

11.1.2

Lesson 17

Introduction

In this lesson, students read Act 3.4, Hamlet’s murder of Polonius and confrontation with Gertrude, and her repentance. Students listen to a masterful reading of the whole scene before rereading Hamlet’s confrontation with Gertrude and her repentance, using a jigsaw activity to analyze Hamlet’s monologues. For the assessment that directly follows this reading and analysis, students compose a Quick Write about Gertrude’s repentance. Finally, to support comprehension and provide a broader context for the focus reading in this lesson, consider showing students an excerpt from Gregory Doran’s *Hamlet* for the end of the scene.

For homework, students reread Act 3.4 and annotate the text for central ideas. Then they write a brief response about the development of a central idea.

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.11-12.2	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.
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.11-12.4.b, c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

	<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</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"> How does Shakespeare develop Gertrude's character in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe Gertrude's character as she has been developed up to this scene. Explain how Hamlet effects a change in Gertrude during this scene and describe the change.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> modesty (n.) – regard for decency of behavior, speech, dress, etc. virtue (n.) – goodness hypocrite (n.) – a person who pretends to have virtues, principles, or moral or religious beliefs that he or she does not actually possess, especially a person whose actions belie stated beliefs dicers (n.) – gamblers oaths (n.) – promises counterfeit presentment (n.) – representation in portraits Hyperion (n.) – the sun god, often said to be the most beautiful of the gods

- Jove (n.) – also called Jupiter, the king of the gods
- Mars (n.) – the god of war
- station (n.) – position or way of standing
- Mercury (n.) – winged messenger of the gods
- ear (n.) – the seed-bearing part of a cereal plant, like wheat or corn
- batten (v.) – thrive by feeding; grow fat
- moor (n.) – broad area of open land that is not good for farming
- heyday (n.) – state of excitement
- sense (n.) – perception through sight, hearing, touch, etc.
- apoplexed (adj.) – paralyzed
- cozened (v.) – tricked
- hoodman-blind (n.) – a game in which one of the players is blindfolded and taunted (blind man's bluff)
- sans (prep.) – without
- so mope (v.) – be so stunned
- mutine (v.) – incite rebellion
- grainèd (adj.) – indelible (grain was a “fast” or permanent dye)

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

- penetrable (adj.) – capable of being penetrated (entered)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, RL.11-12.2, W.11-12.9.a, L.11-12.4.b, c, L.11-12.5.a • Text: <i>Hamlet</i>, Act 3.4, lines 41–102 (Masterful Reading: lines 1–102) <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"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15%

4. Lines 41–102 Reading, Discussion, and Jigsaw	4. 40%
5. Quick Write	5. 10%
6. Film Viewing	6. 15%
7. Closing	7. 5%

Materials

- Copies of the Hamlet’s Accusations Jigsaw Tool (double-sided) for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Excerpt from Gregory Doran’s *Hamlet* (1:53:44–2:06:05)
- Student copies of the *Hamlet* Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)

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 standard for this lesson: RL.11-12.3. In this lesson, students read and view Act 3.4, Hamlet’s confrontation with Gertrude. Students focus on Gertrude’s change in relation to Hamlet and Claudius.

- 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 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.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of Act 3.4, lines 1–102, from “He will come straight. Look you lay home to him” to “such black and grainèd spots / As will not leave their tinct.” As students listen, ask them to note how the characters change in relation to each other.

- ▶ Students follow along, reading silently.

Lead a brief discussion of the changes students noted in Polonius, Gertrude, and Hamlet in this scene.

Activity 4: Lines 41–102 Reading, Discussion, and Jigsaw

40%

Instruct students to form pairs. They will work in these pairs throughout the class, first as a pair, then joining with other pairs to form a group.

Ask pairs to reread lines 41–48 (from “Leave wringing of your hands. Peace, sit you down” to “that thou dar’st wag thy tongue / In noise so rude against me”), and answer the following questions before sharing out with the class.

What does the action of “wringing your hands” look like? What is Gertrude doing? (Act it out.) Why might she be doing this? Hint: What has Hamlet just done?

- 💬 Gertrude is rolling her hands over each other because she is very upset that Hamlet has just killed Polonius. Also, he has begun to make accusations about her and Claudius that may be making her equally upset.

Given the meaning of “wringing your hands,” what does Hamlet mean when he says he will “wring [Gertrude’s] heart” (line 43)?

- 💬 He is going to make her heart nervous or upset. He is going to shake her to her core.

- ① Consider drawing students’ attention to their application of standard L.11-12.5.a, as they use context to interpret figures of speech.

What familiar words or word parts are in the word *penetrable* (line 44)? How do these words or word parts help the reader define *penetrable*?

- 💬 Students may recognize the word *penetrate* as related to *penetrable* and may be able to use this word to understand that *penetrable* means “capable of being penetrated or entered.”
- ① If students are unable to recognize a familiar word or word part in *penetrable* or do not know the meaning of *penetrate*, then consider providing *penetrate* and its definition, “to pierce or pass into or through.”

Using the structure of the word *penetrable* and the text’s explanatory notes, paraphrase lines 44–46. What condition of Gertrude’s heart will enable Hamlet to wring it? What condition will prohibit him from wringing it?

- 💬 Paraphrase: I will squeeze your heart if it is still soft enough, if your continued evil acts have not made it hard like armor.
- 💬 If Gertrude’s heart is still penetrable or soft, then Hamlet can wring it. If it is hardened by her evil deeds, then he will not be able to wring it.
- ① **Differentiation Consideration:** If students cannot paraphrase these lines, consider leading them through each phrase. For example, “if it be made of penetrable stuff” can be paraphrased by replacing “penetrable” with an easier word like “soft.”
- ① **Differentiation Consideration:** Students may need support with the explanatory notes themselves. Consider addressing each word in the notes separately. For example, consider asking students to identify a familiar word within the word *habitual* to get a sense that the word means “daily” or “constant.”

Distribute copies of the Hamlet’s Accusations Jigsaw Tool to each student. Direct students to remain in their pairs and to analyze one of the sections of Hamlet’s monologue as designated on the tool. Ensure that the four sections of the monologue are evenly distributed throughout the class. In other words, several pairs should read and analyze each section.

- ▶ In pairs, students read and analyze one section of Hamlet’s accusations to prepare for a small group sharing.
- 💬 See the Model Hamlet’s Accusations Jigsaw Tool for High Performance Responses.

When pairs have completed the analysis of their section, direct them to join with three other pairs, each of which has analyzed a different section. In other words, students form groups of eight to share their responses to their section of text.

- ① For more accountability or if you find groups of eight students to be unwieldy, consider dividing each pair for this activity and asking students to form groups of four (one student from each section of the tool).

Instruct students to take notes on their tool during the small group discussions.

Conduct a brief whole-class discussion, asking groups to talk about how Gertrude responds to Hamlet's accusations and the implications of her responses.

Activity 5: Quick Write

10%

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

How does Shakespeare develop Gertrude's character in this scene?

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.

- 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: Film Viewing

15%

Show Act 3.4 (1:53:44–2:06:05 in Gregory Doran's *Hamlet*), which students have heard or read during this lesson. Ask students to focus on the central idea of madness as it is discussed in this scene.

- ▶ Students view Act 3.4 and focus on the central idea of madness.

Briefly discuss students' observations about madness during their viewing.

- ① 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.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review the Dramatis Personae or Character List, Act 1.1, and their notes and annotations from 11.1.2 Lesson 1 in

order to gather information about the character of Fortinbras. Also for homework, instruct students to reread Act 3.4 and use the code CI to annotate for the development of a central idea. Then students write a brief response to this prompt:

Identify a central idea from the play and explain how it is further developed in this scene.

► Students follow along.

① If students are not yet ready to reread the whole scene independently, consider asking them to reread only lines 41–102 and annotate those for a central idea.

Homework

Review the Dramatis Personae or Character List, Act 1.1, and your notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras.

Reread Act 3.4 and annotate for the development of a central idea (using the code CI). Then write a brief response to this prompt:

Identify a central idea from the play and explain how it is further developed in this scene.

Hamlet's Accusations Jigsaw Tool Part 1

Name:		Class:		Date:	
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Read Act 3.4, lines 49–62, using the glossary below. Then work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

Act 3.4, Lines 49–62	Questions
<p>HAMLET</p> <p>Such an act</p> <p>That blurs the grace and blush of modesty, 50</p> <p>...</p> <p>Is thought-sick at the act.</p> <p>GERTRUDE</p> <p>Ay me, what act</p> <p>That roars so loud and thunders in the index? 62</p> <p>Vocabulary</p> <p>modesty (n.) – decency, innocence</p> <p>virtue (n.) – goodness</p> <p>hypocrite (n.) – a person who pretends to have virtues he or she does not have</p> <p>dicers (n.) – gamblers</p> <p>oaths (n.) – promises</p>	<p>What imagery does Hamlet use to describe the “act” (lines 50–54)? How does the use of contrasting imagery impact Hamlet’s accusations?</p> <p>To what “act” of Gertrude’s is Hamlet referring?</p> <p>According to Hamlet, how does “heaven” react to Gertrude’s deed? Who or what is heaven? (lines 57–60)</p> <p>How does Gertrude react to Hamlet’s words? (lines 61–62) What does her reaction indicate about her character?</p>

Hamlet's Accusations Jigsaw Tool Part 3

Name:		Class:		Date:	
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Read Act 3.4, lines 75–87 and work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

Act 3.4, Lines 75–87	Questions
<p>HAMLET</p> <p>Have you eyes? 75</p> <p>...</p> <p>That thus hath cozened you at hoodman-blind? 87</p> <p><u>Vocabulary</u></p> <p>batten (v.) – eat too much</p> <p>moor (n.) – barren land</p> <p>heyday (n.) – sense of excitement</p> <p>sense (n.) – perception through sight, hearing, touch, etc.</p> <p>apoplexed (adj.) – paralyzed</p> <p>for madness...a difference – even in madness your senses would have the power to choose</p> <p>cozened (v.) – tricked</p> <p>hoodman-blind (n.) – a game in which one of the players is blindfolded and taunted</p>	<p>In lines 76–77, who or what is the “fair mountain” that Gertrude has left? Who or what is the “moor” that she has gone to eat at?</p> <p>According to Hamlet in lines 78–80, why is it that Gertrude “cannot call it love”?</p> <p>According to Hamlet in lines 81–88, why does Gertrude choose to marry? (lines 86–88)</p>

Hamlet's Accusations Jigsaw Tool Part 4

Name:		Class:		Date:	
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Read Act 3.4, lines 88–102 and work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

Act 3.4, Lines 88–102	Questions
<p>HAMLET</p> <p>Eyes without feeling, feeling without sight, 88</p> <p>...</p> <p>And reason panders will.</p> <p>QUEEN</p> <p>O Hamlet, speak no more!</p> <p>...</p> <p>As will not leave their tinct. 102</p> <p>Vocabulary</p> <p>sans (prep.) – without</p> <p>so mope (v.) – be so stunned</p> <p>mutine (v.) – to rebel</p> <p>be...fire – melt like the wax in a burning candle</p> <p>Proclaim...will – do not call it shameful when youthful passion acts rashly, since the frost of age is itself aflame, and reason is acting with desire instead of controlling it</p> <p>grainèd (adj.) – permanent (grain was a “fast” or permanent dye)</p> <p>leave their tinct – give up their color</p>	<p>What imagery does Hamlet use to describe Gertrude in lines 88–91? What is the cumulative impact of this imagery?</p> <p>Paraphrase lines 92–98. What is Hamlet suggesting about Gertrude?</p> <p>How does Gertrude react to Hamlet’s accusations? What does her reaction indicate about her character?</p>

Model Hamlet's Accusations Jigsaw Tool Part 1

Name:		Class:		Date:	
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Read Act 3.4, Lines 49–62, and work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

Act 3.4, Lines 49–62	Questions
<p>HAMLET</p> <p>Such an act</p> <p>That blurs the grace and blush of modesty, 50</p> <p>...</p> <p>With heated visage, as against the doom,</p> <p>Is thought-sick at the act. 60</p> <p>GERTRUDE</p> <p>Ay me, what act</p> <p>That roars so loud and thunders in the index?</p> <p>Vocabulary</p> <p>modesty (n.) – decency, innocence</p> <p>virtue (n.) – goodness</p> <p>hypocrite (n.) – a person who pretends to have virtues he or she does not have</p> <p>dicers (n.) – gamblers</p> <p>oaths (n.) – promises</p>	<p>Underline the imagery that Hamlet uses to describe the “act” (lines 50–54). How does the use of contrasting imagery impact Hamlet’s accusations?</p> <ul style="list-style-type: none"> blurs the grace and blush of modesty, Calls virtue hypocrite, takes off the rose, From the fair forehead of an innocent love, And sets a blister there, makes marriage vows, As false as dicers’ oaths Hamlet contrasts Gertrude’s evil, immodest acts with images of goodness and innocence. <p>To what “act” of Gertrude’s is Hamlet referring?</p> <ul style="list-style-type: none"> He is referring to her marriage to Claudius. <p>According to Hamlet, how does “heaven” react to Gertrude’s deed? Who or what is heaven? (lines 57–60)</p> <ul style="list-style-type: none"> Heaven or God glows at Gertrude’s dirty act as it will glow on doomsday. <p>How does Gertrude react to Hamlet’s words? What does her reaction indicate about her character? (lines 61–62)</p> <ul style="list-style-type: none"> She asks what act she has done that makes such noise in the heavens. Her reaction shows that she is changing.

Model Hamlet's Accusations Jigsaw Tool Part 2

Name:		Class:		Date:	
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Read Act 3.4, lines 63–75 and work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

Act 3.4, Lines 63–75	Questions
<p>HAMLET</p> <p>Look here upon this picture and on this,</p> <p style="text-align: center;">...</p> <p>Blasting his wholesome brother. 75</p> <p><u>Vocabulary</u></p> <p>counterfeit presentment (n.) – portraits, paintings</p> <p>Hyperion (n.) – the sun god, the most beautiful god</p> <p>Jove (n.) – also called Jupiter, the king of the gods</p> <p>Mars (n.) – the god of war</p> <p>station (n.) – position or way of standing</p> <p>Mercury (n.) – winged messenger of the gods</p> <p>ear (n.) – the seed-bearing part of a plant (e.g., ear of corn)</p>	<p>What is Hamlet asking Gertrude to look at?</p> <ul style="list-style-type: none"> A picture of Claudius's and Hamlet's father. <p>What imagery does Hamlet use to describe his father in lines 65–72? What is the cumulative impact of this imagery?</p> <ul style="list-style-type: none"> a grace was seated on this brow, Hyperion's curls, the front of Jove himself, An eye like Mars' to threaten and command, A station like the herald Mercury, New-lighted on a heaven-kissing hill Where every god did seem to set his seal The images liken Hamlet's father to the gods. Together they make him seem like he was perfect. <p>What imagery does Hamlet use to describe his uncle in line 74? What is the effect of this imagery following the other imagery?</p> <ul style="list-style-type: none"> like a mildewed ear The image of Hamlet's uncle as a "mildewed ear" greatly contrasts with the images of Hamlet's father as a god.

Model Hamlet's Accusations Jigsaw Tool Part 3

Name:		Class:		Date:	
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Read Act 3.4, lines 75–87 and work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

Act 3.4, Lines 75–87		Questions
HAMLET		
Have you eyes?	75	<p>In lines 76–77, who or what is the “fair mountain” that Gertrude has left? Who or what is the “moor” that she has gone to eat at?</p> <p>☞ Hamlet’s father is the “fair mountain” that Gertrude has left for the “moor,” who is Claudius.</p> <p>According to Hamlet in lines 78–80, why has Gertrude not married Claudius for love?</p> <p>☞ Hamlet thinks Gertrude is too old to have married for love or passion.</p> <p>According to Hamlet in lines 81–86, Gertrude is not mad. So who or what is the cause of her choosing Claudius? (lines 86–88)</p> <p>☞ The devil or hell has tricked her into being blind to the greatness of Hamlet’s father and Claudius’s weaknesses.</p>
...		
That thus hath cozened you at hoodman-blind ?	87	
Vocabulary		
batten (v.) – eat too much		
moor (n.) – barren land		
heyday (n.) – sense of excitement		
sense (n.) – perception through sight, hearing, touch, etc.		
apoplexed (adj.) – paralyzed		
for madness...a difference – even in madness your senses would have the power to choose		
cozened (v.) – tricked		
hoodman-blind (n.) – a game in which one of the players is blindfolded and taunted		

Model Hamlet's Accusations Jigsaw Tool Part 4

Name:		Class:		Date:	
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Read Act 3.4, lines 88–102 and work in pairs to answer the questions in the right column. Share out in small groups and take notes on this tool.

Act 3.4, Lines 88–102	Questions
<p>HAMLET</p> <p>Eyes without feeling, feeling without sight,</p> <p>...</p> <p>Since frost itself as actively doth burn,</p> <p>And reason panders will.</p> <p>QUEEN</p> <p>O Hamlet, speak no more!</p> <p>...</p> <p>As will not leave their tinct.</p> <p><u>Vocabulary</u></p> <p>sans (prep.) – without</p> <p>so mope (v.) – be so stunned</p> <p>mutine (v.) – to rebel</p> <p>be...fire – melt like the wax in a burning candle</p> <p>Proclaim...will – do not call it shameful when youthful passion acts rashly, since the frost of age is itself aflame, and reason is acting with desire instead of controlling it</p> <p>grainèd (adj.) – permanent (grain was a “fast” or permanent dye)</p> <p>leave their tinct – give up their color</p>	<p>What imagery does Hamlet use to describe Gertrude in lines 88–91? What is the cumulative impact of this imagery?</p> <ul style="list-style-type: none"> Ears without hands or eyes, smelling sans all, Or but a sickly part of one true sense, shame, where is they blush The images together suggest that Gertrude is without any working senses and is shameless. <p>Paraphrase lines 92–98. What is Hamlet suggesting about Gertrude?</p> <ul style="list-style-type: none"> The devil has rebelled in Gertrude’s body to melt virtue like the wax in a burning candle. She cannot call it shameful when youthful passions act rashly since she in her old age is acting out desires instead of controlling them. Hamlet is accusing her of acting like a lustful youth in her old age. <p>How does Gertrude react to Hamlet’s accusations? What does her reaction indicate about her character?</p> <ul style="list-style-type: none"> Gertrude begs Hamlet to speak no more and admits to the evil that is in her. She has changed from denying any faults to accepting all her failings.