

## 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. <ul style="list-style-type: none"> <li>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;</li> </ul>

	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)
<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"> <li>How does Shakespeare develop the characters of Laertes and Ophelia in relation to one another?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify Laertes's role (e.g., son, brother, male) and Ophelia's role (e.g., daughter, sister, female).</li> <li>Cite textual evidence that supports analysis of how Shakespeare develops the relationship between Laertes and Ophelia.</li> </ul>

## Vocabulary

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

## Lesson Agenda/Overview

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

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<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.

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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.

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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.

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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.
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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.
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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.**