

11.1.2**Lesson 16****Introduction**

In this lesson, students listen to a Masterful Reading of lines 29–103 from Act 3.3, and then read and analyze lines 40–103 (from “O, my offense is rank, it smells to heaven” to “Words without thoughts never to heaven go”). These two rich soliloquies include Claudius’s confession to the murder and Hamlet’s decision to delay killing Claudius until a “more horrid” time (line 93). Students engage in a discussion about how Shakespeare orders the action and further develops the characters of Claudius and Hamlet through these soliloquies. In addition to the characters’ words, students analyze the impact of specific, significant stage directions. For the lesson assessment, students write about the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy.

For homework, students continue their AIR through the lens of 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).
W.11-12.2.e	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
Addressed 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.)

L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
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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"> What is the impact of pairing Claudius's confession with Hamlet's "Now might I do it" soliloquy?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify one or more specific ways in which the pairing of the confession and the soliloquy impacts the text (e.g., the contrast between Claudius and Hamlet emphasizes Hamlet's indecision and develops central ideas of revenge, mortality, and action vs. inaction).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> arras (n.) – a wall hanging, as a tapestry or similar object
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.2.e, RL.11-12.2, RL.11-12.4, L.11-12.5 Text: <i>Hamlet</i>, Act 3.3, lines 40–103 (Masterful Reading: lines 29–103) <p>① In order to provide additional context, the Masterful Reading extends beyond the lines students read and discuss during the lesson.</p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda 	<ol style="list-style-type: none"> 5%

2. Homework Accountability	2. 10%
3. Masterful Reading	3. 20%
4. <i>Hamlet</i> , Act 3.3, Lines 40–103 Reading and Discussion	4. 50%
5. Quick Write	5. 10%
6. Closing	6. 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)

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.11-12.3 and W.11-12.2.e. Explain that in this lesson student pairs will read two soliloquies and consider how they further develop elements of the play.

- ▶ Students look at the agenda.

Inform students that they are working with a new standard in this lesson: W.11-12.2.e. Ask students to individually read this standard on the 11.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of the standard.

- ▶ Students read and assess their understanding of standard W.11-12.2.e.

Instruct students to talk in pairs about what they think this standard means. Lead a brief discussion about the standard.

🗨 Student responses may include the following:

- Writing uses correct spelling and grammar
- Writing uses a formal, not a casual, style
- Writing avoids slang
- Writing is supported by facts instead of the writer's opinion or biases
- Writing avoids statements like "I think..." and "I believe..." in favor of statements like "Shakespeare develops..." and "Shakespeare uses..."

① If students do not correctly define *formal* and *objective*, explain that formal style uses academic vocabulary and standard English grammar, and objective tone describes analysis supported with evidence from the text.

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 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.

Ask for volunteers to read their objective summaries of Act 3.1. Ask students to pay particular attention to the use of vocabulary words in the objective summaries as they listen to their classmates.

- ▶ Volunteers share their objective summaries and discuss the use of vocabulary words.

🗨 Student responses may include the following:

- Rosencrantz and Guildenstern discuss Hamlet's madness with the King and Queen.
- Claudius and Gertrude agree to watch the play performed by the players.
- The King and Polonius have planned that Ophelia should encounter Hamlet as if by accident, so that they can watch and see if he is mad with love for her.
- The Queen hopes that it is love causing Hamlet's strange behavior.
- Claudius and Polonius hide to watch the encounter.
- Hamlet contemplates suicide in his "To be or not to be" soliloquy.
- Ophelia meets Hamlet and attempts to return the remembrances that he gave her.
- Hamlet claims that he did not give her anything.

- Hamlet is cruel to Ophelia: he asks her if she is honest and fair, meaning if she is chaste and beautiful.
- He says that if she were chaste, then she would permit no discourse to her beauty, because beauty is more likely to turn a chaste woman into a bawd (prostitute) than honesty is to make beauty into its likeness.
- Hamlet denies that he ever loved Ophelia; Ophelia says that she was deceived.
- He tells her to go to a nunnery, meaning a brothel.
- Ophelia laments Hamlet's madness, saying "O, what a noble mind is here o'erthrown" (line 163).
- Polonius and the King come out of hiding.
- Claudius decides that Hamlet does not love Ophelia.
- Polonius and Claudius decide that Hamlet should be sent away to England.

Activity 3: Masterful Reading

20%

Instruct students to listen to a Masterful Reading of Act 3.3, lines 29–103 (from "My lord, he's going to his mother's closet" to "Words without thoughts never to heaven go"), noting what Polonius plans to do and what decision Hamlet makes upon entering the scene. Explain to students that an *arras* is a "wall hanging, as a tapestry or similar object."

- ▶ Students follow along, reading silently.

Ask students to Turn-and-Talk to answer the following questions:

To whom is Polonius referring when he says, "he's going to his mother's closet" on line 29?

- ☞ Polonius is referring to Hamlet and Gertrude.

What does Polonius plan to do in the Queen's closet (lines 30–31)? What reason does Polonius give for his plan (lines 34–36)?

- ☞ Polonius plans to hide behind a wall hanging in the closet. Polonius wants to privately listen to Hamlet's conversation with the Queen.

Activity 4: Hamlet, Act 3.3, Lines 40–103 Reading and Discussion

50%

Instruct student pairs to reread lines 40–60 (from "O, my offense is rank, it smells to heaven" to "May one be pardoned and retain th' offense?") and discuss the questions that follow.

Which characters are on stage when Claudius says, "O, my offense is rank"? How has Shakespeare used this form in previous scenes?

- ☞ Claudius is alone on stage. Shakespeare has used this soliloquy structure earlier in the play to reveal Hamlet's thoughts.

To what “offense” is Claudius referring on line 40?

- ☞ Claudius's “offense” is killing Hamlet's father.
- ① Consider directing students' attention to the Bible references in the explanatory notes. Explain to students that Genesis, Ezekiel, and Matthew are books in the Bible, so the explanatory notes cite these books to show where Shakespeare is referring to concepts or stories from the Bible.

What is Claudius trying to do when he is alone on stage? Why does he say, “Pray can I not” in line 42?

- ☞ Claudius is trying to pray, but he is unable to start praying because of his guilt. (“My stronger guilt defeats my strong intent.”)

What “cannot be,” according to Claudius in line 57? What explanation does Claudius give for believing this?

- ☞ Claudius believes he cannot be forgiven for the murder because he still possesses the things he gained from the crime.

How does Claudius's attempt to pray further develop his character?

- ☞ Claudius's attempt to pray confirms that he is fully aware of his actions and his hypocrisy, but he is unwilling to apologize or give up his power.

Instruct student pairs to reread lines 61–76 (from “In the corrupted currents of this world,” to “All may be well.”) and discuss the questions that follow.

How is “this world” (line 61) different from “above” (line 64), according to Claudius? Use the explanatory notes to clarify unfamiliar words and phrases.

- ☞ According to Claudius, “this world” is corrupted, and money can help people escape justice, but “above” in heaven, people cannot escape consequences of their actions.

How does Claudius describe his soul on lines 72–73? How do these descriptions contribute to the development of Claudius's character?

- ☞ Claudius describes his soul as trapped, tangled, and struggling to be free. Describing his soul this way reveals the powerful guilt that Claudius experiences for his actions.

What is the impact of Shakespeare's choice to reveal Claudius's confession of the murder through a soliloquy?

- Using a soliloquy to reveal Claudius's confession allows the reader to directly experience Claudius's thoughts even though Claudius will not share them with other characters.

When Hamlet enters the scene, what does he observe? What does Hamlet believe Claudius is doing?

- When Hamlet enters the scene, he sees Claudius kneeling, so Hamlet believes Claudius is praying.

Instruct pairs to reread lines 77–101 (from “Now might I do it pat, now he is a-praying” to “This physic but prolongs thy sickly days”) and discuss the questions that follow.

What is Hamlet describing when he says, “Now might I do it pat” in line 77?

- Hamlet is describing how he might use his sword to easily kill Claudius.

What effect does the stage direction in line 78 have on the mood of the lines that follow?

- Hamlet “draws his sword” while he is speaking. This action creates tension and anticipation as the reader expects Hamlet to kill Claudius.

Paraphrase Hamlet's description of how Claudius killed Hamlet's father in lines 85–87.

- Claudius killed Hamlet's father without warning, so he may not have been prepared to die.

Why does Hamlet suddenly exclaim, “No” on line 92?

- Hamlet exclaims “No” because he decides not to kill Claudius at this point.

What stops Hamlet from killing Claudius at this point in the play? Cite evidence.

- Hamlet believes that killing Claudius during a prayer will send Claudius to heaven. Hamlet says, “am I then revenged, to take him in the purging of his soul, / When he is fit and season'd for his passage?” (lines 89–91).

How does the stage direction between lines 93 and 94 impact the mood of the scene? How does this action develop Hamlet's character?

- Hamlet “sheathes his sword,” which reduces the tension and suspense of the scene. This action, following Hamlet's drawing of the sword, provides another example of Hamlet's indecisiveness.

How does Hamlet resolve to kill Claudius? Explain Hamlet's reasoning.

- Hamlet resolves to kill Claudius while he is drunk, angry, sleeping with the Queen, or swearing. Hamlet wants to kill Claudius in a way that will not send Claudius to heaven.

What does Hamlet wish upon Claudius in lines 98–100?

☞ Hamlet wants Claudius to go to hell.

- ① 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. Central ideas present in the text in this lesson include revenge, mortality, and action vs. inaction. 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 the influence of the supernatural and morality.

What does the final couplet in Act 3.3 (lines 102–103) suggest about Claudius’s prayer?

☞ Claudius believes his prayer cannot be answered because he is not truly sorry.

Activity 5: Quick Write**10%**

Instruct students to respond briefly in writing to the following prompt, and to practice using a formal style and objective tone:

What is the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” 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.

- ▶ Students listen and read the Quick Write prompt.
- 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 continue reading 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

Continue to read your AIR text through the lens of your 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.