

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)
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">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)
A High Performance Response should: <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 whateverwax (v.) – assume a (specified) characteristic, quality, or statediscourse (n.) – conversationbawd (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 affectionlong (adv.) – for or through a great extent of space, or, especially, timelongèd (v.) – had an earnest or strong desire or craving; yearnedrich (adj.) – of great value or worth; valuablepoor (adj.) – small in worthchaste (adj.) – refraining from sexual intercourse that is regarded as contrary to morality or religionhonest (adj.) – good and truthful; chastefair (adj.) – marked by impartiality and honesty; beautiful

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, 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) <p> ⓘ In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> <ul style="list-style-type: none"> Film: Gregory Doran's <i>Hamlet</i> from 56:33 to 57:43 <p>Learning Sequence:</p> <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 	

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.
ⓘ	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.

ⓘ 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.
- ⓘ 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.
- ⓘ 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.
- ⓘ 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).
- ⓘ 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."

i Differentiation Consideration: If students are unable to make meaning of the word *aught* 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.

i 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).
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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.

i 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.
- i 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.
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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.
- i 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.
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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?

- ⓘ 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.