

## 11.1.2

## Lesson 15

## Introduction

In this lesson students read Ophelia's monologue on Hamlet's madness Act 3.1, lines 163–175 (from “O, what a noble mind is here o’erthrown!” through “T’ have seen what I have seen, see what I see!”).

Directly following this reading and analysis, students compose a Quick Write about Ophelia's characterization of Hamlet and her perspective.

Students may then participate in an optional jigsaw activity to explore the end of Act 3.1, lines 176–203, Claudius and Polonius's theories on and plans for Hamlet. The completed tool and class sharing serve as the assessment and accountability for this activity. For homework, students write an objective summary of Act 3.1, using vocabulary words. Students also continue reading their AIR text.

## 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.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
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 <i>grades 11–12 topics, texts, and issues</i>, 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> <li>c. Propel conversations by posing and responding to questions that probe</li> </ul>

	<p>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-c	<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> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</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>What does Ophelia's characterization of Hamlet suggest about her perspective on Hamlet?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Describe how Ophelia depicts Hamlet using highly complimentary figurative language.</li> <li>Explain how this language demonstrates her perspective that Hamlet is a great man who is being destroyed by madness.</li> </ul>

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- deject (adj.) – dejected, made gloomy
- wretched (adj.) – very unhappy, ill, etc.
- blown (adj.) – archaic for in bloom, vigorous, fresh
- ecstasy (n.) – archaic for madness
- melancholy (n.) – a gloomy state of mind, especially when habitual or prolonged; depression
- neglected (adj.) – given little attention or respect
- tribute (n.) – a stated sum or other valuable consideration paid by one sovereign or state in acknowledgement of subjugation or as the price of peace, security, protection, or the like
- expel (v.) – to drive or force out or away
- origin (n.) – the point or place where something begins or is created; the source or cause of something
- commencement (n.) – beginning, start
- entreat (v.) – to beg
- confine (v.) – to shut or keep in

### Vocabulary to teach (may include direct word work and/or questions)

- o'erthrown (adv.) – overthrown, overcome, defeated
- mold (n.) – the frame on or around which an object is constructed

## 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.11-12.6, SL.11-12.1.a-e, L.11-12.4.a-c, L.11-12.5.a</li> <li>• Text: <i>Hamlet</i>, Act 3.1, lines 163–175 (Optional Activity: lines 176–203)</li> </ul>	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Act 3.1, Lines 163–175 Reading and Discussion	4. 30%
5. Quick Write	5. 10%
6. Optional Act 3.1, Lines 176–203 Jigsaw	6. 25%
7. Closing	7. 5%

## Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Copies of the Plans for Hamlet Jigsaw Tools (double-sided) for each student—optional

## 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

**10%**

Review the agenda and share the assessed standard for this lesson: RL.11-12.3. In this lesson, students read the end of Act 3.1, including Ophelia’s monologue about Hamlet’s madness and Claudius and Polonius’s plans for Hamlet. Students focus on Ophelia’s perspective in her characterization of Hamlet.

- Students look at the agenda.

## Activity 2: Homework Accountability

**10%**

Direct students to form small groups to discuss the homework. Ask groups to share the connections they identified between the dialogue in Act 3.1 and Hamlet's first soliloquy in Act 1.2.

🗨️ Students may make the following connections:

- "Frailty thy name is woman!" (Act 1.2, line 150) connects to the dialogue "That if you be honest and fair, your honesty / should admit no discourse to your beauty" (Act 3.1, lines 117–118).
- "O most wicked speed, to post / with such dexterity to incestuous sheets!" (Act 1.2, lines 161–162) connects to Hamlet's remark "for wise men know well enough what / monsters you make of them" (Act 3.1, lines 150–151).

🗨️ Hamlet's critique of his mother is similar to his critique of Ophelia. He seems to be directing his anger towards his mother's remarriage at women generally and Ophelia specifically.

## Activity 3: Masterful Reading

**10%**

Have students listen to a masterful reading of Act 3.1, lines 163–175. As students listen, ask them to note the images Ophelia uses to describe Hamlet.

▶ Students follow along, reading silently.

Ask students to reread lines 163–175 and circle the images Ophelia uses to describe Hamlet. Students can also box unfamiliar words at this time. Ask students to share their annotations in their small groups. Direct students to use the footnotes and their own background knowledge to define any of their group mates' unknown words.

🗨️ Student responses may include:

- Circles around: courtier (line 164), soldier (line 164), scholar (line 164), rose of the fair state (line 166), glass of fashion (line 167), mold of form (line 167), observed of all observers (line 168), sweet bells jangled (line 172), blasted with ecstasy (line 174)
- Boxes around: o'erthrown (line 163), courtier (line 164), scholar (line 164), expectancy (line 166), deject (line 169), wretched (line 169), sovereign (line 171), jangled (line 172), stature (line 173), ecstasy (line 174)

① If students cannot define all their unknown words in their groups, remind them that they will resolve many vocabulary questions as they read and analyze the text more closely in the following activity.

**Activity 4: Act 3.1, Lines 163–175 Reading and Discussion****30%**

Ask students to remain in their small groups to reread and analyze Ophelia's monologue.

Have groups reread lines 163–168 and answer the following questions before sharing out with the class.

**The passage begins, “O, what a noble mind is here o’erthrown!” (line 163). What parts of this sentence and the word itself can help you make meaning of the word *o’erthrown*?**

💬 The O and the exclamation point help me know that Ophelia is upset. I also know from the previous lines that she is worried that he is mad, so the phrase “a noble mind” helps me understand that o’erthrown likely has something to do with his mind going crazy. Also, I see the words “over” and “thrown” in the word o’erthrown. Based on all of this, I think the word o’erthrown means destroyed or conquered.

- ① **Differentiation Consideration:** If students struggle to make meaning of *o’erthrown*, consider offering this hint: Consider which letter the apostrophe replaces.
- ① Consider drawing students’ attention to their application of standard L.11–12.4.a, b through the process of using context and words parts to make meaning of a word.

**What images does Ophelia use to describe Hamlet in lines 166–168? What is the cumulative impact of these images on her tone towards Hamlet?**

💬 Student responses may include:

- courtier, soldier, scholar
- rose of the fair state
- glass of fashion
- mold of form

💬 The cumulative impact of these images on Ophelia's tone is one of very high admiration.

- ① **Differentiation Consideration:** If students cannot determine the cumulative impact of these images, review them one-by-one, asking students to use context and word parts to determine unknown words. For example, ask:

**What are some meanings of the word *mold*? Which word(s) can help you choose the meaning of the word *mold* intended here? What is Ophelia saying about Hamlet in this line?**

💬 The word *mold* means the frame on or around which an object is constructed or growth of fungi forming on vegetable or animal matter. The word *form* and the other positive images help me choose the first meaning of *mold*. Ophelia is saying that Hamlet is the mold from which other men should be copied.

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Have groups reread lines 169–175 and answer the following questions before sharing out with the class.

**What words does Ophelia use to describe herself in line 169? What is the meaning or connotation (feeling) of these words?**

☞ deject (sad) and wretched (miserable)

① If students are unfamiliar with these words, define *deject* as “dejected, made gloomy” and *wretched* as “very unhappy, ill, etc.”

**What does Ophelia mean by the phrase “And I...sucked the honey of his musicked vows” (lines 169–170)? How does this line relate to the accusations Hamlet made in the lines just before this monologue?**

☞ Ophelia means that she enjoyed Hamlet’s sweet words. (Some students may identify a sexual tone to Ophelia’s words.)

☞ This line contradicts the negative accusations Hamlet made just before this monologue and returns to his sweeter words. (Some students may consider the sexual tone of this line as a contrast to Hamlet’s advice to be “chaste” and “get [ ] to a nunnery.”)

**What extended metaphor does Ophelia create in lines 170–172? How does the metaphor impact the development of Hamlet’s character?**

☞ Hamlet’s vows were like music, but now his words are like sweet bells that are “jangled, out of time and harsh.” The metaphor begins positively and ends negatively, just like the change in Hamlet’s state of mind.

① **Differentiation Consideration:** If students cannot determine the impact of the metaphor in lines 170 and 172, ask them to paraphrase the lines and answer the following questions.

**What feeling does line 170 convey? What feeling does line 172 convey?**

☞ Paraphrase: I drank in the sweetness of his musical promises, but now his rich and powerful mind is off, like bells that are out of tune. Line 170 is positive, whereas line 172 is negative.

**The footnote on “blown” states that it is a word used to describe flowers in bloom. The explanatory notes on “ecstasy” defines it as madness. Using these explanatory notes, paraphrase lines 173–174.**

☞ Hamlet’s mind and body, which were in full bloom and unequal to anyone else’s, are now destroyed by madness.

- ① Consider drawing students' attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

**How does this metaphor compare to the imagery in the rest of the monologue?**

- 💬 This imagery echoes earlier positive images ("rose of the fair state" and "mold of form") and negative images ("out of time and harsh"); however, this imagery is the most negative.

- ① **Differentiation Consideration:** If students struggle to answer this question, remind them of the annotations they made at the beginning of the lesson, circling the images Ophelia uses to describe Hamlet.

## Activity 5: Quick Write

**10%**

Instruct students to respond briefly in writing to the following prompt:

**What does Ophelia's characterization of Hamlet suggest about her perspective on Hamlet?**

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.

- 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.

## Optional Activity 6: Act 3.1 Lines 176–203 Jigsaw

**25%**

Ask students to reform the groups they worked in at the beginning of class. Assign each group either Claudius or Polonius and give each member of that group a Plans for Hamlet Jigsaw Tool. Inform students that they fill in one side of the tool during the small group discussion (either Claudius or Polonius depending on their assignment) and the other side of the tool during the whole class discussion.

- ① Consider copying the two tools onto opposite sides of the same piece of paper so that each student has both tools.



- ▶ Students work in groups discussing Claudius's or Polonius's theories on and plans for Hamlet, using the Plans for Hamlet Jigsaw Tool.
- 🗣 See the model tool for High Performance Responses.

Once groups have completed their discussion, have a full class sharing out of the tools. Remind students to take notes on their tools or texts during the discussion.

① Remind students to keep in mind SL.11-12.1.a-e as they discuss their tools as a class.

## Activity 7: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.1 and review their notes and annotations on the whole scene. Then students write an objective summary of the scene, using any of the vocabulary words as appropriate: *remembrances, rich, poor, honest, fair, nunnery, breeder, cuckold, plague, dowry, chaste, amble, melancholy, neglected, tribute, expel, origin/commencement, entreat, confine, o'erthrown, mold, deject, wretched*.

Also for homework, instruct students to continue their AIR 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 3.1 and review your notes and annotations on the whole scene. Then write an objective summary of the scene, using any of the vocabulary words as appropriate: *remembrances, rich, poor, honest, fair, nunnery, breeder, cuckold, plague, dowry, chaste, amble, melancholy, neglected, tribute, expel, origin/commencement, entreat, confine, o'erthrown, mold, deject, wretched*.

Continue reading 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.

## Claudius's Plans for Hamlet Jigsaw Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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Read Act 3.1, Lines 176–189 and work in your small groups to answer the questions in the right column. Share out with the class and take notes on this tool.

Act 3.1, Lines 176–189	Questions
<p>KING</p> <p>Love? His affections do not that way tend; 176</p> <p>...</p> <p>From fashion of himself. What think you on 't? 189</p> <p><b><u>Vocabulary</u></b></p> <p><b>melancholy</b> (n.) – sadness</p> <p><b>neglected</b> (adj.) – ignored, untended</p> <p><b>tribute</b> (n.) – money one country sends another for protection or payment from war</p> <p><b>expel</b> (v.) – to force out or drive away</p>	<p><b>How does Claudius characterize Hamlet's state of mind? What does he think is causing this? (lines 176–179)</b></p> <p><b>What does Claudius fear may “hatch” from Hamlet's “melancholy”? (lines 180–181)</b></p> <p><b>How does he hope to “prevent” this? (lines 181–183)</b></p> <p><b>What does Claudius plan for Hamlet to do there? How will this help? (lines 184–187)</b></p>



## Model Claudius's Plans for Hamlet Jigsaw Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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Read Act 3.1, Lines 176–189 and work in your small groups to answer the questions in the right column. Share out with the class and take notes on this tool.

Act 3.1, Lines 176–189	Questions
<p>KING</p> <p>Love? His affections do not that way tend; 176</p> <p>...</p> <p>From fashion of himself. What think you on 't? 189</p> <p><b><u>Vocabulary</u></b></p> <p><b>melancholy</b> (n.) – sadness</p> <p><b>neglected</b> (adj.) – ignored, untended</p> <p><b>tribute</b> (n.) – money one country sends another for protection or payment from war</p> <p><b>expel</b> (v.) – to force out or drive away</p>	<p><b>How does Claudius characterize Hamlet's state of mind? What does he think is causing this?</b></p> <ul style="list-style-type: none"> <li>Claudius says Hamlet isn't in love or mad, but has a melancholic "something in his soul" (line 178).</li> </ul> <p><b>What does Claudius fear may "hatch" from Hamlet's "melancholy"?</b></p> <ul style="list-style-type: none"> <li>Claudius fears "danger" may hatch from Hamlet's sadness (line 181).</li> </ul> <p><b>How does he hope to "prevent" this?</b></p> <ul style="list-style-type: none"> <li>To prevent this danger, Claudius decides to send Hamlet to England.</li> </ul> <p><b>What does Claudius plan for Hamlet to do there? How will this help?</b></p> <ul style="list-style-type: none"> <li>Claudius thinks Hamlet will collect the tribute and that the different sea and country will "expel this something-settled matter in his heart" (lines 186–187).</li> </ul>

## Model Polonius's Plans for Hamlet Jigsaw Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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Read Act 3.1, lines 190–203 and work in your small groups to answer the questions in the right column. Share out with the class and take notes on this tool.

Act 3.1, Lines 190–203	Questions
<p><b>POLONIUS</b></p> <p>It shall do well. But yet I do believe 190</p> <p>...</p> <p>Your wisdom best shall think. 200</p> <p><b>KING</b></p> <p>It shall be so.</p> <p>Madness in great ones must not unwatched go.</p> <p><b>Vocabulary</b></p> <p><b>origin</b> and <b>commencement</b> (n.) – beginning</p> <p><b>neglected</b> (adj.) – ignored, untended</p> <p><b>entreat</b> (v.) – to beg</p> <p><b>confine</b> (v.) – to lock up</p>	<p><b>What does Polonius believe is the cause of Hamlet's "grief"?</b></p> <ul style="list-style-type: none"> <li>Ophelia's neglected love.</li> </ul> <p><b>In lines 192–194, how does Polonius respond to Ophelia?</b></p> <ul style="list-style-type: none"> <li>He dismisses her and anything she might have to say.</li> </ul> <p><b>In lines 195–198, what alternative plan does Polonius propose?</b></p> <ul style="list-style-type: none"> <li>That Gertrude speak to Hamlet while Polonius listens. If that doesn't work, Claudius can send him to England or lock him up.</li> </ul>