

11.1.2

Lesson 20

Introduction

In this lesson, students listen to a Masterful Reading of the opening of Act 5.1 of *Hamlet* before reading a passage in which the characters gather at Ophelia's grave. As students read the scene, they pause to notice how the setting impacts other elements in the drama. They then examine in more detail a selected passage from Act 5.1, lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes! / For love of God, forbear him”) to determine how this scene further develops important text elements such as plot, characterization, and central ideas. Finally, students select examples of the text that demonstrate how the setting impacts a single text element and share their work in a brief discussion.

Students demonstrate their learning in a Quick Write at the end of the lesson. For homework, students choose a different dramatic element and explain how the setting of this scene impacts that element and continue their AIR.

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)	
W.11-12.2.d	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. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
L.11-12.4.a	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. 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.

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's choice of setting impact another element of the drama (such as plot, central ideas, etc.) in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a significant element of drama from the passage. Explain how the setting impacts that element.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> quick (n.) – living persons
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> sense (n.) – conscious awareness or rationality deprived (v.) – took away forbear (v.) – be patient with

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.d, L.11-12.4.a Text: <i>Hamlet</i>, Act 5.1, lines 254–289 (Masterful Reading: lines 1–68 and 224–319) <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"> 10%

2. Homework Accountability	2. 10%
3. Masterful Reading	3. 30%
4. <i>Hamlet</i> , Act 5.1, Lines 254–289 Reading and Discussion	4. 15%
5. Setting Discussion	5. 20%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Free audio resource for Masterful Reading
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (0-3:24)
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (10:18-15:20)
- List of Common Literary Terms Related to Drama (for optional class display)
- Copies of the Setting Tool for each student
- 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)

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

10%

Review the agenda and assessed standard for this lesson: RL.11-12.3. Explain that in this lesson, students consider how the setting affects other elements of the drama. Students hear a Masterful Reading of Act 5.1, closely studying how the setting impacts other elements in the scene, including tone,

characterization, and central ideas. After students have listened to the Masterful Reading and discussed the scene, they carefully read lines 254–289. Students consider how the setting impacts another element of the drama and share out their observations. After a brief discussion, students complete a Quick Write to demonstrate their learning.

① Lesson 21 includes an optional activity in which students view a film interpretation of this lesson's reading.

- ▶ Students look at the agenda and follow along.

Explain that in this lesson, students are working with a new standard: W.11-12.2.d. Instruct students to reread standard W.11-12.2, paying particular attention to W.11-12.2.d, and have them assess their familiarity with and mastery of the standard using their 11.1 Common Core Learning Standards Tool.

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

Instruct students to talk in pairs about their understanding of the new standard, W.11-12.2.d.

💬 Student responses may include:

- Use language carefully when writing.
- Use language that is specific to the domain or content area (literature) when writing.
- Use specific terms such as metaphor, simile, and analogy when writing about texts.

Lead a brief class discussion about the meaning of the standard to check for understanding.

Explain that in this lesson students must use the correct terminology when describing parts of the play (act and scene) as well as dramatic elements, such as setting, characters, plot, etc.

Instruct students to talk in pairs about their understanding of the terms that they will use in this lesson.

💬 Student responses might include:

- An act is a large division of a play.
- A scene is a smaller part of an act that takes place within a single time frame and a single setting.
- The setting is where and when a play takes place.
- The plot is the sequence of events in a play.
- Characterization has to do with how a playwright develops the characters in a play.

Remind students they will be working with this standard, so they should be looking for opportunities to use the correct vocabulary terms as they describe the play.

① Consider displaying literary or dramatic terms students identify during this exercise, for use later in this lesson.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply the assigned focus standard, RL.11-12.5, 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.11-12.5).

Instruct students to form new pairs to talk about how both the player in Act 2 and Fortinbras in Act 4 serve as foils for Hamlet.

- ▶ Students work in pairs to discuss Hamlet's character foils.

🗣 Student responses may include:

- Hamlet's comparison of himself first to the actor and then to Fortinbras serves to develop his character further. There is a stark contrast between the actor, who is able to move himself to tears "all for nothing! / For Hecuba" (Act 2.2, lines 584–585), and Hamlet who remains "Like John-a-dreams, unpregnant of my cause." In this way, Shakespeare highlights Hamlet's indecision, and what Hamlet himself perceives to be his cowardice. Similarly, Fortinbras acts as a kind of double to Hamlet: whereas Hamlet struggles with the question of revenge and of how to avenge his father, Fortinbras acts decisively, his "spirit with divine ambition puffed" (Act 4.4, line 52) contrasting with Hamlet's own inability to stir himself to action.
- Shakespeare's use of other characters as foils develops many central ideas of the play: for example, the question of action versus inaction. Whereas both the actor and Fortinbras act decisively, Hamlet agonizes over the question of right versus wrong, to the point that he is unable to act. Similarly, the central idea of revenge is developed through the contrast between Hamlet and these other characters.

Activity 3: Masterful Reading

30%

Have students listen to a Masterful Reading of Act 5.1, lines 1–68 (from "Is she to be buried in Christian burial" to "Has this fellow no feeling of his business? He sings in grave-making."), noting both the content and the tone of the gravediggers' conversation.

- ▶ Students follow along, reading silently.

① In the recording cited in this lesson, the narrator refers to the gravediggers as "clowns," meaning "peasants" or "country men."

Next, have students listen to a Masterful Reading of lines 224–319 in Act 5.1 (from “But soft, but soft awhile! Here comes the King” to “Till then in patience our proceeding be”), noticing what Hamlet learns in this passage and how he reacts to what he learns.

- ▶ Students follow along, reading silently.

Instruct students to Turn-and-Talk to answer each of the following questions:

Where does the beginning of the scene take place? How do you know?

- 💬 Student responses may include:
 - The beginning of the scene takes place in a graveyard.
 - Gravediggers work in a cemetery or graveyard.
 - The first man tells the other to “make her grave straight.”
 - Hamlet comments that the man “sings in grave-making.”

Remind students that the term *setting* is used to refer to where a scene takes place and that *setting* is an important dramatic element that students explore in this lesson.

What is the specific topic of conversation between the gravediggers at the beginning of the scene?

- 💬 They are talking about a woman who drowned and whether or not she should get a Christian burial.

What in the text establishes the tone of the gravediggers’ conversation?

- 💬 The gravediggers are making jokes.
- 💬 One gravedigger starts singing while he is working.

Why does Hamlet ask, “Has this fellow no feeling of his business?” in line 68?

- 💬 Hamlet is surprised that the gravedigger is not more serious because he is in a cemetery.
- 💬 Hamlet is surprised that the man is singing while he is digging a grave, a serious business.

Instruct students to Turn-and-Talk with a different classmate to answer each of the following questions. Facilitate a brief class discussion after each question to support comprehension.

What does Hamlet notice at the beginning of this passage (lines 224–226)?

- 💬 He notices the King, the Queen, and the courtiers following a body that will be buried.

What does Hamlet do when he sees the people (line 229)?

He hides and watches them.

How does Shakespeare make it clear that Hamlet does not know they are burying Ophelia?

It is clear that Hamlet does not know they are burying Ophelia because he asks, “Who is this they follow?” (line 225)

What does Hamlet mean when he describes the funeral as having “maimèd rites” in line 226?

The funeral rites are very simple.

What does Hamlet mean when he says that the simple funeral suggests that the dead person “did with desp’rate hand / Fordo its own life” in lines 227–228?

The simple funeral suggests that the person committed suicide.

How do Laertes’s words to the priest in lines 250–252 reveal to Hamlet that he is watching Ophelia’s funeral?

Laertes refers to the dead person as “my sister” in line 251.

Why is Laertes arguing with the priest in lines 230–232?

Laertes wants a more elaborate funeral for Ophelia, but the priest says the church has already done more than is appropriate since there is some question of how Ophelia died.

Activity 4: *Hamlet*, Act 5.1, Lines 254–289 Reading and Discussion

15%

Instruct students to reread lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes! / For love of God, forbear him”).

Direct students to Turn-and-Talk in pairs to answer each of the following questions. Facilitate a brief, full-class discussion after each question to support comprehension.

What does Gertrude say she had hoped for Ophelia?

Gertrude had hoped that Ophelia would marry Hamlet.

What does Laertes mean when he says that Hamlet *deprived* Ophelia of her *sense* (lines 260–261)?

He means that Hamlet’s actions caused Ophelia to go mad; Hamlet took away Ophelia’s sanity.

① If students have difficulty with the word *sense*, consider pointing out related uses of the word *sense* or words that contain the root “sense”: He has no *sense*; That is *nonsense*; He was knocked *senseless* or refer them to the explanatory note for lines 260–261 on page 252.

- ① Confirm that in this context the word *sense* means “conscious awareness or rationality” and that the word *deprived* means “took away.”

Who is Laertes describing when he says, “that cursèd head” (line 259)? What evidence in the text supports your answer?

☞ Laertes is describing Hamlet. It is clear that Laertes is talking about Hamlet because Gertrude was just talking about how she hoped Hamlet would marry Ophelia, and because Hamlet is the person who caused Ophelia to lose her mind.

- ① **Differentiation Consideration:** If students are having difficulty with identifying Hamlet as the object of Laertes’s anger, consider asking whom Laertes blames for Ophelia’s being “deprived” of her sense.

What does Laertes do after he says, “Hold off the earth awhile / Till I have caught her once more in mine arms?” in lines 261–262?

☞ He leaps in the grave.

What does Laertes mean when he says, “Now pile your dust upon the quick and dead” in line 263?

☞ The mourners should fill the grave with dirt so that he can be buried alive with Ophelia.

- ① If students have difficulty with the word *quick* explain that this means “living persons.”

To whom does Hamlet refer when he describes “he whose grief / Bears such an emphasis, whose phrase of sorrow / Conjures the wand’ring stars”? What evidence in the text supports your answer?

☞ Hamlet refers to Laertes. In the text, Laertes has just finished his speech in the grave and Hamlet steps forward to address him.

- ① Consider drawing students’ attention to their application of RL.11-12.4 through an appreciation of Shakespeare’s use of alliteration and personification in the phrase “whose phrase of sorrow conjures the wand’ring stars and makes them stand like wonder-wounded hearers.”

What other word might replace the word *conjures* in this phrase?

☞ *Calls* or *commands* could replace the word *conjures* in this sentence.

How does Gertrude want Laertes to treat Hamlet after Hamlet and Laertes are separated (line 289)?

☞ She wants Laertes to forgive Hamlet for his behavior because he is mad; she wants Laertes to be patient with Hamlet.

- ① If students struggle, refer them to the explanatory note on page 254.

- ① Confirm that the phrase “*forbear him*” means “be patient with him.”

Activity 5: Setting Discussion

20%

Remind students of the literary and dramatic terms they identified in the beginning of this lesson, when they discussed W.11-12.2.d. Instruct students to Turn-and-Talk in pairs to generate a list of additional text elements that they noticed in this reading.

💬 Student responses should include:

- Dialogue
- Tone
- Central Ideas

Distribute a copy of the Setting Tool to each student.

Instruct students to review notes and annotations before completing the Setting Tool. Explain that each student should choose one text element (other than characterization) and find examples from the text to demonstrate how the setting of this scene affects that particular element.

- ▶ Working independently, students choose a single dramatic element and find evidence of how the setting of the scene impacts that element.

💬 See Model Setting Tool for possible responses.

Circulate and monitor student work; pre-select students who have focused on different elements to share during the class discussion.

Lead a brief share out, selecting students who have focused on different elements to provide examples of text evidence that supports their responses.

- ① Consider drawing students' attention to their application of standard W.11-12.9 through the process of reviewing their annotations and notes to gather evidence.
- 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, gender roles and family duty.

Activity 6: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt, using domain-specific vocabulary including the correct dramatic terms:

How does Shakespeare’s choice of setting impact another element of the drama (such as plot, central ideas, etc.) 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 student reference or provide each student with a copy of the prompt.

▶ 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, students should continue to read their AIR text through the lens of their focus standard (RL.11-12.5) and prepare for a 3–5 minute discussion of their texts based on that standard.

▶ Students follow along.

Homework

Continue to read your AIR text through the lens of your focus standard (RL.11-12.5) and prepare for a 3-5 minute discussion of your text based on that standard.

Setting Tool

Name:		Class:		Date:	
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Directions: Choose a dramatic element from the text and find evidence to show how the setting of Act 5.1 affects that element.

Element	Impact of Setting	Text Evidence

Model Setting Tool

Name:		Class:		Date:	
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Directions: Choose a dramatic element from the text and find evidence to show how the setting of Act 5.1 affects that element.

Element	Impact of Setting	Text Evidence
Dialogue	<p>The gravediggers talk about where people who commit suicide are allowed to be buried as they dig a hole for a woman who has drowned.</p> <p>The gravediggers joke about death as they dig a new hole in the graveyard.</p> <p>Laertes talks about what will happen to the priest and Ophelia after death because of the funeral ceremony in the graveyard.</p> <p>Gertrude expresses her affection for Ophelia at the grave.</p> <p>Hamlet and Laertes argue about who loved Ophelia more as they fight by her grave.</p>	<p>“Is she to be buried in Christian burial, / when she willfully seeks her own salvation?... to hang themselves more than / their even-Christian.” (lines 1 – 30)</p> <p>“What is he that builds stronger than either the mason...Go, get thee in, and fetch me a stoup of liquor.” (lines 42– 62)</p> <p>“What ceremony else? / That is Laertes, a very noble youth...A minist’ring angel shall my sister be / When thou liest howling” (lines 230–252).</p> <p>“Sweets to the sweet, farewell! I hoped thou shouldst...sweet maid / And not have strewed thy grave.” (lines 254–257)</p> <p>“Hold off the earth awhile / Till I have caught her ...Nay an thou’lt mouth, / I’ll rant as well as thou.” (lines 261–301)</p>
Action (Plot)	<p>The gravediggers’ opening conversation reminds readers that Ophelia drowned.</p> <p>Hamlet learns that Ophelia has died because he sees the funeral procession and hears Laertes speaking at the grave.</p> <p>Hamlet sees Gertrude and Laertes mourning for Ophelia at the grave.</p> <p>Laertes jumps in the grave.</p>	<p>“Is she to be buried in Christian burial?...and drown him, he drowns not himself.” (lines 1–19)</p> <p>“What, the fair Ophelia?” (line 253)</p> <p>“Sweets to the sweet, farewell! I hoped though shouldst...T’ o’ertop old Pelion or the skyish head / Of blue Olympus.” (lines 254–266)</p>

	Hamlet and Laertes fight at graveside.	<p>“Hold off the earth awhile, / Till I have caught her ...T’ o’ertop old Pelion or the skyish head / Of blue Olympus.” (lines 261–266)</p> <p>“This is I, / Hamlet the Dane / The devil take thy soul!...Hamlet! Hamlet! / Gentlemen / Good my lord, be quiet.” (lines 270–281)</p>
Tone	<p>The setting contrasts with the gravediggers’ light tone.</p> <p>The setting supports the sorrowful tone of the mourners.</p> <p>The setting makes the angry words between Hamlet and Laertes inappropriate.</p>	<p>“What is he that builds stronger than / either the mason...Go, get thee in, and fetch me a / stoup of liquor.” (lines 42–62)</p> <p>“Sweets to the sweet, farewell! / I hoped thou shouldst...T’ o’er top old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)</p> <p>“I loved Ophelia...I’ll rant as well as thou.” (lines 285–301)</p> <p>“The devil take thy soul!...I’ll rant as well as thou.” (272–301)</p>
Central Idea	<p>The gravediggers see mortality as a regular part of their day.</p> <p>Gertrude, Laertes, and Hamlet mourn for Ophelia’s mortality.</p> <p>Laertes’s anger at the graveside emphasizes his desire for revenge.</p>	<p>“Custom hath made it in him a property of easiness.” (lines 69–70)</p> <p>“Sweets to the sweet, farewell!...T’ o’er top old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)</p> <p>“I loved Ophelia. Forty thousand brothers / could not / With all their quantity of love / Make up my sum.” (lines 285–287)</p> <p>“O, treble woe / Fall ten times treble...thy most ingenious sense / Deprived thee of.” (lines 258–261)</p> <p>“The devil take thy soul!” (line 272)</p>