

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.