

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: | |
|--------------|--|---------------|--|--------------|--|

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: | |
|--------------|--|---------------|--|--------------|--|

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: | |
|--------------|--|---------------|--|--------------|--|

| | 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: | |
|--------------|--|---------------|--|--------------|--|

| | 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"/> |