. 45
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. 50

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. 55

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 60
That no revenue hast but 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 65
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 70
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
commeddled

That they are not a pipe for Fortune's finger 75
 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. 80
 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 85
 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, 90
 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. 95
 ⟨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 100
 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? 105

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. 110

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. 115

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. 120

《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. 125

OPHELIA What is, my lord?

HAMLET Nothing.

OPHELIA You are merry, my lord.

HAMLET Who, I? 130

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. 135

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, 140

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* 145
*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
***<comes>** in another man, takes off his crown, kisses it, pours* 150
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 155
*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 160
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 165
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 170
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.
[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.]* 185
190.

PLAYER KING

*Faith, I must leave thee, love, and shortly too.
My operant powers their functions leave to do.
And thou shall 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

The instances that second marriage move 205
Are base respects of thrift, but none of love.
A second time I kill my husband dead
When second husband kisses me in bed.

PLAYER KING

I do believe you think what now you speak,
But what we do determine oft we break. 210
Purpose is but the slave to memory,
Of violent birth, but poor validity,
Which now, the fruit unripe, sticks on the tree
But fall unshaken when they mellow be.
Most necessary 'tis that we forget 215
To pay ourselves what to ourselves is debt.
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy. 220
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye, nor 'tis not strange
That even our loves should with our fortunes change;
For 'tis a question left us yet to prove 225
Whether love lead fortune or else fortune love.
The great man down, you mark his favorite flies;
The poor, advanced, makes friends of enemies.
And hitherto doth love on fortune tend,
For who not needs shall never lack a friend, 230
And who in want a hollow friend doth try
Directly seasons him his enemy.
But, orderly to end where I begun:
Our wills and fates do so contrary run
That our devices still are overthrown; 235
Our thoughts are ours, their ends none of our own.
So think thou wilt no second husband wed,
But die thy thoughts when thy first lord is dead.

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
245

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.*

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.

KING What do you call the play?

260

HAMLET "The Mousetrap." Marry, how? Tropically.
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.

265

Enter Lucianus.

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. 270

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. 275

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 280
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 285
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. 290

⟨Claudius rises.⟩

OPHELIA The King rises.

⟨HAMLET What, frightened with false fire?⟩

QUEEN How fares my lord?

POLONIUS Give o'er the play.

KING Give me some light. Away! 295

POLONIUS Lights, lights, lights!

All but Hamlet and Horatio exit.

HAMLET

Why, let the stricken deer go weep,
The hart ungallèd play.

For some must watch, while some must sleep:
Thus runs the world away. 300

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. 305

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.* 310

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? 315

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.* 320
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— 325

HAMLET Ay, sir, what of him?

GUILDENSTERN Is in his retirement marvelous
distempered.

HAMLET With drink, sir?

GUILDENSTERN No, my lord, with choler. 330

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 <i><start></i> not so wildly from my affair.	335
HAMLET	I am tame, sir. Pronounce.	
GUILDENSTERN	The Queen your mother, in most great affliction of spirit, hath sent me to you.	340
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 <i><my></i> business.	345
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—	350
ROSENCRANTZ	Then thus she says: your behavior hath struck her into amazement and admiration.	355
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.	360
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.	365
HAMLET	Sir, I lack advancement.	
ROSENCRANTZ	How can that be, when you have the voice of the King himself for your succession in Denmark?	370

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 with you: why do you go about to recover the wind of me, as if you would drive me into a toil? 375

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? 380

GUILDENSTERN My lord, I cannot.

HAMLET I pray you.

GUILDENSTERN Believe me, I cannot.

HAMLET I do beseech you. 385

GUILDENSTERN I know no touch of it, my lord.

HAMLET It is as easy as lying. Govern these ventages with your fingers and *[thumb,]* give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops. 390

GUILDENSTERN But these cannot I command to any utterance 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 *[the 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. 395
400

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⟩ Then I will come to my mother by and by.
「Aside.」 They fool me to the top of my bent.—I will
come by and by. 415

⟨POLONIUS⟩ I will say so.

⟨HAMLET⟩ “By and by” is easily said. Leave me,
friends.
「All but Hamlet exit.」

'Tis now the very witching time of night,
When churchyards yawn and hell itself ⟨breathes⟩
out 420

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. 425
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: 430
How in my words somever she be shent,
To give them seals never, my soul, consent.

He 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 5
 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 10
 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 15
 The lives of many. The cress 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 20
 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 with a general groan.

KING

Arm you, I pray you, to this speedy voyage, 25
 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 30
 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 35
 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, 45
 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 50
 But to confront the visage of offense?
 And what's in prayer but this twofold force,
 To be forestallèd ere we come to fall,
 Or *pardoned* being down? Then I'll look up.
 My fault is past. But, O, what form of prayer 55
 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? 60
 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 65
 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? 70
 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. 75
 All may be well. *He kneels.*

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: 80
 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, 85
 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, 90
 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,
At game, a-swearing, 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. 95
This physic but prolongs thy sickly days. 100
「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 5
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. 10
「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. 15

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, 20
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. 25

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! 30

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. 35

QUEEN

As kill a king?

HAMLET Ay, lady, it was my word.
 He pulls Polonius' body from behind the arras.
 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. 40
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 45
 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, 50
 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 55
 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. 60

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. 65
 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,

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, 110

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— 115

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? 120

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! 125

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. 130
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' incorporal air do hold discourse? 135
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 140
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, 145
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? 150

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! 155
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?⟩* 160

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, 165
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,
Infects unseen. Confess yourself to heaven, 170

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 pury times,
 Virtue itself of vice must pardon beg,
 Yea, curb and woo for leave to do him good. 175

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. 180

[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 185

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 190

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. 195

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. 200
 [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, 205
 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, 210
 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, 215
 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 220
 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, 225
 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 engineer
 Hoist with his own petard; and 't shall go hard 230
 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. 235
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. 240

「They」 exit, 〈Hamlet tugging in Polonius.〉

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!

5

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.

10

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

15

Should have kept short, restrained, and out of haunt
 This mad young man. But so much was our love, 20
 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, 25
 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 30
 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, 35
 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 40
 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! 45
 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? 5

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? 10

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, 15
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 20
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 25
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
all after!)

30

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;
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
Or not at all.

5

10

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. 25

[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.] 30

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. 35

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. 40

KING, *to Attendants.* Go, seek him there.

HAMLET He will stay till you come. *Attendants exit.*

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. 45 50

HAMLET For England?

KING Ay, Hamlet.

HAMLET Good.

KING
So is it, if thou knew'st our purposes. 55

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, 60
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 65
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 70
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, 75
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. 5

CAPTAIN I will do 't, my lord.

FORTINBRAS Go softly on. *「All but the Captain exit.」*

「Enter Hamlet, Rosencrantz, 「Guildenstern,」 and others.」

HAMLET Good sir, whose powers are these? 10

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. 15

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; 20
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. 25

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. 30

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 40

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 45

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: 50

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, 60

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 65

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.]

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 5
There's tricks i' th' world, and hems, and beats her
heart,
Spurns enviously at straws, speaks things in doubt
That carry but half sense. Her speech is nothing,
Yet the unshapèd use of it doth move 10
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 15
thought,
Though nothing sure, yet much unhappily.

HORATIO

'Twere good she were spoken with, for she may
strew
Dangerous conjectures in ill-breeding minds. 20

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. 25

⟨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.*

30

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.*

35

Oh, ho!

QUEEN Nay, but Ophelia—

OPHELIA Pray you, mark.

40

*「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.*

45

KING How do you, pretty lady?

OPHELIA Well, God dild 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.

50

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. 55
 Then up he rose and donned his clothes
 And dugged the chamber door,
 Let in the maid, that out a maid
 Never departed more. 60*

KING Pretty Ophelia—

OPHELIA

Indeed, without an oath, I'll make an end on 't:
*['Sings.] By Gis and by Saint Charity,
 Alack and fie for shame,
 Young men will do 't, if they come to 't; 65
 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." 70*

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 75
 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 80
 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 85
 Of his own just remove; the people muddled,

Thick, and unwholesome in ⟨their⟩ thoughts and
whispers
For good Polonius' death, and we have done but
greenly 90

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, 95

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 100
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! 105
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 110
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, 115
⟨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!

120

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.

125

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.

130

KING What is the cause, Laertes,

135

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.

140

LAERTES Where is my father?

KING Dead.

145

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! 150
 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? 155

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 160
 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? 165

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 170
 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. 175

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 180
 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, 185
 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. 190
 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 195
 "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, 200
 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 205
 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.* 210

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.*

215

*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.*

220

And of all Christians' souls, «I pray God.» God be wi'
 you. *«She exits.»*

LAERTES Do you «see» this, O God?

225

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

230

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

235

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)

240

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.

245

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. 5

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.」* 10

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. 15 20 25

⟨He⟩ that thou knowest thine, Hamlet. 30

Come, I will *give* you way for these your letters
And do 't 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. 5

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. 10

KING O, for two special reasons,

Which may to you perhaps seem much unsinewed,
But yet to me they're strong. The Queen his mother
Lives almost by his looks, and for myself
(My virtue or my plague, be it either which), 15
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, 20
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, 25
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. 30

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. 35
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.⟩ 40
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.] 45

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? 50
55

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. 60
 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?), 65
 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 70
 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 75
 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, 80
 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. 85

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 90
 Than settled age his sables and his weeds,
 Importing health and graveness.] Two months since

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” 135
 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; 145
 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, 155
 Or with a little shuffling, you may choose
 A sword unbated, and in a ⟨pass⟩ of practice
 Requite him for your father.

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. 195

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, 200
 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 205
 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. 210

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. 215
 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. 220
 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.

5

[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.

10

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.

15

20

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. 25
- 「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 30
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. 35
- 「GRAVEDIGGER」 What, art a heathen? How dost thou
understand the scripture? The scripture says Adam
dugged. Could he dig without arms?」 I'll put another
question to thee. If thou answerest me not to the
purpose, confess thyself— 40
- 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. 45
- 「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. 50
- 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. 55
- 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. 60

*「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 behove, 65
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. 70

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, 75
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? 80

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? 85

HORATIO Ay, my lord.

HAMLET Why, e'en so. And now my Lady Worm's, 90

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. 95

「GRAVEDIGGER」 *sings*

*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 100

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 105
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 110
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. 115

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? 120

「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 125
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 130
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? 135

「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 140
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 145
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? 150

「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 155
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. 160

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? 165

「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 170
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 175
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? 180

「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. 185
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 190
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. 195
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. 200

HORATIO What's that, my lord?

HAMLET Dost thou think Alexander looked o' this
 fashion i' th' earth? 205

HORATIO E'en so.

HAMLET And smelt so? Pah! *He puts the skull down.*

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 bung-hole? 210

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! 215
 220

*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.* 225

LAERTES What ceremony else? 230

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, 235
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, 240
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 245
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, 250
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!

['She scatters flowers.']
I hoped thou shouldst have been my Hamlet's wife; 255
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 260
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. 265

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, 270
 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, 275
 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! 280

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 285
 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. 290

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? 295
 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, 300
 I'll rant as well as thou.

QUEEN This is mere madness;
 And *thus* awhile the fit will work on him.
 Anon, as patient as the female dove
 When that her golden couplets are disclosed, 305
 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, 310
 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.— 315
 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. *(Methought)* I lay 5
Worse than the mutines in the *(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 10
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, 15
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 20
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, 25
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. 30
(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, 35
 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 40
 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, 45
 As peace should still her wheaten garland wear
 And stand a comma 'tween their amities,
 And many suchlike 'ases' of great charge,
 That, on the view and knowing of these contents,
 Without debatement further, more or less, 50
 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, 55
 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 60
 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.

65

HORATIO Why, what a king is this!

70

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?

75

80

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.

85

90

HORATIO Peace, who comes here?⟩

Enter ⟨Osric,⟩ a courtier.

OSRIC Your lordship is right welcome back to
Denmark.

HAMLET	I <i>humbly</i> thank you, sir. <i>Aside to Horatio.</i> Dost know this waterfly?	95
HORATIO,	<i>aside to Hamlet</i> No, my good lord.	
HAMLET,	<i>aside to Horatio</i> 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.	100
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. <i>Put</i> your bonnet to his right use: 'tis for the head.	105
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.	110
HAMLET	But yet methinks it is very <i>sultry</i> and hot <i>for</i> 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—	115
HAMLET	I beseech you, remember. <i>He motions to Osric to put on his hat.</i>	
OSRIC	Nay, good my lord, for my ease, in good faith. <i>[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.</i>	120
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	125

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. 130

OSRIC Your Lordship speaks most infallibly of him.

HAMLET The concernancy, sir? Why do we wrap the
gentleman in our more rawer breath? 135

OSRIC Sir?

HORATIO Is 't not possible to understand in another
tongue? You will to 't, sir, really.

HAMLET, *[to Osrice]* What imports the nomination of
this gentleman? 140

OSRIC Of Laertes?

HORATIO His purse is empty already; all 's golden words
are spent.

HAMLET Of him, sir. 145

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— 150

[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.] 155

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 160

responsive to the hilts, most delicate carriages, and of very liberal conceit.	165
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.	170
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?	175
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.	180
HAMLET How if I answer no?	
OSRIC I mean, my lord, the opposition of your person in trial.	185
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.	190
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.	195
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.	200

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.

205

[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.

210

HAMLET I am constant to my purposes. They follow the King's pleasure. If his fitness speaks, mine is ready now or whensoever, provided I be so able as now.

215

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.

220

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; <but> thou wouldst not think how ill all's here about my heart. But it is no matter.

225

HORATIO Nay, good my lord—

HAMLET It is but foolery, but it is such a kind of <gaingiving> as would perhaps trouble a woman.

230

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

235

now; if it be not now, yet it *will* come. The
readiness is all. Since no man of aught he leaves
knows, what is 't to leave betimes? Let be.

*A table prepared. Enter Trumpets, Drums, and Officers
with cushions, King, Queen, Osric, and all the state,
foils, daggers, flagons of wine, and Laertes.*

KING

Come, Hamlet, come and take this hand from me.

He puts Laertes' hand into Hamlet's.

HAMLET, *to Laertes*

Give me your pardon, sir. I have done you wrong; 240
But pardon 't 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 245
Roughly awake, I here proclaim was madness.
Was 't 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. 250
Who does it, then? His madness. If 't be so,
Hamlet is of the faction that is wronged;
His madness is poor Hamlet's enemy.

Sir, in this audience
Let my disclaiming from a purposed evil 255
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 260
To my revenge; but in my terms of honor

I stand aloof and will no reconciliation
Till by some elder masters of known honor
I have a voice and precedent of peace
To *keep* my name ungored. But *till* that time 265

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.} 270

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. 275

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. 280

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. 285

⟨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,

290

And let the kettle to the trumpet speak,
 The trumpet to the cannoneer without,
 The cannons to the heavens, the heaven to earth,
 “Now the King drinks to Hamlet.” Come, begin. 295
 And you, the judges, bear a wary eye.

Trumpets the while.

HAMLET Come on, sir.

LAERTES Come, my lord. *⟨They play.⟩* 300

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. 325

I pray you pass with your best violence.

I am *afear'd* you make a wanton of me.

LAERTES Say you so? Come on. *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?

OSRIC How is 't, Laertes? 335

LAERTES

Why as a woodcock to mine own springe, Osrice.

He falls.

I am justly killed with mine own treachery.

HAMLET

How does the Queen?

KING She swoons to see them bleed.

QUEEN

No, no, the drink, the drink! O, my dear Hamlet! 340

The drink, the drink! I am poisoned. *She dies.*

HAMLET

O villainy! Ho! Let the door be locked. *Osrice exits.*

Treachery! Seek it out.

LAERTES

It is here, Hamlet. *⟨Hamlet,⟩* thou art slain.
 No med'cine in the world can do thee good. 345
 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. 350
 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. 360
 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.— 365
 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. 370
 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. *He picks up the cup.* 375

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! 380
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 march afar off and shot within.
What warlike noise is this? 385

Enter Osrice.

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. 390
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' occurrents, more and less,
Which have solicited—the rest is silence. 395
O, O, O, O! *Dies.*

HORATIO
Now cracks a noble heart. Good night, sweet prince,
And flights of angels sing thee to thy rest. *March within.*
Why does the drum come hither?

*Enter Fortinbras with the English Ambassadors with
Drum, Colors, and Attendants.*

FORTINBRAS Where is this sight? 400

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? 405

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, 410
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. 415
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, 420
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, 425
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. 430
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 *⟨on⟩* 435
more.
But let this same be presently performed
Even while men's minds are wild, lest more
mischance
On plots and errors happen. 440

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 445
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.⟩*