

## 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"> <li>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.</li> <li>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</li> </ul>

	<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"> <li>How does Shakespeare develop Ophelia's character through her interactions with Laertes and Hamlet?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Describe how Ophelia interacts with Laertes.</li> <li>Describe how Ophelia interacts with Hamlet.</li> <li>Explain what these interactions demonstrate about Ophelia's character.</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>nunnery (n.) – convent (The word was sometimes used mockingly to refer to a brothel.)</li> <li>breeder (n.) – an animal, plant, or person that produces offspring or reproduces</li> <li>cuckolds (n.) – husbands of unfaithful wives</li> <li>calumny (n.) – a false and malicious statement designed to injure the reputation of someone or something</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>plague (n.) – any widespread affliction, calamity, or evil, especially one regarded as a direct punishment by God</li> <li>dowry (n.) – the money or property brought by a woman to her husband at marriage</li> <li>amble (v.) – to move at a slow and easy pace</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, SL.11-12.1.a-e, L.11-12.4.a, L.11-12.5.a</li> <li>Text: <i>Hamlet</i>, Act 3.1, lines 131–162 (Masterful Reading: lines 1–203); Review of Act 1.3, lines 13–48</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>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Masterful Reading</li> <li>4. Act 3.1, Lines 131–162 Reading and Discussion</li> <li>5. Review of Laertes’s Monologue (Act 1.3, Lines 13–48)</li> <li>6. Quick Write</li> <li>7. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 10%</li> <li>3. 15%</li> <li>4. 35%</li> <li>5. 15%</li> <li>6. 15%</li> <li>7. 5%</li> </ol>

## 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
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
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.
📘	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.

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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.

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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.

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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.