

11.1.2**Lesson 22****Introduction**

In this lesson, students read and analyze lines 239–332 from Act 5.2 (“Come, Hamlet, come and take this hand” to “Nay, come again.”), in which Hamlet and Laertes fence and wound each other with the poisoned blade. Students listen to a masterful reading of the conversation between Claudius and Laertes to provide context about the plan to kill Hamlet. The assessment for this lesson requires students to analyze how central ideas introduced and developed throughout the play interact during the play’s final scene.

Analyzing how central ideas interact and build on one another in this scene prepares students to analyze how central ideas interact and build on one another across the entire play for the End-of-Unit Assessment. This lesson also prepares students for the End-of-Unit Assessment by analyzing literary elements in this scene.

For homework, students write about how the action of this scene develops Hamlet’s character.

Standards

Assessed 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.11-12.3	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.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

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 do two central ideas from previous readings develop and build on one another in the fencing match between Hamlet and Laertes?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas that develop in the fencing match. Demonstrate analysis of how the two identified central ideas build on one another.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> foils (n.) – blunted weapons
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.11-12.2; RL.11-12.3; RL.11-12.5 Text: <i>Hamlet</i>, Act 5.2, lines 239–332 (Masterful Reading: Act 4.7, lines 141–186 and Act 5.2, lines 239–332) <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"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Act 4.7, Lines 141–186 Masterful Reading 4. Act 5.2, Lines 239–332 Masterful Reading 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 10% 4. 10%

5. Act 5.2, Lines 239–332 Reading and Discussion	5. 40%
6. Quick Write	6. 15%
7. Closing	7. 5%

Materials

- Student copies of 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the *Hamlet* Central Ideas Tracking Tool (refer to 11.1.1 Lesson 1)
- Student copies of 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 text dependent questions.
	<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%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. Explain to students that throughout the lesson they will analyze how central ideas interact and build on one another at the end of *Hamlet*.

- Students look at the agenda.

Explain that in this lesson students are working with a new element of standard RL.11-12.5. Ask student pairs to consider the term *tragic resolution* and propose their own definition of the term.

- 💬 Student responses may include the following:
 - A *tragic resolution* is a sad ending.
 - A *tragic resolution* means people die at the end.
 - A *tragic resolution* means that a problem is solved, but not happily.

Define the term *tragic resolution* as “an event or series of events that involves a reversal of fortune and the resolution of previously unresolved conflicts.” Ask students to annotate RL.11-12.5 on their 11.1 Common Core Learning Standards Tool with the definition of *tragic resolution*. Remind students that the full title of *Hamlet* is *The Tragedy of Hamlet, Prince of Denmark*.

- ▶ Students read and assess their understanding of standard RL.11-12.5 and annotate for *tragic resolution*.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard, RL.11-12.5, to their text. Lead a brief share out on the previous lesson’s Accountable Independent Reading (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, to their AIR text from the previous lesson’s homework.

Ask students to share their responses to the previous lesson’s homework about how the setting of “My Last Duchess” is important to other elements of the poem.

☞ Student responses may include:

- Being in his own house allows the Duke to show off the portrait of the Duchess, as well as his other works of art, which form a crucial part of the monologue.
- The setting provides an occasion for the Duke to talk about his objects.
- Because the poem is set in the Duke’s house, the Duke is in control of what to show his visitor and where to take the visitor.
- Because the Duke and the listener are alone upstairs, while the listener’s “master” and his daughter are absent, the Duke can say things to the listener that he may or may not say to his master and the master’s daughter.

Activity 3: Act 4.7, Lines 141–186 Masterful Reading

10%

- ① This activity includes a Masterful Reading of excerpts from both Acts 4 and 5. The Masterful Reading of Act. 4.7 establishes context for students work with Act 5.2 in the remainder of the lesson.

Explain that students will listen to a conversation between Laertes and Claudius that reveals a plan leading up to the final scene of the play. Remind students that Ophelia’s funeral took place in Act 5.1. The conversation students are about to hear between Laertes and Claudius is from Act 4.7, prior to her funeral.

- ▶ Students listen.

Have students listen to a masterful reading of Act 4.7, lines 141–186 (from “Hamlet comes back; what would you undertake” to “Our purpose may hold there—But stay, what noise?”), focusing on Laertes’s and Claudius’s plan and on Laertes’s and Claudius’s motivation behind the plan.

- ▶ Students follow along, reading silently.

Instruct student pairs to share their understanding of the plan and Laertes’s and Claudius’s motivations. Invite two or three groups to share out their responses with the class.

- 🗣️ Laertes will fence with Hamlet and wound him with a poisoned blade. If Laertes is unable to wound Hamlet, Claudius will offer him a cup of poisoned wine during a break in the fencing match. Laertes and Claudius say they are motivated by revenge because Hamlet killed Polonius.

Activity 4: Act 5.2, Lines 239–332 Masterful Reading

10%

Explain that Act 5.2 shows how Laertes’s and Claudius’s plan unfolds. Have students listen to a masterful reading of Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again”).

- ▶ Students follow along, reading silently.

Activity 5: Act 5.2, Lines 239–332 Reading and Discussion

40%

Ask students to form pairs to reread and discuss lines 239–332 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again”). Instruct students to focus on the development of central ideas during reading and discussion.

Direct student pairs to read Hamlet’s exchange with Laertes on lines 240–276 (from “Give me your pardon, sir. I have done you wrong” to “You mock me, sir. / No, by this hand.”), and discuss the questions that follow.

What is the “sore distraction” Hamlet refers to on line 244?

- 🗣️ Hamlet uses the term “sore distraction” to refer to his madness.

What does Hamlet mean when he says, “Was ‘t Hamlet wronged Laertes? Never Hamlet?”

- 🗣️ Hamlet claims he was not responsible for hurting Laertes because he was mad.

Why does Hamlet refer to himself in the third person on lines 247–253?

Student responses may include:

- Hamlet refers to himself in the third person so he seems less guilty for the murder of Polonius.
- Hamlet shifts from the first person to the third person to seem mad and gain Laertes's forgiveness.

How does Laertes respond to Hamlet's request for forgiveness?

Laertes says his feelings are satisfied, but he cannot forgive Hamlet until he learns what it would do to his honor.

How does this exchange between Hamlet and Laertes further develop two central ideas introduced earlier in the play?

The exchange between Hamlet and Laertes further develops the central ideas of madness and revenge. Hamlet claims madness as his reason for offending Laertes. In Laertes's response, he says the situation "stirs" him to revenge.

Review the definition of *foil* provided in the explanatory notes, and consider the definition of *foil* as a literary device. What are the different meanings of *foil* as it is used on line 272?

Hamlet uses the pun, "I'll be your *foil*, Laertes." *Foil* has three different meanings that apply in this scene. First, Hamlet is referring to the "blunted (unsharpened) fencing swords" called *foils*. Second, Hamlet means that Laertes will look like a good fencer compared to Hamlet's lesser fencing skills. Third, *foil* describes a character in literature that is similar to the main character in some ways but contrasts with the main character in an important way; Laertes is a *foil* to Hamlet.

① The word *pun* is used in the explanatory notes, and multiple puns appear throughout *Hamlet*. If students do not understand the meaning of *pun* consider defining it as a "joke based on a word or phrase with more than one meaning."

Direct students to reread lines 277–332 (from "No, by this hand. / Give them foils, young Osric." to "Part them. They are incensed. / Nay, come again."). Ask student pairs or small groups to summarize what happens when Claudius offers Hamlet a drink on line 306 and when Hamlet refuses the drink on line 320. Remind students to consider the stage directions and how they relate to what the characters say.

- ▶ Students work as pairs or small groups to write a brief summary of the events on lines 306–320.
 - ▶ Student volunteers share their written summaries.
- Claudius offers Hamlet a drink but Hamlet refuses it. Hamlet hits Laertes for a second point in the match, and then the Queen takes a drink from the poisoned cup. Claudius tries to stop

Gertrude from drinking, but she does it anyway. Claudius reveals that Gertrude will die, and then Hamlet refuses to drink from the cup a second time.

Why does Laertes say, “it is almost against my conscience” on line 324? What does this suggest about the relationship between conscience and revenge?

💬 Student responses may include:

- Laertes is questioning his plan to kill Hamlet with the poisoned rapier. This statement suggests revenge can overpower conscience. Laertes reveals an inner struggle about whether or not he should follow through with his plan, but the word “almost” indicates that Laertes will continue with his plan.
- Laertes is questioning his plan to kill Hamlet with the poisoned rapier. This statement suggests that conscience can oppose a character’s desire to seek revenge.

What happens during the fencing match immediately following line 330? What does this suggest will happen to Hamlet and Laertes later in the scene?

💬 Hamlet and Laertes struggle, exchange rapiers and wound each other. This means both Hamlet and Laertes will die soon as a result of the fencing match.

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 fate, family duty, and morality.

Activity 6: Quick Write

15%

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

How do two central ideas from previous readings develop and build on one another in the fencing match between Hamlet and Laertes?

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.

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 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write about how Hamlet’s character is further developed in Act 5.2 lines 239–332 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again.”).

- ▶ Students follow along.

Homework

Write a response to the following question: How does the action on lines 239–332 of Act 5.2 (from “Come, Hamlet, come and take this hand” to “Part them. They are incensed. / Nay, come again.”) further develop Hamlet’s character?