

**ORANGE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION
OFFICE OF ENGLISH LANGUAGE ARTS**

**GRADE 11
Curriculum Guide
Module 1**



School Year 2016-2017

TEACHER'S EDITION

11.1

Module Overview

“O, what a noble mind is here o'erthrown!”

How do authors develop and relate elements of a text?

Texts

Unit 1: “My Last Duchess” by Robert Browning

Unit 2: *Hamlet* by William Shakespeare

Unit 3: *A Room of One's Own* by Virginia Woolf (excerpt from Chapter 3 of the extended essay)

Number of Lessons in Module

42 (including Module Performance Assessment)

Introduction

In this module, students read, discuss, and analyze literary and nonfiction texts focusing on how authors relate textual elements, such as plot, character, and central ideas, within a text.

Module 11.1 establishes key protocols and routines for reading, writing, and discussion that will continue throughout the year. Although these protocols are introduced in the grade 9 modules and spiral through the grade 10 modules of this curriculum, this module provides sufficient support for teachers who are implementing the routines for the first time.

Module 11.1 is comprised of three units, referred to as 11.1.1, 11.1.2, and 11.1.3. Each of the module texts is a complex work with multiple central ideas that complement or echo the central ideas of other texts in the module. The texts in this module offer rich opportunities to analyze how authorial choice contributes to character development, setting, meaning, and aesthetic impact.

In 11.1.1, students read Robert Browning’s poem “My Last Duchess,” focusing on how the speaker and main character in the poem develops in relation to the other characters. Students consider the importance of point of view and begin to explore central ideas in the poem.

In 11.1.2, students delve into Shakespeare’s *Hamlet*, focusing on Hamlet’s soliloquies. Students also read significant monologues and dialogues from the play to gain a fuller understanding of the relationships among characters, plot, and central ideas developed throughout the play.

In the final unit, 11.1.3, students read an excerpt from Virginia Woolf’s *A Room of One’s Own*, a commentary on the plight and status of female writers during Shakespeare’s time. Through this rich and compelling piece of literary nonfiction, students consider Woolf’s point of view and use of rhetoric to advance her purpose. In the End-of-Unit Assessment, students analyze the relationship between Woolf’s text and *Hamlet’s* Ophelia.

Each unit will culminate with an assessment that provides scaffolding for the Module Performance Assessment, in which students compose a multi-paragraph response to examine a central idea shared by all three module texts.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Collect evidence from texts to support analysis
- Organize evidence to plan around writing
- Revise writing according to purpose
- Determine meaning of unknown vocabulary
- Question texts during reading to deepen understanding
- Make connections to other texts, ideas, cultural perspectives, etc.
- Analyze the impact of an author’s choices
- Summarize a text objectively

English Language Arts Outcomes

Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core State Standards and will be a strong focus in every English Language Arts module and unit in grades 9–12.

CCS Standards: Reading—Literature	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
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.)
RL.11-12.10	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading—Informational Text	
RI.11-12.1.a	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.10	By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Writing	
W.11-12.9.a, b	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”). b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential

	addresses]”).
W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS Standards: Speaking & Listening	
SL.11-12.1	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.
CCS Standards: Language	
L.11-12.4.a-d	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. <ul style="list-style-type: none"> 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). 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. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

College and Career Readiness Anchor Standards for Reading	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading—Literature	
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).
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.)
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.
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).
RL.11-12.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
CCS Standards: Reading—Informational Text	
RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
CCS Standards: Writing	
W.11-12.2.a-f	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. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and

	<p>multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p> <p>Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
CCS Standards: Speaking & Listening	
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> <p>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.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe</p>

	<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>
CCS Standards: Language	
L.11–12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11–12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

CCS Standards: Reading – Literature	
None.	
CCS Standards: Reading – Informational Text	
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCS Standards: Writing	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCS Standards: Speaking & Listening	
None.	
CCS Standards: Language	
L.11-	Determine or clarify the meaning of unknown and multiple-meaning words and phrases

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<p>12.4.a-d</p>	<p>based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ol style="list-style-type: none"> 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). 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. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
<p>L.11-12.5. a, b</p>	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ol style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.

Module Performance Assessment

Prompt

In this three-day performance task, students discuss, organize, compose, and revise a multi-paragraph response to the following prompt:

Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea?

In Lesson 1, students work in small groups to review their annotations and previous work regarding central ideas in the module texts. Once students have chosen a central idea on which to focus, they form groups based on their central idea and begin to analyze the interplay of ideas across all texts. At the end of Lesson 1 or for homework, students draft a claim about their central idea.

In Lesson 2, students independently write a first draft of their essay using the analysis from the previous lesson.

In Lesson 3, students engage in the self-review process using the Text Analysis Rubric to strengthen and refine the response they drafted in the previous lesson. Students edit, revise, and rewrite as necessary, ensuring their claims are clearly articulated and supported by strong textual evidence.

Texts

Unit 1: “Then all smiles stopped together.”

Browning, Robert. “My Last Duchess.” Poets.org.

Unit 2: “Though this be madness, yet there is method in ’t.”

Shakespeare, William. *Hamlet*. Edited by Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 2012.

Hamlet. Dir. Gregory Doran. Perf. David Tenant, Patrick Stewart, Penny Downie. 2009.

Unit 3: “Anonymity runs in their blood.”

Woolf, Virginia. *A Room of One’s Own*. Mansfield Centre, CT: Martino Publishing, 2012.

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: "Then all smiles stopped together."				
"My Last Duchess" by Robert Browning	6	<ul style="list-style-type: none"> Read closely for textual details Annotate texts to support comprehension and analysis Engage in productive evidence-based discussions about text Collect evidence from texts to support analysis Organize evidence to plan around writing Determine meaning of unknown vocabulary Question texts during reading to deepen understanding Analyze the impact of an author's choices Summarize a text objectively 	RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.6 W.11-12.2.b W.11-12.5 W.11-12.9.a SL.11-12.1.a, b, c, d, e L.11-12.4.a-d	Mid-Unit: None. End-of-Unit: Students draft a one-paragraph response to the following prompt, citing evidence from the text: How does the revelation in lines 45–47 impact the development of the Duke's character over the course of the poem?
Unit 2: "Though this be madness, yet there is method in 't."				
<i>Hamlet</i> by William Shakespeare	25	<ul style="list-style-type: none"> Read closely for textual details Annotate texts to support comprehension and analysis Engage in productive evidence-based 	RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 W.11-12.2.a-f W.11-12.9.a	Mid-Unit: Students draft a multi-paragraph response to the following prompt, citing evidence from the text: Select one of Hamlet's first three soliloquies. In

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<p>discussions about text</p> <ul style="list-style-type: none"> • Collect evidence from texts to support analysis • Organize evidence to plan around writing • Revise writing according to purpose • Determine meaning of unknown vocabulary • Question texts during reading to deepen understanding • Analyze the impact of an author’s choices • Summarize a text objectively 	<p>SL.11-12.1 a-e L.11-12.1 L.11-12.2 L.11-12.4.a-c L.11-12.5.a, b</p>	<p>this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters in the play?</p> <p>End-of-Unit:</p> <p>In this two-lesson assessment, students discuss and then draft a multi-paragraph response to the following prompt, citing evidence from the text:</p> <p>Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.</p>
<p>Unit 3: “Anonymity runs in their blood.”</p>				
<p><i>A Room of One’s Own</i> by Virginia Woolf</p>	<p>8</p>	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based discussions about text 	<p>CCRA.R.9 RL.11-12.3 RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.6 W.11-12.2.a-f W.11-11.9.a,</p>	<p>Mid-Unit:</p> <p>Students draft a multi-paragraph response to the following prompt, citing evidence from the text:</p> <p>Analyze how two central ideas interact and develop over the course</p>

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<ul style="list-style-type: none"> • Collect evidence from texts to support analysis • Organize evidence to plan around writing • Revise writing according to purpose • Determine meaning of unknown vocabulary • Question texts during reading to deepen understanding • Make connections to other texts, ideas, cultural perspectives, etc. • Analyze the impact of an author’s choices • Summarize a text objectively 	<p>b SL.11-12.1.a-e L.11-12.1 L.11-12.2 L.11.12.4.a, b</p>	<p>of A Room of One’s Own. End-of-Unit: In this two-lesson assessment, students discuss and draft a multi-paragraph response to the following prompt, citing evidence from the texts: Analyze the relationship between Woolf’s text and the character of Ophelia.</p>

Note: Bold text indicates targeted standards that will be assessed in the module.

ENGLISH LANGUAGE ARTS

GRADE 11
Curriculum Guide
Module 1.1

11.1.1

Unit Overview

“Then all smiles stopped together.”

Text	“My Last Duchess” by Robert Browning
Number of Lessons in Unit	6

Introduction

In the first unit of Module 11.1, students are introduced to the skills, practices, and routines of close reading, annotating text, and evidence-based discussion and writing, especially through text-dependent questioning and focused annotation. Students engage in critical analysis of texts to explore deep meanings.

In this unit, students analyze how an author develops characters and central ideas, and consider the role that point of view plays in a text. Students read and analyze Robert Browning’s dramatic monologue “My Last Duchess,” focusing on how the characters of the Duke and Duchess are developed through the Duke’s point of view and what role his point of view plays in the development of central ideas. This unit asks students to focus closely on one poem to consider authorial choices with regard to the development of character and central ideas. As students read, discuss, and write about the text, they examine how Browning uses point of view and careful word choice to create meaning in the text, while leaving some matters uncertain. Students begin to consider the impact of developing one character through the words of another, in relation to issues of power and voice.

There is one formal assessment in this unit. The End-of-Unit Assessment asks students to analyze how the revelation at the end of the poem impacts the development of the Duke’s character throughout the text. A successful response will draw on an understanding of the role that point of view and specific word choice play in the character’s development, and will rely on students’ annotations from previous lessons (RL.11-12.3, W.11-12.2.b, W.11-12.9.a).

Note: This unit introduces Accountable Independent Reading (AIR) for grade 11. See Prefatory Material for more information about AIR.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about texts using specific textual evidence

Standards for This Unit

CCS Standards: Reading — Literature	
NJSLSA.R1	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
NJSLSA.R2	Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a 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.)
RL.11-12.6	Analyze a case in which grasping the point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCS Standards: Writing	
NJSLSA. W2	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.

W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
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”).
CCS Standards: Speaking & Listening	
SL.11-12.1.b	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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
CCS Standards: Language	
L.11-12.4.a-d	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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). 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. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	NJSLSA.R1; NJSLSA.R2; NJSLSA.R3; RL.11-12.4; RL.11-12.6; NJSLSA.W2; W.11-12.5; W.11-12.9.a; SL.11-12.1.b; L.11-12.4.a-d
Description of Assessment	Varies by lesson but may include responses to text-dependent questions focused on character development, central idea development, and word choice through discussion and informal writing prompts.

End-of-Unit Assessment	
Standards Assessed	RL.11-12.3, W.11-12.2.b, W.11-12.9.a
Description of Assessment	Students individually write a single paragraph response addressing the following prompt: How does the revelation in lines 45–47 impact the development of the Duke’s character over the course of the poem?

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“My Last Duchess,” lines 1–8	In this first lesson of grade 11, students are introduced to Accountable Independent Reading (AIR) and close reading for textual details. Students begin an exploration of Robert Browning’s “My Last Duchess.” They listen to a masterful reading of the poem and begin to analyze the first 8 lines of this text. In evidence-based discussion, students analyze the impact of specific word choices on meaning and tone in the introductory lines of the poem (RL.11-12.4). Students learn to cite strong and thorough textual evidence to support their analysis.

2	“My Last Duchess,” lines 5–21	Students continue their study of Browning’s “My Last Duchess,” building their close reading skills through an exploration of lines 5–21 of the poem. At the same time, they are introduced to the important skill of text annotation, which they then practice. They listen to a masterful reading of the relevant section of the poem before annotating the text in pairs and engaging in small group discussion. In doing so, they will also be introduced to the addressed standard of the lesson SL.11-12.1.b, which they will read in order to create a class checklist for the elements of a civil and democratic discussion.
3	“My Last Duchess,” lines 21–34	In this lesson, students read lines 21–34 of “My Last Duchess,” continuing to gather evidence of the Duke’s character and the emergence of the Duchess’s character as described by the Duke. Students are assessed on their ability to follow established criteria in small group discussions about the question: What is the impact of Browning’s choice of speaker on the development of the Duchess?
4	“My Last Duchess,” lines 31–43	In this lesson, students read and analyze lines 31–43 from “My Last Duchess,” in which the Duke states that he never “stooped” to blame his wife for her actions. Students engage in an evidence-based discussion about the meaning of these lines and how Browning develops the Duke’s character in these lines. Students read and analyze new writing standards W.11-12.2.b and W.11-12.5, assessing their own understanding of the standard on the Common Core Learning Standards Tool.
5	“My Last Duchess,” 43–end	In this lesson, students read the final 14 lines of “My Last Duchess.” Students learn to identify central ideas in the poem. In the course of this lesson, students read and analyze a new standard, RL.11-12.2. Students also continue to work with some of the poem’s challenging vocabulary and syntax. In pairs, students participate in evidence-based discussions to explain how the choice of Duke as speaker impacts the development of central ideas in the poem.
6	“My Last Duchess” entire text	In this lesson, the End-of-Unit Assessment, students engage in an evidence-based discussion of Browning’s choices in introducing and developing the Duke in “My Last Duchess.” Students use speaking, listening, and textual analysis skills to participate in a collaborative discussion. This discussion prepares students to draft a one-paragraph analysis of how the revelation at the end of the poem impacts the development of the Duke’s character over the course of the poem. This assessment builds upon

MY LAST DUCHESS

by Robert Browning

That's my last Duchess painted on the wall,
 Looking as if she were alive. I call
 That piece a wonder, now: Frà Pandolf's hands
 Worked busily a day, and there she stands.
 Will 't please you sit and look at her? I said 5
 'Frà Pandolf' by design, for never read
 Strangers like you that pictured countenance,
 The depth and passion of its earnest glance,
 But to myself they turned (since none puts by
 The curtain I have drawn for you, but I) 10
 And seemed as they would ask me, if they durst,
 How such a glance came there; so, not the first
 Are you to turn and ask thus. Sir, 'twas not
 Her husband's presence only, called that spot
 Of joy into the Duchess' cheek: perhaps 15
 Frà Pandolf chanced to say, 'Her mantle laps
 Over my lady's wrist too much,' or 'Paint
 Must never hope to reproduce the faint
 Half-flush that dies along her throat:' such stuff
 Was courtesy, she thought, and cause enough 20
 For calling up that spot of joy. She had
 A heart—how shall I say?—too soon made glad,
 Too easily impressed; she liked whate'er
 She looked on, and her looks went everywhere.
 Sir, 'twas all one! My favour at her breast, 25
 The dropping of the daylight in the West,
 The bough of cherries some officious fool
 Broke in the orchard for her, the white mule
 She rode with round the terrace—all and each

Would draw from her alike the approving speech, 30
 Or blush, at least. She thanked men,—good! but thanked
 Somehow—I know not how—as if she ranked
 My gift of a nine-hundred-years-old name
 With anybody's gift. Who'd stoop to blame
 This sort of trifling? Even had you skill 35
 In speech— (which I have not)—to make your will
 Quite clear to such an one, and say, 'Just this
 Or that in you disgusts me; here you miss,
 Or there exceed the mark'—and if she let
 Herself be lessoned so, nor plainly set 40
 Her wits to yours, forsooth, and made excuse,
 —E'en then would be some stooping; and I choose
 Never to stoop. Oh, sir, she smiled, no doubt,
 Whene'er I passed her; but who passed without
 Much the same smile? This grew; I gave commands; 45
 Then all smiles stopped together. There she stands
 As if alive. Will 't please you rise? We'll meet
 The company below then. I repeat,
 The Count your master's known munificence
 Is ample warrant that no just pretence 50
 Of mine for dowry will be disallowed;
 Though his fair daughter's self, as I avowed
 At starting, is my object. Nay, we'll go
 Together down, sir. Notice Neptune, though,
 Taming a sea-horse, thought a rarity, 55
 Which Claus of Innsbruck cast in bronze for me!

11.1.1 Lesson 1

Introduction

In this first lesson of the unit and module, the first English language arts lesson of grade 11, students are introduced to important skills and practices that continue throughout the year: Accountable Independent Reading (AIR) and reading for textual details. In this lesson, students begin an exploration of Robert Browning’s “My Last Duchess.” After listening to a masterful reading of the poem, which is written in the form of a dramatic monologue, students analyze lines 1–8 (from “That’s my last Duchess painted on the wall” to “The depth and passion of its earnest glance”), in which Browning introduces the speaker and main character, the Duke. Students analyze the impact of specific word choices on meaning and tone in the introductory lines of the poem. Student learning is assessed via a Quick Write at the end of the lesson: Identify two specific word choices in the first 8 lines of the poem and explain how they impact the meaning and tone.

For homework, students read lines 5–21 of “My Last Duchess” (from “I said / ‘Frà Pandolf’ by design, for never read” to “For calling up that spot of joy”), annotating and defining any unfamiliar words. Students also begin to look for a suitable AIR text.

Standards

Assessed Standard(s)	
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.)
Addressed Standard(s)	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Identify two specific word choices in the first 8 lines of the poem and explain how they impact the meaning and tone.
- Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify specific word choices in the first 8 lines of the poem (e.g., “my,” “last,” “painted on the wall” (line 1), “looking as if she were alive” (line 2), “depth and passion,” “earnest glance” (line 8) etc.).
- Explain how these word choices impact meaning and tone (e.g., The word choice “my” (line 1) indicates that either the Duke was simply referring to his relationship to the Duchess or that he is demonstrating his possessiveness of her—that he owns her. The phrase “[l]ooking as if she were alive” (line 2) conveys either that the portrait is so well painted that the Duchess appears lifelike, or that the Duchess is now dead and the portrait makes her seem alive. The ambiguity of these word choices—they could be harmless or sinister—create mystery in the text.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- Duchess (n.) – the wife or widow of a duke (the male ruler of a duchy; the sovereign of a small state)
- Frà (n.) – a title given to an Italian monk or friar (a Catholic man who has withdrawn from the world for religious reasons)
- countenance (n.) – face

<ul style="list-style-type: none"> ● earnest (adj.) – serious in intention, purpose, or effort; showing depth and sincerity of feeling
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● read (v.) – looked at carefully so as to understand the meaning
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● 't (prn.) – it ● glance (n.) – a quick look

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.4, RL.11-12.1 ● Text: “My Last Duchess” by Robert Browning, lines 1–8 (Masterful Reading: entire text) <p><input type="checkbox"/> In order to provide initial context, the masterful reading includes the whole text.</p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Masterful Reading 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 15% 6. 10% 7. 40% 8. 20% 9. 15%

Materials

- Copies of the 11.1 Common Core Learning Standards Tool for each student
- Copies of “My Last Duchess” for each student
- Free Audio Resource: <https://archive.org/> (Google search terms: My Last Duchess, Zachariah Wells)

- Copies of the Short Response Rubric and Checklist

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

15%

Begin by outlining the goals for this module and unit. Explain that in this module, students analyze poetry, drama, and literary nonfiction as they reinforce skills for the use of evidence to support analysis, writing, and discussion. Throughout the module, students read texts, analyzing the impact of the authors’ language choices and the development of characters and central ideas. Students then examine how the three unit texts interact with each other through the development and treatment of common central ideas. In this unit, students begin this exploration with a poem written by Robert Browning.

Review the agenda and the assessed standard for this lesson: RL.11-12.4. In this lesson, students listen to a masterful reading of “My Last Duchess.” Students read and discuss lines 1–8, working in pairs on initial comprehension and analyzing the impact of specific word choices on the meaning and tone of the text.

- Students look at the agenda.

Distribute copies of the 11.1 Common Core Learning Standards Tool to each student. Explain that students will work on mastering the skills described in the 11.1 Common Core Learning Standards Tool throughout Module 11.1 and the rest of the year.

- Students listen and examine their 11.1 Common Core Learning Standards Tools.
- Whenever a new standard is introduced, students use their Common Core Learning Standards Tool to read, paraphrase, and assess their familiarity with and mastery of the new standard.

Inform students that in this lesson they begin to work with two standards: RL.11-12.1 and RL.11-12.4. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with standards RL.11-12.1 and RL.11-12.4.

Instruct students to talk in pairs about what they think the standards mean. Lead a brief discussion about these standards.

- Student responses should include:

RL.11-12.1

- Students use details from the text to support their analysis.
- Students analyze what the text is saying directly and indirectly.
- Students note where the text leaves matters unclear.
- Students make inferences (“read between the lines”).

RL.11-12.4

- Students determine what words and phrases mean in context.
- Students analyze the meaning of similes, metaphors, and multiple meaning words.
- Students explore how words and phrases create meaning and tone.
- Students analyze what makes language beautiful, new, and interesting.

Inform students that their work with RL.11-12.1 in citing evidence from texts to support analysis continues throughout the unit, module, and year.

Activity 2: Masterful Reading

10%

Distribute copies of “My Last Duchess.” Have students listen to a masterful reading of the full text of “My Last Duchess” by Robert Browning. Instruct students to focus on their initial reactions and questions.

- Students follow along, reading silently.
- At the beginning of each lesson, students listen to a masterful reading of all or part of the poem. Consider using a different recorded reading of “My Last Duchess” for each masterful reading. Several recordings are available online. See the Materials section above for suggestions.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Which words show the Duke’s feelings about the Duchess?

Activity 3: Reading and Discussion

40%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to annotate the text as they read and discuss, and add to their notes during the discussion.

- Throughout the curriculum, students take notes as they read and discuss texts. They can record these notes on their texts, on self-stick notes, or in a notebook. Consider choosing one method that works best for the class.
- Consider modeling how to take notes during one of this lesson’s brief whole-class discussions so students have guidance about what to write.
- In this lesson, students practice a specific form of annotation (boxing unfamiliar words), but more detailed instruction regarding annotation occurs in 11.1.1 Lesson 2. Annotating the text is an expectation of this curriculum, so it is important to introduce it in this lesson. This begins the process of making students more “word aware,” an important reading and writing skill.

Instruct students to read lines 1–8 of “My Last Duchess” (from “That’s my last Duchess painted on the wall” to “The depth and passion of its earnest glance”) and individually annotate the text by drawing a box around any unfamiliar words, or any words that are used in an unfamiliar way.

- Students follow along, boxing unfamiliar words.

Instruct student pairs to share any unfamiliar words they identified and work together to try to determine their meanings.

- Explain to students that if they were unable to make meaning of some words, they will have opportunities to do so by answering questions in this lesson.

Instruct student pairs to read lines 1–2 (“That’s my last Duchess painted on the wall, / Looking as if she were alive”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *Duchess* means “the wife or widow of a duke (the male ruler of a duchy; the sovereign of a small state).”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
 - Students write the definition of *Duchess* on their copies of the text or in a vocabulary journal.

What specific words and phrases does the speaker use to describe the Duchess?

- Student responses should include:
 - “my” (line 1)
 - “last” (line 1)
 - “painted on the wall” (line 1)
 - “Looking as if she were alive” (line 2)
- If necessary, explain to students that the *speaker* of a poem is like the narrator of a story.

What do these words and phrases suggest about the Duchess?

- Student responses may include:
 - The word “my” (line 1) suggests a relationship to the speaker—the speaker and the Duchess are married. By using “my” (line 1), the speaker may also be suggesting that he owns the Duchess.

- The word “last” (line 1) suggests that she could be the final Duchess or the most recent Duchess.
- The phrase “painted on the wall” (line 1) suggests that she is in a painting or portrait.
- The phrase “looking as if she were alive” (line 2) suggests that the Duchess may not be alive, or that the painting is very realistic.

Who is the speaker of the poem? What words and phrases indicate the speaker of the poem?

- The poem is in the first person: the speaker uses the words “I” (line 2) and “my” (line 1). The speaker is married to a Duchess, which means that he must be a Duke.
- From this point on, the speaker can be referred to as “the Duke” for ease of reference.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 2–4 (“I call / That piece a wonder, now: Frà Pandolf’s hands / Worked busily a day, and there she stands”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *Frà* means “a title given to an Italian monk or friar (a Catholic man who has withdrawn from the world for religious reasons).”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
- Students write the definition of *Frà* on their copies of the text or in a vocabulary journal.

What does the Duke mean by “that piece” (line 3)?

- “That piece” (line 3) is the painting or portrait of the Duchess.

How does the Duke describe the piece?

- It is “a wonder” (line 3).

Who is Frà Pandolf (line 3)? What words and phrases in lines 3–4 indicate who he is?

- Frà Pandolf is the painter. The words that show this are his “hands worked busily a day” (lines 3–4) on the portrait of the Duchess.

Why might the Duke mention Frà Pandolf in line 3?

- The Duke mentions Frà Pandolf in line 3 to impress the listener or reader.
- If students have trouble determining why the Duke mentions Frà Pandolf at this point, explain that they will read more about this in 11.1.1 Lesson 2, when they read lines 5–21.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread line 5 (“Will ’t please you sit and look at her?”) and answer the following questions before sharing out with the class.

- **Differentiation Consideration:** Consider providing students with the following definition: ’t stands for “it.”
 - Students write the definition for ’t on their copies of the text or in a vocabulary journal.

To whom is the Duke speaking?

- The Duke is speaking to someone in the room with him.

Who else speaks in the first five lines of the poem?

- Other than the Duke, nobody else speaks in the first five lines of the poem.

Inform students that “My Last Duchess” takes the form of a *dramatic monologue*, a type of poem spoken by a single person in the company of another, who does not speak, and about whom the reader knows little. A *dramatic monologue* purposefully reveals the character of the speaker through his or her own words.

Describe the Duke’s tone toward the listener in line 5. What words demonstrate this tone?

- The Duke’s tone is polite as evidenced by the courteous offering, “Will ’t please you.”

- If necessary, define *tone* for the students as “the attitude a speaker has towards the subject about which he or she is speaking.”
- Students have an opportunity to refine their understanding of the Duke’s tone and its contrast to his actions in later lessons. Students may eventually discern that the Duke’s actions are commanding and controlling, however polite his tone.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 5–8 (from “I said / ‘Frà Pandolf’ by design, for never read” to “The depth and passion of its earnest glance”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *countenance* means “face” and *earnest* means “serious in intention, purpose, or effort; showing depth and sincerity of feeling.”

- Students may be familiar these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definitions of *countenance* and *earnest* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the following definition: *glance* means “a quick look.”
 - Students write the definition of *glance* on their copies of the text or in a vocabulary journal.

What is “that pictured countenance” in line 7?

- When the Duke says, “that pictured countenance” (line 7), he refers to the portrait of the Duchess.

Explain what the stranger “read[s]” in lines 6–7: “for never read / Strangers like you that pictured countenance.” What might *read* mean here?

- The stranger *read* the “pictured countenance” (line 7), or the face of the Duchess in the painting. *Read* means “looked at carefully so as to understand the meaning.”

To what does “its” refer in line 8?

- In line 8, “its” refers to the portrait’s face and expression, i.e., the Duchess.

What are some words that the Duke uses to describe the “glance”?

- The Duke refers to the “depth and passion” (line 8) of her glance and calls it “earnest” (line 8).

What does the reader learn about the Duchess from the description of her portrait in the first 8 lines of the poem?

- Student responses may include:
 - The Duchess is or was very beautiful, or at least her portrait is. The Duke calls the piece “a wonder” (line 3) and refers to “the depth and passion of its earnest glance” (line 8).
 - The phrase “the depth and passion of its earnest glance” (line 8) suggests that the Duchess was passionate and sincere.
 - The Duchess may or may not be alive because the phrase “looking as if she were alive” (line 2) suggests either that the painting is so well painted that the Duchess looks lifelike, or that the Duchess is now dead and the painting makes her look as if she were alive.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

20%

Introduce the Short Response Rubric and Checklist. Briefly explain the purpose of the rubric and checklist: to help students improve their Quick Write and reflective writing responses. Inform students that they should use the rubric and checklist to guide their writing of both Quick Writes and reflective writing assignments. For longer writing assignments (like the Mid-Unit and End-of-Unit Assessments), students use a Text Analysis Rubric.

Lead a brief discussion of the Short Response Rubric and Checklist. Review the components of a High Performance Response.

- Quick Write activities continue to engage students in thinking deeply about texts, by encouraging them to synthesize the analysis they carry out during the lesson and build upon that analysis. Inform students that they typically have 4–10 minutes to write.
- Since this is the beginning of the school year, decide how best to collect, organize, and analyze assessments. This can be done through portfolios, journals, notebooks, etc., according to student needs.

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

Identify two specific word choices in the first 8 lines of the poem and explain how they impact the meaning and tone.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.
- Students will reference the Quick Write from this lesson in the End-of-Unit Assessment in 11.1.1 Lesson 6.

Activity 5: Closing

15%

Explain to students that part of the daily homework expectation is to read outside of class. AIR expects that all students find, read, and respond to reading material written at their independent reading level. The purpose of AIR is to have students practice reading outside of the classroom and stimulate an interest and enjoyment of reading.

- AIR is an expectation for all students at all grade levels. An AIR text should be of high interest but also a text that students can easily decode and comprehend. Give students several days to find the correct text.

Display and distribute the homework assignment. For homework, instruct students to begin to look for a suitable text for their AIR. Suggest different places where students can look for texts, including but not limited to the local or school library, electronic books, classroom library, or home library. As the year progresses, students are held accountable for their reading in a variety of ways.

- In addition to class discussions about AIR texts, consider other methods of holding students accountable for AIR. Ideas for accountability include reading logs, reading journals, posting to a class wiki, peer/teacher conferencing, and blogging.

Also for homework, instruct students to read lines 5–21 of “My Last Duchess” (from “I said / ‘Frà Pandolf’ by design, for never read” to “For calling up that spot of joy”). Direct students to box any unfamiliar words and look up their definitions. Instruct students to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

- Students follow along.

Homework

Begin to look for a suitable text to read for your Accountable Independent Reading.

Also, read lines 5–21 of “My Last Duchess” (from “I said / ‘Frà Pandolf’ by design, for never read” to “For calling up that spot of joy”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context and write a brief definition above or near the word in the text.

11.1 Common Core Learning Standards Tool

College and Career Readiness Anchor Standards for Reading		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
CCS Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.			

CCS Standards: Reading—Literature	I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
<p>RL.11-12.2</p> <p>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.</p>			
<p>RL.11-12.3</p> <p>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).</p>			
<p>RL.11-12.4</p> <p>Determine the meaning of words and phrases as they are used in the</p>			

	<p>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.)</p>			
<p>RL.11-12.5</p>	<p>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.</p>			
<p>RL.11-12.6</p>	<p>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really</p>			

	meant (e.g., satire, sarcasm, irony, or understatement).			
CCS Standards: Reading—Informational				
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.

CCS Standards: Reading—Informational				
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they	I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.

	interact and build on one another to provide a complex analysis; provide an objective summary of the text.			
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.			
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.			

CCS Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.11-12.2	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.			
W.11-12.2.a	Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.			
W.11-12.2.b	Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.			

W.11-12.2.c	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.			
W.11-12.2.d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.			
W.11-12.2.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.			
W.11-12.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).			
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a			

	new approach, focusing on addressing what is most significant for a specific purpose and audience.			
W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			
W.11-12.9.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”).			
W.11-12.9.b	Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).			

CCS Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.11-12.1	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.			

CCS Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.11-12.1.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.			
SL.11-12.1.b	Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.			
SL.11-12.1.c	Propel conversations by posing and responding to questions that probe reasoning and evidence;			

File: 11.1.1 Lesson 1, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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	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.			
SL.11-12.1.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.			
SL.11-12.1.e	Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.			



CCS Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			

CCS Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading</i>			

	<i>and content, choosing flexibly from a range of strategies.</i>			
L.11-12.4.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.			
L.11-12.4.b	Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).			
L.11-12.4.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.			
L.11-12.4.d	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).			
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.			
L.11-12.5.a	Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.			
L.11-12.5.b	Analyze nuances in the meaning of words with similar denotations.			

Short Response Rubric

Assessed Standard: _____

	2-Point Response	1-Point response	0-Point Response
Inferences/ Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes the most relevant and sufficient textual evidence, facts, or details to develop a response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details and/or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Assessed Standard: _____

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Consider the author’s choices, impact of word choices, the text’s central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the most relevant and sufficient evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

11.1.1 Lesson 2

Introduction

In this lesson, students continue their study of Robert Browning’s “My Last Duchess,” building their reading skills through a close exploration of lines 5–21 (from “I said / ‘Frà Pandolf’ by design, for never read” to “For calling up that spot of joy”), in which the Duke further describes the Duchess. Students also begin to practice the important skill of text annotation. Students listen to a masterful reading of the poem before annotating the text in pairs and engaging in small group discussions centered on Browning’s choices regarding the development of the Duke’s character. Student learning is assessed via a Quick Write at the end of the lesson: What does the reader learn about the Duke through his description of the Duchess in lines 1–21 of the poem?

For homework, students reread lines 9–10 (“But to myself they turned (since none puts by / The curtain I have drawn for you, but I)”) and respond to a writing prompt. Also for homework, students continue to look for possible Accountable Independent Reading (AIR) texts.

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.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p>

SL.11-12.1. b	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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
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Assessment

Assessment(s)	
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What does the reader learn about the Duke through his description of the Duchess in lines 1–21 of the poem? 	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify at least one aspect of the Duke's character (e.g., The Duke thinks very highly of himself, or the Duke is jealous and possessive.). Demonstrate the emergence of this aspect of the Duke's character in lines 1–21 (e.g., The Duke's references to Frà Pandolf (lines 3 and 6), who seems to be a famous painter, imply that the Duke thinks highly of himself for owning such a painting. Secondly, the Duke's use of "durst," which means "dare," in the phrase "as they would ask me, if they durst" (line 11), suggests that the Duke thinks he is such an important person that people believe it is risky to ask him about the painting. The reader also learns that the Duke is jealous and possessive of the Duchess. He dismisses the compliments Frà Pandolf pays the Duchess as "such stuff" (line 19). Also, he implies his displeasure that the Duchess is pleased by something other than him. He says it is not only "her husband's presence" that "call[s] that spot of joy" into the Duchess' cheek (lines 14–15).). 	

Vocabulary

Vocabulary to provide directly (will not include extended instruction)	
<ul style="list-style-type: none"> durst (v.) – dared mantle (n.) – a loose, sleeveless cloak or cape laps (v.) – lays partly over something underneath 	

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● design (v.) – plan or project
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● thus (adv.) – in this way or manner; like this ● presence (n.) – the fact of being in a particular place ● flush (n.) – a redness on a person’s face because of emotion ● courtesy (n.) – polite behavior that shows respect for other people

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.b ● Text: “My Last Duchess” by Robert Browning, lines 5–21 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Introduction to Annotation 4. Masterful Reading 5. Reading and Discussion 6. Quick Write 7. Closing 	<p>1. 15%</p> <p>2. 10%</p> <p>8. 10%</p> <p>9. 10%</p> <p>10. 40%</p> <p>11. 10%</p> <p>12. 5%</p>

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Annotation Markings Bookmark for each student
- Free Audio Resource: <https://archive.org/> (Google search terms: My Last Duchess, Zachariah Wells)
- 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

15%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students explore Browning’s choices about how to introduce and develop the Duke’s character in lines 5–21 (from “I said / ‘Frà Pandolf’ by design, for never read” to “For calling up that spot of joy”). To support their analysis, students practice annotating the text as an important part of reading and using textual evidence.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson, they begin to work with three new standards: RL.11-12.3, W.11-12.9.a, and SL.11-12.1.b. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards RL.11-12.3, W.11-12.9.a, and SL.11-12.1.b.

Instruct students to focus on RL.11-12.3. Ask students the following questions:

What are the elements of a story or drama?

Student responses should include:

- o Plot/story

- o Character
- o Structure
- o Setting

What does the standard ask students to do with the elements of a story or drama?

The standard asks students to think about the author’s choices regarding these elements and discuss the impact of these choices.

Instruct students to focus on W.11-12.9.a and SL.11-12.1.b and talk in pairs about what they think each standard means. Lead a brief discussion about the standards. Remind students to pay attention to the overarching standards W.11-12.9 and SL.11-12.1 as well as substandards W.11-12.9.a and SL.11-12.1.b.

Student responses for W.11-12.9.a may include:

- o The standard requires students to gather and use evidence from literary texts to support ideas in writing.

Student responses for SL.11-12.1.b may include:

- o Students participate in cooperative discussions.
- o Students work together in pairs and with all their classmates.
- o Students are polite and fair in discussions.
- o Students listen to others’ ideas and share their own related ideas.
- o Students set clear goals.
- o Students keep track of time during discussions.
- o Students stay focused during discussions.
- o Students establish and take on individual roles during discussions.

Make sure students are able to define what *civil* and *democratic* mean in the context of a discussion. Ask for volunteers to define these words.

Ask students if they have anything to add to the list, and agree as a class upon a list of criteria for discussion that meets the standards and class/school norms.

Inform students that they practice applying their understanding of SL.11-12.1.b in small group discussions later in the lesson.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Begin to look for a suitable text to read for your Accountable Independent Reading.)

Instruct students to discuss their responses in pairs. Lead a brief whole-class discussion about methods for choosing AIR texts and resources to help students.

Instruct students to take out the second part of the previous lesson's homework assignment. (Read lines 5–21 of "My Last Duchess." Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context and write a brief definition above or near the word in the text.) Instruct student pairs to share and discuss the vocabulary words they identified and defined.

Students may identify the following words: *design, durst, mantle, and laps.*

Differentiation Consideration: Students may also identify the following words: *thus, presence, flush, and courtesy.*

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Introduction to Annotation

10%

Ask students the following questions about the importance of annotation.

What are some purposes for marking the text?

Student responses may include:

Marking the text helps students to:

- Remember what they are reading by writing their thoughts about the text.
- Keep track of important ideas.
- Think about unfamiliar words.
- Question the text or make connections between ideas.

Consider explaining to students that *annotation* is an important skill for reading and gathering textual evidence. Note the relationship of annotation to standard RL.11-12.1: annotation helps students look closely at text evidence to determine a text's explicit and implicit meanings, and standard W.11-12.9.a: annotation helps students gather evidence for use in their writing.

How does annotation change the way students read?

Student responses may include:

- Annotation connects the student to the text more deeply by making the student read more actively and pay close attention to details.

- o Annotation makes it difficult to just skim-read because it slows down the student's reading.

Distribute copies of the Annotation Markings Bookmark. Explain that readers use shorthand ways of marking text so as not to take time away from their reading. Display and explain the following codes:

- Box unfamiliar words.
- Star (*) important or repeating ideas.
- Put a question mark (?) next to a section you are questioning or confused about, and note your question.
- Use an exclamation point (!) for connections between ideas, or ideas that strike or surprise you in some way, and provide a brief note explaining the connection.

Share with students that, besides using the codes, marking the text with their thoughts in relation to the codes is important. Explain that students will use these codes throughout the year, beginning with their reading of "My Last Duchess," to think more deeply about the details in the text and keep track of their thoughts about the text.

Students write the annotation codes and their explanations in their notebooks or refer to the Annotation Markings Bookmark.

Differentiation Consideration: To help students remember annotation codes, consider posting them in the classroom in addition to providing them to students on the bookmark.

Activity 4: Masterful Reading

10%

Have students listen to a masterful reading of "My Last Duchess." Ask students to pay attention to how the Duke describes the Duchess.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does the reader learn about the Duke in lines 5–21?

Activity 5: Reading and Discussion

40%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 5–21 of “My Last Duchess” (from “I said / ‘Frà Pandolf’ by design, for never read” to “For calling up that spot of joy”) and focus on their observations about the Duke.

Consider reminding students that working in groups is an opportunity to apply standard SL.11-12.1.b when building on others’ ideas and expressing their own clearly and persuasively in civil, democratic discussions with their peers. Also, remind students to use their annotations to help them answer the questions.

This is a syntactically complex and dense section of text and students may need some support for comprehension.

Instruct student groups to read lines 6–12 (from “for never read / Strangers like you that pictured countenance” to “if they durst, How such a glance came there”), ignoring the words in parentheses in lines 9 and 10. Instruct student groups to paraphrase these lines.

Strangers like you always ask me, if they dare, how the Duchess came to look that way in the portrait.

Differentiation Consideration: If students struggle, consider asking the following questions.

Who is the “they” the speaker refers to?

“They” refers to strangers who look at the painting of the Duchess.

To what does the speaker refer when he says “there”?

By “there” the speaker means the Duchess’s face, or “countenance” (line 7).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 5–12 (from “I said / ‘Frà Pandolf’ by design, for never read” to “if they durst / How such a glance came there”) and answer the following questions before sharing out with the class.

To whom does the Duke refer in line 6?

The Duke refers to Frà Pandolf, the painter from line 3.

What does *by design* mean in this context?

In this context, *by design* means “on purpose or intentionally,” because *design* means “to plan.”

Differentiation Consideration: To scaffold up to the definition of *by design*, instruct students to look up and share different definitions of *design*. Ask students what *by design* might mean if *design* means “plan or project.”

Why does the Duke claim in lines 6–12 that he mentions Frà Pandolf “by design”?

The Duke claims that those who view the portrait are so stunned by it that they ask him “[h]ow such a glance came there” (line 12), or who was talented enough to paint such a lifelike picture.

For what other reasons might the Duke mention Frà Pandolf twice in the first six lines of the poem?

Student responses may include:

- o Frà Pandolf may be a famous artist or a painter known for his skill.
- o The Duke may be trying to impress his visitor.

In line 11, what do the words “if they durst” suggest about the Duke’s view of himself?

The Duke views himself as an important or intimidating person, because “durst” means “dare,” so the Duke believes that few people dare ask him questions.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread lines 13–21 (from “Sir, ’twas not / Her husband’s presence only” to “For calling up that spot of joy”) and answer the following questions before sharing out with the class.

What does the Duke imply when he uses the word *only* in line 14?

The Duke implies that it should be “her husband’s presence only” that causes her such pleasure.

What does the phrase “that spot of joy” suggest about the Duchess? What does the Duke imply in lines 15–21 might have caused such an expression?

The Duke implies that the Duchess is blushing with pleasure. The Duchess was pleased by the “courtes[ies]” (line 20), or compliments, from Frà Pandolf.

What does the Duke mean by the phrase “such stuff” in line 19? What does the Duke’s use of the phrase “such stuff” suggest about his attitude towards Frà Pandolf?

The phrase “such stuff” refers to Frà Pandolf’s compliments to the Duchess. The Duke is dismissive of Frà Pandolf’s compliments—he thinks them unworthy of attention, because the phrase “such stuff” makes the compliments sound unimportant or frivolous.

How did the Duchess respond to “such stuff” (line 19)?

The Duchess was pleased by the compliments: “such stuff / Was courtesy, she thought” (lines 19–20), and she would blush with pleasure.

What does the Duke imply when he remarks that “such stuff / Was courtesy she thought, and cause enough / For calling up that spot of joy” (lines 19–21)?

Student responses may include:

- o The Duke implies that he disapproves of the Duchess’s pleasure in “such stuff” (line 19).
- o The Duke’s remark on line 19 also implies that he is possessive of the Duchess, because he disapproves of the idea that something other than “[h]er husband’s presence” (line 14) makes her happy.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write

10%

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

What does the reader learn about the Duke through his description of the Duchess in lines 1–21 of the poem?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Students will use their responses to this Quick Write again in 11.1.1 Lesson 4.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread lines 9–10 of “My Last Duchess” (“But to myself they turned (since none puts by / The curtain I have drawn for you, but I)”) and respond in writing to the following prompt:

What does the reader learn about the portrait? How does this information develop the Duke’s character?

Instruct students to use this lesson’s vocabulary wherever possible in their written responses. Also remind students to use the Short Response Checklist and Rubric to guide their written responses.

Also for homework, instruct students to continue their search for a suitable AIR text.

Students follow along.

Homework

Reread lines 9–10 of “My Last Duchess” (“But to myself they turned (since none puts by / The curtain I have drawn for you, but I)”) and respond in writing to the following prompt:

What does the reader learn about the portrait? How does this information develop the Duke’s character?

Use this lesson’s vocabulary wherever possible in your written response. Use the Short Response Rubric and Checklist to guide your written response.

Also, continue your search for a suitable Accountable Independent Reading text.

Annotation Markings Bookmark

Annotation Markings Bookmark	Annotation Markings Bookmark	Annotation Markings Bookmark	Annotation Markings Bookmark
<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p>Remember to write notes in the margin as you read to record your ideas and thoughts.</p>	<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p>Remember to write notes in the margin as you read to record your ideas and thoughts.</p>	<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p>Remember to write notes in the margin as you read to record your ideas and thoughts.</p>	<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p>Remember to write notes in the margin as you read to record your ideas and thoughts.</p>

11.1.1

Lesson 3

Introduction

In this lesson, students read lines 21–34 of Robert Browning’s “My Last Duchess” (from “She had / A heart—how shall I say?—too soon made glad” to “My gift of a nine-hundred-years-old name / With anybody’s gift”), in which the Duke further describes the Duchess. Students continue to gather evidence of the Duke’s character and the emergence of the Duchess’s character as described by the Duke.

Student learning is assessed via a Quick Write and self-assessed discussion at the end of the lesson: What is the impact of Browning’s choice of speaker on the development of the Duchess?

For homework, students respond briefly in writing to the following prompt: What does the reader learn about the characters of the Duke and the Duchess in lines 29–34? What is left uncertain about the Duke and Duchess in these lines? Also for homework, students continue their search for a suitable Accountable Independent Reading (AIR) text, which must be chosen by 11.1.1 Lesson 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).
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.b	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in

	<p>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> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>
Addressed Standard(s)	
L.11-12.4.a-d	<p>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> <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., <i>conceive, conception, 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> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>

Assessment

Assessment(s)	
<p>Student learning is assessed via a Quick Write and self-assessed discussion at the end of the lesson. Students respond to 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 Browning’s choice of speaker on the development of the Duchess? 	
High Performance Response(s)	
<p>A High Performance Response should:</p>	

- Identify a discrepancy between how the Duke presents information about the Duchess and what the information actually means (e.g., The Duke claims the Duchess had a “bough of cherries” forced on her by “some officious fool” (line 27). She actually accepted the “bough” and it pleased her, which means the “fool” (line 27) could not have forced it on her. Or, the Duke criticizes the Duchess for her heart: “She had / A heart ... too soon made glad, / Too easily impressed” (lines 21–23). Although the Duke is criticizing the Duchess in these lines, he actually shows that she was a pleasant person who enjoyed a great variety of things, not just the Duke’s “favour” (line 25).).
- Convey the understanding that the Duchess is presented solely by the Duke, who is an unreliable narrator (e.g., The Duke’s description of the Duchess reveals that he is not a reliable narrator. He negatively describes harmless things like the Duchess’s appreciation for sunsets and gifts. Also, he implies that she was not grateful enough to him for his name, his title. The Duke feels she “ranked” (line 32) the “gift of [the Duke’s] nine-hundred-years-old name / With anybody’s gift” (lines 33–34). Instead of demonstrating the Duchess’s weakness, the Duke shows himself to be demanding and proud, an unreliable narrator.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- favour (n.) – a gift bestowed as a token of goodwill, kind regard, love, etc., as formerly bestowed upon a knight by his lady

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

- bough (n.) – a branch of a tree, especially one of the larger or main branches
- officious (adj.) – objectionably aggressive in offering one’s unrequested and unwanted services, help, or advice; meddlesome

Additional vocabulary to support English Language Learners (to provide directly)

- breast (n.) – the chest thought of as the place where emotions are felt
- orchard (n.) – a place where people grow fruit trees
- mule (n.) – an animal that has a horse and a donkey as parents

- terrace (n.) – a flat area created on the side of a hill and used especially for growing crops

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.11-12.3, RL.11-12.6, SL.11-12.1.b, L.11-12.4.a-d ● Text: “My Last Duchess” by Robert Browning, lines 21–34 (Masterful Reading: entire text) 	
<ul style="list-style-type: none"> □ In order to provide context, the masterful reading includes the entire poem. 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 40%
5. Self-Assessed Discussion	5. 20%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Copies of the 11.1 Speaking and Listening Rubric and Checklist for standard SL.11-12.1.b for each student
- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Free Audio Resource: <https://archive.org/> (Google search terms: My Last Duchess, Zachariah Wells)
- 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%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3, RL.11-12.6, and SL.11-12.1.b. In this lesson, students focus on how Browning develops the characters of the Duke and the Duchess through the viewpoint of the Duke in lines 21–34.

- Students look at the agenda.

Inform students that later in the lesson they self-assess their participation in a small group discussion of the text. Distribute a copy of the 11.1 Speaking and Listening Rubric and Checklist for SL.11-12.1.b to each student. Instruct students to read the rubric and ask questions to ensure comprehension.

- Students read the rubric and ask questions as necessary.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson, they begin to work with two new standards: RL.11-12.6 and L.11-12.4.a-d. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with standards RL.11-12.6 and L.11-12.4.a-d.

Instruct students to focus on standard RL.11-12.6 and talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

- Student responses may include:
 - Students identify the point of view in complex texts.
 - Students determine the difference between what is said and what is really meant.

To support students' work with RL.11-12.6, introduce the concept of an unreliable narrator, which will be important in the study of "My Last Duchess." Lead a discussion of narrator reliability in the text read so far, encouraging students to think about the relationship between what the Duke says and what he means.

Instruct students to focus on standard L.11-12.4.a-d and talk in pairs about what they think the standard means. Lead a brief discussion on the similarities between L.11-12.4.a-d and RL.11-12.4.

- Student responses may include:
 - Both standards talk about determining the meaning of words as they are used in a text.
 - Standard L.11-12.4.a-d focuses on the strategies for determining word meaning, including using context, word patterns, and reference tools like dictionaries, glossaries, and thesauruses.
 - RL.11-12.4 talks about how to find the meaning of the word but also asks for its impact on the text overall.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread lines 9–10 of "My Last Duchess" and respond in writing to the following prompt: What does the reader learn about the portrait? How does this information develop the Duke's character?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

- Student responses may include:
 - No one is allowed to "put[] by" (line 9), or move, the curtains hiding the painting except for the Duke. This shows that he guards his possessions carefully and, since he is telling his listener, we can assume he takes pride in that fact.

- The fact that the painting is kept behind a curtain that only the Duke can draw suggests the possibility that the Duke has a jealous and controlling character.

Lead a brief whole-class discussion of student responses.

Instruct the class to give a show of hands to indicate which students have already selected their AIR texts. Remind those who have not yet chosen a text that their selections are due in 11.1.1 Lesson 4.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of “My Last Duchess” in its entirety. Ask students to focus on how Browning develops the character of the Duchess.

- Students follow along, reading silently.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What is the difference between the Duchess’s actions and how the Duke talks about her actions?

Activity 4: Reading and Discussion

40%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct students to select one member of the group to read aloud lines 21–25 (from “She had / A heart – how shall I say?” to “her looks went everywhere. / Sir, ’twas all one!”), and ask the other members of the group to annotate the text as that person reads. Instruct students to answer the following questions before sharing out with the class.

- To promote fluency, consider modifying the reading technique to whisper or group reads (in which students read in low voices by themselves or in small groups).

Reread lines 21–23: “She had / A heart—how shall I say?—too soon made glad, / Too easily impressed.” What is the effect of the repetition in these lines?

- The effect of the repetition of “too” (lines 22 and 23) is to emphasize that, in the Duke’s opinion, the Duchess was too easily pleased or satisfied.

What is the effect of “how shall I say?” (line 22) on lines 21–23?

- The dashes around “how shall I say?” indicate that the Duke is pausing to think about the right words to say.
- In the next lesson, students consider a similar instance of a verbal interjection from the Duke (“Even had you skill / In speech—(which I have not) —” (lines 35–36)), which suggests the Duke’s false modesty. Consider revisiting “how shall I say?” as another example of false modesty after completing 11.1.1 Lesson 4, when students have more context to understand the Duke’s character and mannered tone.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 25–31 (from “My favour at her breast, / The dropping of the daylight in the West” to “the approving speech, / Or blush, at least”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *favour* means “a gift bestowed as a token of goodwill, kind regard, love, etc., as formerly bestowed upon a knight by his lady.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
- Students write the definition of *favour* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the following definitions: *breast* means “the chest thought of as the place where emotions are felt,” *orchard* means “a place where

people grow fruit trees,” *mule* means “an animal that has a horse and a donkey as parents,” and *terrace* means “a flat area created on the side of a hill and used especially for growing crops.”

- Students write the definitions of *breast*, *orchard*, *mule*, and *terrace* on their copies of the text or in a vocabulary journal.

What does the Duke mean by “the dropping of daylight in the West” (line 26)?

- The Duke means sunset, because the sun sets “in the West” (line 26).

What does *bough* mean in the line “The bough of cherries some officious fool / Broke in the orchard for her” (lines 27–28)? What words are associated with *bough* that can help to define it?

- The words *orchard* and *cherries* help define *bough*, because an orchard is a place where people grow fruit trees, and cherries grow on the branches of cherry trees. A *bough* is a branch or, in this case, a branch covered in cherries.
- Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

What happens in lines 27–28?

- Someone gives the Duchess a gift of a branch of cherries.

What is the connotation of the word *officious*? (line 27)? What words or phrases suggest this connotation?

- *Officious* is a negative word. The Duke combines it with the word *fool*.
- Consider providing students with the following definition: *officious* means “objectionably aggressive in offering one’s unrequested and unwanted services, help, or advice; meddlesome.”
- Students write the definition of *officious* on their copies of the text or in a vocabulary journal.

What does the Duke mean when he claims the Duchess’s “looks went everywhere” (line 24)?

- Student responses may include:
 - The Duchess “look[ed]” (line 24) too often at other men.

- The Duke could mean that the Duchess was interested in many different things, such as his “favour” (line 25), the sunset (line 26), or gifts such as cherries (lines 27–28).

What does the punctuation in “Sir, ’twas all one!” (line 25) suggest about the Duke’s tone and message? What inference can be made about how the Duke feels about what he is saying?

- The exclamation point in “’twas all one!” suggests that the Duke is angry or agitated by the fact that the Duchess responds to other people and things the same way as she does to him.
- **Differentiation Consideration:** If students struggle, consider posing the following question.

What does the Duke mean by “’twas all one!” in line 25?

- By “’twas all one!” the Duke means that his “favour” (line 25), or love, for her, the “bough” (line 27), and the sunset were the same to the Duchess—she was pleased equally by all of them.

What inferences can be made about the Duchess based on lines 25–29?

- The Duchess enjoyed a great variety of things in life: people, the “bough of cherries” (line 27) someone gives her, the beauty of a sunset (line 26), and her husband’s “favour” (line 25).
- Although students are not introduced to standard RL.11-12.2 formally until 11.1.1 Lesson 5, when they consider the development and interaction of central ideas in a text, consider asking students to begin thinking about the central ideas in the poem. Thus far, several central ideas have begun to develop, including jealousy, power and status, voice, etc. Several of these ideas are also developed in other module texts. Students’ work with these and other central ideas supports their work in the Module 11.1 Performance Assessment.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 31–34 (“She thanked men,—good! but thanked / Somehow—I know not how—as if she ranked / My gift of a nine-hundred-years-old name / With anybody’s gift”) and answer the following questions before sharing out with the class.

What does the Duke mean by the “gift of a nine-hundred-years-old name” (line 33)?

- The Duke’s family name is “a nine-hundred-years-old name” (line 33). The Duke considers his last name to be a gift because it is an important and prestigious name. The gift of his last name, in the Duke’s eyes, is a gift that gives the Duchess status and makes her an important person.

From the Duke’s perspective, how does the Duchess value the gift of the Duke’s family name?

- The Duchess “rank[s]” (line 32) the Duke’s family name with “anybody’s gift” (line 34).

How does this contrast with the Duke’s view of the gift of his name in lines 31–34?

- The Duke seems to value his name above all other gifts. He says, “I know not how” (line 32) the Duchess ranked his gift with “anybody’s gift” (line 34).
- Consider asking students how some of the central ideas they identified earlier in this lesson are developed through the Duke’s view of his name as a gift (e.g., power and status, control, possessiveness, etc.).

Evaluate the Duke’s reliability as a narrator in these lines. Support your response with evidence from the text.

- The Duke is not a reliable narrator. Anger and jealousy, which are reflected in exclamations such as “Sir, ’twas all one!” (line 25), influence his view of the Duchess. The Duke’s descriptions of the Duchess, like his claim that “her looks went everywhere” (line 24), are not what they at first appear to be.

Lead a brief whole-class discussion of student responses.

Activity 5: Self-Assessed Discussion

20%

Instruct students to take out their copies of the 11.1 Speaking and Listening Rubric and Checklist for SL.11-12.1.b. Direct students to form small groups and engage in a discussion about the following prompt:

What is the impact of Browning’s choice of speaker on the development of the Duchess?

Explain that students will self-assess their participation at the end of the discussion, using the 11.1 Speaking and Listening Rubric and Checklist.

Circulate to informally assess students' engagement with SL.11-12.1.b.

Instruct students to use the 11.1 Speaking and Listening Rubric and Checklist to self-assess their participation in the discussion.

- Consider collecting and reviewing students' self-assessments for formative use.

Activity 6: Quick Write

10%

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

What is the impact of Browning's choice of speaker on the development of the Duchess?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

What does the reader learn about the characters of the Duke and the Duchess in lines 29–34? What is left uncertain about the Duke and Duchess in these lines?

Instruct students to use this lesson’s vocabulary wherever possible in their written responses. Also remind students to use the Short Response Checklist and Rubric to guide their written responses.

Also for homework, instruct students to continue their search for a suitable AIR text, which must be chosen by the next lesson, 11.1.1 Lesson 4.

- Students follow along.

Homework

Respond briefly in writing to the following prompt:

What does the reader learn about the characters of the Duke and the Duchess in lines 29–34? What is left uncertain about the Duke and Duchess in these lines?

Use this lesson’s vocabulary wherever possible in your written response. Use the Short Response Checklist and Rubric to guide your written response.

Also, continue your search for a suitable Accountable Independent Reading text, which must be chosen by the next lesson, 11.1.1 Lesson 4.

11.1 Speaking and Listening Rubric

/ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Collaboration and Presentation The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed.</p> <p>CCSS.ELA-Literacy.SL.11-12.1 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> <p>CCSS.ELA-Literacy.SL.11-12.1.b Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>	Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)	Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)	Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)	Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, or establish individual roles as needed. (SL.11-12.1.b)

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.



File: 11.1.1 Lesson 3, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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11.1 Speaking and Listening Checklist

Assessed Standards: _____

	Does my response...	
Collaboration and Presentation	Work with peers to promote civil, democratic discussions and decision-making? (SL.11-12.1.b)	<input checked="" type="checkbox"/>
	Work with peers to set clear goals and deadlines? (SL.11-12.1.b)	<input type="checkbox"/>
	Work with peers to establish individual roles, if necessary? (SL.11-12.1.b)	<input type="checkbox"/>

File: 11.1.1 Lesson 3, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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11.1.1

Lesson 4

Introduction

In this lesson, students read and analyze lines 31–43 of “My Last Duchess” by Robert Browning (from “She thanked men,—good! but thanked / Somehow—I know not how” to “E’en then would be some stooping; and I choose / Never to stoop”), in which the Duke states that he never “stooped” to blame the Duchess for her actions. Student learning is assessed via a Quick Write at the end of the lesson: How does Browning further develop the character of the Duke in lines 34–43? Students then discuss the significance and relevance of the evidence they cited in their responses in relation to W.11-12.2.b and W.11-12.5, the new standards introduced in this lesson.

For homework, students begin to read their Accountable Independent Reading (AIR) text through the lens of focus standard RL.11-12.1 or RI.11-12.1.

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.b	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. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
Addressed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

L.11-12.4.a, b	<p>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> <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., <i>conceive, conception, conceivable</i>).</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Browning further develop the character of the Duke in lines 34–43?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Browning further develops the character of the Duke in lines 34–43 (e.g., Browning further develops the Duke’s character by providing clues about how the Duke may have treated the Duchess while she was alive. The Duke repeats that he did not “stoop to blame” (line 34) the Duchess for her behavior, but he continues to speak about the Duchess in a way that suggests he wants to control her. The Duke claims that he never told the Duchess how she “disgusts” (line 38) him or how she misses or “exceed[s] the mark” (lines 38–39), but the text suggests that the Duke may be deceptive or manipulative. For example, the Duke says he does not have “skill / In speech” (lines 35–36) to explain to the Duchess how he wants her to behave, but based on his words throughout the poem, it is obvious that he is an eloquent speaker capable of explaining his desires.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> trifling (n.) – idle or frivolous conduct, talk, etc. forsooth (adv.) – in truth; in fact; indeed
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> stoop (v.) – to do something that is not honest, fair, etc.; to bend down or over

<ul style="list-style-type: none"> • will (n.) – a person’s choice or desire in a particular situation • lessoned (v.) – taught; instructed; given a lesson; admonished; reprovved
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • disgusts (v.) – causes (someone) to have a strong feeling of dislike for something especially because it has a very unpleasant appearance, taste, smell, etc. • exceed (v.) – to go beyond the limit of (something) • mark (n.) – a specified point or level; something that is aimed at or shot at • wits (n.) – the ability to think or reason • e’en (contraction) – even

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.2.b, W.11-12.5, L.11-12.4.a, b • Text: “My Last Duchess” by Robert Browning, lines 31–43 	
Learning Sequence:	
1. Introduction of Lesson Agenda	7. 10%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 5%
4. Reading and Discussion	10. 50%
5. Quick Write	11. 10%
6. Significant and Relevant Evidence Discussion	12. 10%
7. Closing	13. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Free Audio Resource: <https://archive.org/> (Google search terms: My Last Duchess, Zachariah Wells)
- Student Quick Write responses from Lesson 2 (refer to 11.1.1 Lesson 2)
- 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 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.11-12.3 and W.11-12.2.b. In this lesson, students work in groups to analyze how Browning further develops the character of the Duke. After drafting a short written response about how Browning develops the character of the Duke, students discuss the relevance and significance of the evidence used in their responses.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: W.11-12.2.b and W.11-12.5. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards W.11-12.2.b and W.11-12.5.

Instruct students to talk in pairs about what they think standard W.11-12.2.b means. Lead a brief discussion about this standard. Remind students to pay attention to the overarching standard W.11-12.2 as well as the substandard W.11-12.2.b.

Student responses may include:

- Students write texts that inform or clearly explain ideas.
- Students organize their ideas in their writing.
- Students analyze a topic in their writing.

- In their writing, students use strong details, definitions, or quotes from the text to support their ideas and analysis.
- Students make choices about what evidence most clearly and accurately supports ideas and analysis in their writing.

Instruct students to talk in pairs about what they think standard W.11-12.5 means. Lead a brief discussion about this standard.

Student responses may include:

- Students revise writing to meet the needs of a specific purpose or audience.
- Students revise and edit their writing to make it better.
- Students plan before beginning to write.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: What does the reader learn about the characters of the Duke and the Duchess in lines 29–34? What is left uncertain about the Duke and Duchess in these lines?)

Instruct students to form pairs to discuss their responses to the homework assignment.

Student responses may include:

- The reader learns more about the Duchess than about the Duke. The Duke’s description shows that the Duchess was friendly and courteous to all men: “all and each / Would draw from her alike the approving speech” (lines 29–30). The reader also learns that she was easily pleased and impressed: “she liked whate’er / She looked on” (lines 23–24). The reader also learns that the Duke may think the Duchess was unfaithful. He says, “her looks went everywhere” (line 24).
- Although the lines appear to describe the Duchess, the reader learns more about the Duke than about the Duchess. The reader learns about the Duke’s pride: he is unable to bear the idea that “my favour at her breast” (line 25) and “a nine-hundred-years-old name” (line 33) are not ranked above all other gifts. The reader also sees hints of his jealous nature in the line “her looks went everywhere” (line 24), where he suggests that she may have been unfaithful to him. These traits begin to suggest that the Duke may be an unreliable narrator as his pride and jealousy affect his description of the Duchess. The Duke also controls the story—he alone speaks and the Duchess cannot, so we are only offered one point of view.

Check to ensure all students have completed the second part of the previous lesson’s homework assignment: selecting an AIR text.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of “My Last Duchess,” lines 31–43 (from “She thanked men,—good! but thanked / Somehow” to “E’en then would be some stooping; and I choose / Never to stoop”). Instruct students to focus on how Browning develops the Duke’s character.

Students listened to a masterful reading of the entire poem at the beginning of 11.1.1 Lessons 1–3. If students need another masterful reading of the entire poem, consider varying the delivery by using an audio source.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does the reader learn about the Duke’s relationship with the Duchess in lines 34–43?

Consider leading a brief whole-class discussion to ensure comprehension.

Activity 4: Reading and Discussion

50%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 31–35 (from “She thanked men,—good! but thanked / Somehow” to “Who’d stoop to blame / This sort of trifling?”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *trifling* means “idle or frivolous conduct, talk, etc.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *trifling* on their copies of the text or in a vocabulary journal.

Consider the definition of *trifling*. To what “trifling” (line 35) is the Duke referring?

The Duke is referring to the Duchess's interactions with other men and to the fact that she thanked them all equally for their favors, as though the Duke's gifts of his "nine-hundred-years-old name" (line 33) and status were no more important than others' gifts.

How does the Duke describe his response to the Duchess's "trifling" (line 35)?

The Duke says that he does not "stoop to blame" (line 34) the Duchess for her actions. In other words, he does not lower himself to tell her how he disapproves of her actions.

What does it mean to *stoop*? What does the word mean in this context?

To *stoop* means to lower oneself. To *stoop* would mean the Duke would have to go down to the Duchess's level to blame her.

Differentiation Consideration: Consider providing the following definitions: *stoop* means "to do something that is not honest, fair, etc.; to bend down or over."

Students write both definitions of *stoop* on their copies of the text or in a vocabulary journal.

Encourage students to discuss how both the literal and figurative meanings of the word *stoop* apply.

What does the word *stoop* suggest about how the Duke views the Duchess?

This word choice suggests the Duke views himself as higher than, or superior to, the Duchess in this situation.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 35–43 (from "Even had you skill / In speech—(which I have not)" to "E'en then would be some stooping; and I choose / Never to stoop") and answer the following questions before sharing out with the class.

Provide students with the following definition: *forsooth* means "in truth; in fact; indeed."

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *forsooth* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *disgusts* means "causes (someone) to have a strong feeling of dislike for something especially because it has a

very unpleasant appearance, taste, smell, etc.,” *exceed* means “to go beyond the limit of (something),” *mark* means “a specified point or level; something that is aimed at or shot at,” *wits* means “the ability to think or reason,” and *e’en* means “even.”

Students write the definitions of *disgusts*, *exceed*, *mark*, *wits*, and *e’en* on their copies of the text or in a vocabulary journal.

What does the Duke say about his own speaking ability?

The Duke says he does not have “skill / In speech” (lines 35–36), or that he is not an eloquent speaker.

What does the language of the poem suggest about the Duke’s speaking ability? What specific details and examples illustrate his speaking ability?

Student responses may include:

- o The language of the poem suggests the Duke is an eloquent speaker. For example, he uses artistic language such as “never read / Strangers like you that pictured countenance” (lines 6–7) and “My favour at her breast, / The dropping of the daylight in the West” (lines 25–26).
- o The language of the poem suggests the Duke has skill in speech. For example, he uses beautiful language such as: “they would ask me, if they durst, / How such a glance came there” (lines 11–12) and “Paint / Must never hope to reproduce the faint / Half-flush that dies along her throat” (lines 17–19).

What inference can be made about the Duke based on what he says about his speaking ability?

Student responses may include:

- o The Duke says he is not a good speaker to draw attention to the fact that he is actually a good speaker.
- o The Duke presents himself as a simple man with little skill for human interactions but, he may, in fact, be manipulative.

To whom does the Duke refer as “such an one” in line 37?

“Such an one” refers to the Duchess.

What is the meaning of the word *will* on line 36?

Will in this context means wishes or desires.

Differentiation Consideration: To support comprehension, consider posing the following question:

To whose will is the Duke referring? How do you know?

The Duke is referring to his own will. After the Duke uses the term “your will” (line 36) he proceeds to share specific details about what “stooping” (line 42) based on the Duchess’s behavior would look like.

What is the Duke’s will? How does this contribute to the Duke’s development as a character?

The Duke’s will is to tell the Duchess what disgusts him about her and what she does that disappoints him. This further develops the idea that the Duke wants to control the Duchess.

Inform students that “if she let / Herself be lessoned so, nor plainly set / Her wits to yours, forsooth, and made excuse” (lines 39–41) means “if she let herself be lectured in this way and did not argue or make excuses.”

What is the meaning of *lessoned* as Browning uses it in line 40?

Lessoned contains the word *lesson*. The Duke is describing his will to correct the Duchess, so he wants to teach her a lesson. In this case, *lessoned* means corrected or taught.

Differentiation Consideration: If students struggle to define the word *lessoned*, consider posing the following questions:

What common word is in the word *lessoned* (line 40)? How does this common word help define the word *lessoned*?

The common word “lesson” is in the word *lessoned*, so the word *lessoned* must have something to do with learning or teaching a lesson.

What words or phrases from the poem help define the word *lessoned* (line 40)?

The Duke says that if the Duchess would “let / Herself be lessoned” (lines 39–40), so the word *lessoned* must mean taught.

Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

Paraphrase lines 35–43 (from “Even had you skill / In speech” to “and I choose / Never to stoop”).

Even if a man was an eloquent speaker who could tell a woman what about how her actions disgust him, and if the woman listened and made no excuses, it would still it would be beneath

the man to speak to the woman about her actions. And I (the Duke) never chooses to do things that are beneath me.

How do specific words or phrases in the Duke’s statement, “I choose / Never to stoop” (lines 42–43) impact the meaning or tone of the text?

Student responses may include:

- o “Never” (line 43) is a strong word that shows how committed the Duke is not to stoop to blame the Duchess.
- o Through the use of the word “stoop” (line 43), the Duke emphasizes that he believes he is higher than, or superior to, the Duchess.
- o The Duke’s use of “I choose” (line 42) shows that he is in control of the situation; he is the one making decisions.

How does the repetition of *stoop* contribute to the Duke’s development as a character?

The Duke’s repetition of *stoop* signifies that he believes he would have to lower himself to address the Duchess and her actions. By repeating the word *stoop*, the Duke reinforces that he views himself as higher or better than the Duchess.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

Instruct students to reread their response to the 11.1.1 Lesson 2 Quick Write and then respond briefly in writing to the following prompt:

How does Browning further develop the character of the Duke in lines 34–43?

Remind students to focus on finding the most significant and relevant details and to support their analysis with new evidence from lines 34–43. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their writing.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Significant and Relevant Evidence Discussion

10%

Instruct students to share their Quick Write responses in small groups and discuss which evidence most effectively demonstrates the development of the Duke's character.

Students discuss their Quick Write responses in small groups.

Ask each group to share out the evidence they identified as the most significant and relevant, based on how effectively the evidence demonstrated the development of the Duke's character.

Student groups share out their evidence.

Student responses may include:

- o After the Duke has demonstrated many examples of beautiful and poetic language, he says he does not have "skill / In speech" (lines 35–36), which is not true. Therefore, the Duke is either modest or pretending to be modest.
- o The Duke asks rhetorically who would "stoop to blame" (line 34) a woman like the Duchess. He repeats that he never stooped to blaming or criticizing the Duchess. The Duke's use of the word "stoop" shows that he believes he is above the Duchess and to tell her how he feels would be to lower himself to her level.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to begin reading their AIR text through the lens of focus standard RL.11-12.1 or RI.11-12.1 and prepare for a 3–5 minute discussion of their text based on that standard.

Introduce standard RL.11-12.1 or RI.11-12.1 and model what applying a focus standard looks like. For example, RL.11-12.1 asks students to "Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain." Students who read "My Last Duchess" might say, "In lines 21–22, the Duke describes the Duchess by saying, 'She had / A heart—how shall I say?—too soon made glad.' This line contributes to Browning's development of the Duke as a character who harshly judges the Duchess for being easily pleased by the people and objects around her."

Students follow along.

Homework

Begin reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.1 or RI.11-12.1 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.1

Lesson 5

Introduction

In this lesson, students read and analyze lines 43–56 of “My Last Duchess” (from “Oh, sir, she smiled, no doubt, / Whene’er I passed her” to “Which Claus of Innsbruck cast in bronze for me!”), in which the Duke explains why the Duchess is no longer with him and suggests that he will soon take the Count’s daughter as his new wife. Working with a new standard, RL.11-12.2, students analyze how Browning develops central ideas such as power and status, jealousy, voice, and madness. Student learning is assessed via a Quick Write at the end of the lesson: How does Browning’s choice of speaker impact the development of central ideas in the poem?

For homework, students respond briefly in writing to the following prompt: Why is the bronze statue described in lines 54–56 important to the Duke? Students also review and expand their annotations about how Browning introduces and develops the poem’s narrator (and main character), the Duke. Also for homework, students continue to read their Accountable Independent Reading (AIR) texts.

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.11-12.6	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).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p>

L.11-12.4.d	<p>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> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How does Browning’s choice of speaker impact the development of central ideas in the poem?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Determine that the poem is written from the Duke’s point of view. ● Identify one or more central ideas of the poem (e.g., power and status, voice, jealousy, and madness). ● Explain how writing the poem from the Duke's point of view contributes to the development of one or more central idea (e.g., Browning’s choice to write the poem in the voice of the Duke contributes to the development of central ideas including power and voice. The final lines of the poem confirm the Duke’s obsession with power: He is a possessive, controlling man. Because the Duchess “smiled” (line 43) at others, the Duke “gave commands” (line 45) so that “all smiles stopped together” (line 46), which may be a euphemism for having the Duchess killed or at least silenced. The Duke preventing the Duchess from smiling at others develops the central ideas of power and voice by showing how a man uses his power over a woman to establish himself as an authority figure and to take away a woman’s ability to express herself.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● munificence (n.) – the quality or action of giving or bestowing liberally ● ample (adj.) – fully sufficient or more than adequate for the purpose or needs; plentiful; enough ● warrant (n.) – something that serves to give reliable or formal assurance of something; guarantee, pledge, or security

<ul style="list-style-type: none"> • just (adj.) – guided by truth, reason, justice, and fairness • pretence (n.) – a claim made or implied • dowry (n.) – the money, goods, or estate that a wife brings to her husband at marriage
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • object (n.) – the end to which effort or action is directed; goal; purpose
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • whene’er (contraction) – whenever • disallowed (v.) – decided that (something) is not acceptable or valid • avowed (v.) – openly declared • cast (v.) – to form (something, such as a sculpture) by casting metal, plaster, etc.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.6, W.11-12.9.a, L.11-12.4.d • Text: “My Last Duchess” by Robert Browning, lines 43–56 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 5% 4. 55% 5. 15% 6. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Free Audio Resource: <https://archive.org/> (Google search terms: My Last Duchess, Zachariah Wells)
- 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%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.6. In this lesson, students consider how Browning introduces and develops central ideas in the poem.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.11-12.2. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard RL.11-12.2.

Instruct students to talk in pairs about what they think standard RL.11-12.2 means. Lead a brief discussion about this standard.

Student responses may include:

- Students must determine and analyze more than one central idea in a text.
- Students analyze how authors develop central ideas throughout a whole text.
- Students determine how central ideas affect other central ideas in a text.
- Students summarize a text clearly and without their own opinions.

Check student understanding by asking students to clarify the meaning of the term *central idea*.

Student responses may include:

- An idea that is important to the text
- A big idea in a text
- A theme
- An idea that is repeated throughout a text

Remind students that they will work with this standard as they read in this lesson. Instruct students to look for central ideas, paying attention to how the author develops the ideas and how the ideas relate to one another.

In 11.1.1 Lesson 3, students may have begun to identify emerging central ideas informally, including jealousy, possessiveness, power and status, voice, etc. If so, remind students to note the continued development of these ideas and the emergence of new ideas in the text.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.1 or RI.11-12.1 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.1 or RI.11-12.1 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of "My Last Duchess," lines 43–56 (from "Oh, sir, she smiled, no doubt, / Whene'er I passed her" to "Which Claus of Innsbruck cast in bronze for me!"). Ask students to pay attention to how the Duke reports what happened to the Duchess.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What central ideas does Browning develop at the end of the poem?

Activity 4: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss, using the code CI where they notice a central idea in the text.

Remind students that annotating helps them keep track of evidence they use later in the lesson assessment as well as the 11.1 Performance Assessment, which focuses on the development of similar central ideas in multiple texts.

This annotation exercise supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to read lines 43–47 (from “Oh, sir, she smiled, no doubt, / Whene'er I passed her” to “Then all smiles stopped together. There she stands / As if alive”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *whene'er* means “whenever.”

Students write the definition of *whene'er* on their copies of the text or in a vocabulary journal.

What does the rhetorical question in lines 44–45 suggest about the Duke?

The Duke acknowledges that the Duchess smiled “no doubt” (line 43) whenever she passed him. However, the Duke perceives that other people also received “[m]uch the same smile” (line 45). The Duke’s desire to be the only one who receives the Duchess’s smiles suggests that he is jealous and possessive.

Differentiation Consideration: To support comprehension, consider posing the following question:

What does the Duke mean by the question, “who passed without / Much the same smile?” in lines 44–45?

The Duchess smiled at other people just as she smiled at the Duke.

To what does the phrase “This grew” (line 45) refer?

The phrase “This grew” refers to the Duchess’s smiles for the Duke and others: “she smiled, no doubt, / Whene'er I passed her; but who passed without / Much the same smile?” (lines 43–45). With the phrase “This grew” (line 45), the Duke suggests that the Duchess began to smile at even more people or to smile at him and others more often.

What might the Duke mean when he states, “I gave commands; / Then all smiles stopped together” in lines 45–46?

The Duke might have had the Duchess killed, silenced in some way, or sent away.

Student responses may vary because Browning does not specify what the orders were. Draw students’ attention to their application of RL.11-12.1 as they consider where the text leaves matters uncertain.

How does the repetition of the phrase “as if alive” in lines 2 and 47 affect the meaning of the poem?

Student responses may include:

- The repetition reminds readers that the Duchess is no longer there and that the Duke might have killed her.
- It makes it seem as though the Duke is more pleased with the picture of the Duchess than the Duchess herself. The portrait “as if alive” is better than the living Duchess.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 47–53 (from “Will ’t please you rise? We’ll meet / The company below” to “as I avowed / At starting, is my object”) and answer the following question before sharing out with the class..

What action happens in lines 47–48, after the Duke finishes talking about the Duchess and her picture?

The Duke and the listener go downstairs to “[t]he company below” (line 48).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 49–56 (from “The Count your master’s known munificence / Is ample warrant” to “Which Claus of Innsbruck cast in bronze for me!”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *munificence* means “the quality or action of giving or bestowing liberally,” *ample* means “fully sufficient or more than adequate for the purpose or needs;

plentiful; enough,” *warrant* means “something that serves to give reliable or formal assurance of something; guarantee, pledge, or security,” *just* means “guided by truth, reason, justice, and fairness,” *pretence* means “a claim made or implied,” and *dowry* means “the money, goods, or estate that a wife brings to her husband at marriage.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definitions of *munificence*, *ample*, *warrant*, *just*, *pretence*, and *dowry* on their copies of the text or in a vocabulary journal.

Some students may notice the British spelling of *pretence*. Explain that, in British spelling, *c* is sometimes used instead of the *s* used in American spelling.

Differentiation Consideration: Consider providing students with the following definitions: *disallowed* means “decided that (something) is not acceptable or valid,” *avowed* means “openly declared,” and *cast* means “to form (something, such as a sculpture) by casting metal, plaster, etc.”

Students write the definitions of *disallowed*, *avowed*, and *cast* on their copies of the text or in a vocabulary journal.

What are the Duke and the listener discussing in lines 49–53?

The Duke’s plans to marry the Count’s daughter.

What is the connection between the Count’s “known munificence” and a “dowry” in lines 49–51 (“The Count your master’s known munificence” to “no just pretence / Of mine for dowry will be disallowed”)?

Since the Count is known for his generosity, the Duke is sure that he can get a big dowry.

What does the word *object* mean in line 53?

In this context, the word *object* means “goal or desire.”

What other meaning does the word *object* have?

The word *object* can also mean “thing.”

What is the impact of Browning’s choice to use the word *object* in this line?

Student responses may include:

- o The use of the word *object* suggests that the Duke cares more about things than he does about people.
- o The use of the word *object* suggests that the Duke will view his next wife as another object or possession.

Consider drawing students' attention to their application of standard L.11-12.4.d through the process of verifying preliminary and multiple meanings of a word.

How do the final three lines of the poem contribute to the development of the Duke's character?

Student responses may include:

- o Browning's choice to end the poem with the Duke's description of a statue reinforces the idea that the Duke is materialistic. The final words, "cast in bronze for me" (line 56), connect the Duke's description of the Duchess painting to the bronze statue—both objects of art that he had created for himself.
- o Before the Duke takes his visitor downstairs, he tells the visitor to "notice" a bronze sculpture of "Neptune ... / Taming a sea-horse" (lines 54–55). The Duke's pride and attention to the sculpture reflect the Duke's words about the painting of the Duchess. The similarity between the sculpture and the Duchess highlights how the Duke views women as possessions or objects.

Differentiation Consideration: To support comprehension, consider posing the following question:

What does the Duke ask the listener to "notice" (line 54) as they go downstairs?

The Duke wants the listener to "notice" a bronze sculpture of "Neptune ... / Taming a sea-horse" (lines 54–55).

Students further consider the significance of this imagery later in the homework assignment.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to review their annotations for lines 43–56 and share the central ideas and supporting evidence they identified in these lines.

Student responses may include:

- o Jealousy: The Duke is jealous because the Duchess gave "much the same smile" (line 45) to everyone.
- o Power/Voice: The Duke "gave commands" that caused the Duchess's smiles to stop (lines 45–46), thus ending her ability to speak for herself through her smiles and interactions with

him and with others. The Duke directs the listener when it is time to go downstairs (lines 47–48).

- Power (Possessiveness/Objectification): The Duke seems happier with the picture of the Duchess where “she stands / As if alive” than with the living Duchess (lines 46–47). The Duke refers to the Count’s daughter as his “object” (line 53).
- Madness: The Duke might have had the Duchess killed because of his obsessive jealousy.
- Materialism/Power and Status: The Duke is negotiating for a dowry and says the Count’s generosity means that “no just pretence” (line 50) of the Duke for dowry will be “disallowed” (line 51). The Duke refers to the Count’s daughter as his “object” and the Duke ends the conversation by showing off the bronze statue, another of his “object[s]” (lines 53–56).

Lead a brief whole-class discussion of student responses. Instruct students to note central ideas identified by their classmates for possible use in the Quick Write.

To build upon these and other central ideas students may have identified in 11.1.1 Lesson 3, if time permits, consider a masterful reading of the entire poem to give students the opportunity to reflect on the development of central ideas over the course of the text.

The ideas of voice and power and the relationship between them will be important in students’ study of Shakespeare’s *Hamlet* and the excerpt from Virginia Woolf’s *A Room of One’s Own* in 11.1.2 and 11.1.3. If students raise the issue of the Duchess’s silence and powerlessness in relation to the Duke’s power and “skill in speech,” consider offering students the term *voice* as a tool for discussing the relationship between self-expression and power.

Activity 5: Quick Write

15%

Instruct students to review their annotations and notes from today’s lesson and earlier lessons in 11.1.1 in order to gather text evidence to support their responses.

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

How does Browning’s choice of speaker impact the development of central ideas in the poem?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Depending upon students' level of engagement with central ideas prior to this lesson, consider explaining to students that they may focus their analysis on lines 43–56 or on the poem as a whole.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Why is the bronze statue described in lines 54–56 important to the Duke?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

In addition, instruct students to prepare for the 11.1.1 End-of-Unit Assessment by reviewing and expanding on their annotations about how Browning introduces and develops the poem's narrator (and main character), the Duke.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.1 or RI.11-12.1 and prepare for a 3–5 minute discussion of their text based on that standard.

Students follow along.

Homework

Respond briefly in writing to the following prompt:

Why is the bronze statue described in lines 54–56 important to the Duke?

Use this lesson's vocabulary wherever possible in your written response. Use the Short Response Rubric and Checklist to guide your written response.

In addition, prepare for the 11.1.1 End-of-Unit Assessment by reviewing and expanding on your annotations about how Browning introduces and develops the poem's narrator (and main character), the Duke.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.1 or RI.11-12.1 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.1 Lesson 6

Introduction

In this final lesson of the unit, the 11.1.1 End-of-Unit Assessment, students engage in an evidence-based discussion of Robert Browning’s choices in introducing and developing the Duke over the course of “My Last Duchess.” This discussion prepares students to craft a one-paragraph analysis of how the revelation at the end of the poem impacts the development of the Duke’s character over the course of the text.

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of the focus standard RL.11-12.1 or RI.11-12.1.

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.b	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. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
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”).
Addressed Standard(s)	

SL.11-12.1.b	<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> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a formal one-paragraph response at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How does the revelation in lines 45–47 impact the development of the Duke’s character over the course of the poem? <p>□ Student responses are assessed using the 11.1.1 End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify the revelation in lines 45–47 (e.g., The Duke reveals that he disposed of his wife, possibly by murder, and is now seeking to marry the Count’s “fair daughter[.]” (line 52).). ● Determine several aspects of the Duke’s character that emerge over the course of the poem (e.g., jealous, controlling, proud, arrogant, obsessed with possessions, etc.). ● Discuss how Browning develops these aspects through the revelation at the end of the poem (see examples below). <p>A High Performance Response may include the following evidence in support of a one-paragraph analysis:</p> <ul style="list-style-type: none"> ● The revelation that “all smiles stopped together” (line 46) confirms the suspicions Browning planted that the Duke is a jealous and controlling character whose desire to possess the Duchess completely may have driven him to murder. The Duke’s actions in silencing his Duchess and suppressing her smiles show him to be ruthless in his desire for control. ● The ending of the poem confirms the Duke’s presentation of himself as a powerful man, at whose commands “all smiles stopped” (line 46), and who feels confident enough in his status that he is comfortable revealing his actions to the representative of the father of a woman whom he hopes

- to marry. He shows himself to be both powerful and arrogant.
- The power of his commands to stop all smiles also contradicts the Duke’s statement that he is a man with little skill in speech: clearly, when he speaks, others listen and act.
 - The revelation and the ending of the poem sheds new light on the Duke as a man who appreciates fine art: his casual reference to Neptune in the closing lines of the poem confirm our suspicions that he viewed his last Duchess not as a person, but as a piece of artwork to be admired.
 - The revelation undermines the Duke’s reliability as a narrator: the extreme lengths to which he takes his jealousy and possessiveness make the reader doubt his description of the Duchess as a slightly flirtatious woman who is “too soon made glad” (line 22) and “[t]oo easily impressed” (line 23).
 - The ending of the poem creates a great deal of uncertainty and raises many questions. For example, what was the fate of the last Duchess, what was her real character and the nature of her relationship with the Duke, and to what extent can the Duke be considered sane?”

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*
Additional vocabulary to support English Language Learners (to provide directly)
● None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
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Standards & Text:	
<ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.2.b, W.11-12.9.a, SL.11-12.1.b Text: “My Last Duchess” by Robert Browning 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	6. 15%
3. Small Group Discussion and Evidence Gathering	7. 25%
4. 11.1.1 End-of-Unit Assessment	8. 50%
5. Closing	9. 5%

Materials

- Copies of the “My Last Duchess” Discussion Tool for each student
- Copies of the 11.1.1 End-of-Unit Assessment for each student
- Copies of the 11.1.1 End-of-Unit Text Analysis Rubric and Checklist for each student

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, W.11-12.2.b, and W.11-12.9.a. In this lesson, students participate in small group discussions in which they gather and organize ideas and evidence in preparation for the End-of-Unit Assessment. Students then complete the End-of-Unit Assessment where they use textual details from “My Last Duchess” to craft a one-paragraph response about how the revelation at the end of the poem impacts the development of the Duke’s character over the course of the text.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.1 or RI.11-12.1 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.1 or RI.11-12.1 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: Why is the bronze statue described in lines 54–56 important to the Duke?) Instruct students to share their responses to the homework assignment in pairs.

- Student responses may include:
 - The statue is “thought a rarity” (line 55), an object the Duke values as part of his art collection.
 - The statue was cast in bronze especially for the Duke.
 - The statue is of Neptune taming a sea horse, which mimics the Duke’s need for power and control.

Activity 3: Small Group Discussion and Evidence Gathering

25%

Direct students to form small groups, and distribute the “My Last Duchess” Discussion Tool. Instruct students to use the tool to discuss the following prompt:

Reread the poem to determine what the text says explicitly and what the text leaves uncertain about the Duke’s character.

Remind students to practice building on others’ ideas and expressing their own clearly and persuasively in a civil, democratic discussion with their peers (SL.11-12.1.b).

- In a collaborative discussion, students add descriptions and evidence of the Duke’s character into the “My Last Duchess” Discussion Tool. Each student should record ideas on his or her own tool for use in the End-of-Unit Assessment.

Activity 4: 11.1.1 End-of-Unit Assessment

50%

Instruct students to write a one-paragraph response to the following prompt:

How does the revelation in lines 45–47 impact the development of the Duke’s character over the course of the poem?

Remind students to use the 11.1.1 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses. Remind students to refer to the notes, tools, and annotated text from the previous lessons.

- Consider instructing students to reference their responses to the 11.1.1 Lesson 1 Quick Write. Reviewing their initial impressions of meaning and tone in the first 8 lines of the poem may support an understanding of the Duke’s development as an unreliable narrator over the course of the poem, as the reader learns more about his relationship with the Duchess and her eventual disappearance or demise.
- 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.
- Students who finish early can read their AIR text.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.1 or RI.11-12.1 and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.1 or RI.11-12.1 and prepare for a 3–5 minute discussion of your text based on that standard.

Name:		Class:		Date:	
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Directions: In the first column, record what the text says explicitly about the Duke. In the second column, record aspects of the Duke’s character the text leaves uncertain.

What does the text say explicitly about the Duke’s character?	Which aspects of the Duke’s character does the text leave uncertain?

Model “My Last Duchess” Discussion Tool

Name:		Class:		Date:	
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Directions: In the first column, record what the text says explicitly about the Duke. In the second column, record aspects of the Duke’s character the text leaves uncertain.

What does the text say explicitly about the Duke’s character?	Which aspects of the Duke’s character does the text leave uncertain?
<p>JEALOUSY/CONTROLLING NATURE: The Duke keeps the portrait behind a curtain that only he is allowed to draw (lines 9–10). He is upset by the fact that the Duchess was pleased by all she looked upon, exclaiming that “her looks went everywhere” (line 24), and he accuses her of having “[a] heart ... too soon made glad” (line 22).</p>	<p>MURDERER? It is left uncertain whether or not the Duke killed his wife or got rid of her by other means such as sending her to a convent. He merely notes that “I gave commands; / Then all smiles stopped together” (lines 45–46).</p>
<p>PRIDE: He refers to compliments and trifles given to his Duchess as “such stuff” (line 19), indicating that he feels such things are beneath him. He dismisses a man who broke a cherry bough for the Duchess as “some officious fool” (line 27). He is proud of his “nine-hundred-years-old name” and thinks that the Duchess should rate this above all gifts: “She thanked men,—good! but thanked / Somehow—I know not how—as if she ranked / My gift of a nine-hundred-years-old name / With anybody’s gift” (lines 31–34). He views the idea of correcting his Duchess as “stooping” (line 42) or beneath him—suggesting that he is too proud to correct her.</p>	<p>MADMAN? We are left uncertain as to the sanity of the Duke: is he a murderous mad man who is calmly recounting the killing of his wife, or is he merely a snobbish eccentric lover of art?</p>
<p>POWER: The Duke is powerful enough to silence the Duchess: “I gave commands; / Then all smiles stopped together” (lines 45–46).</p>	<p>RELATIONSHIP WITH WIFE? The Duke’s relationship to his wife is left ambiguous; it is not clear whether he ever “stoop[ed]” (line 43) to correct her or whether they quarreled about her friendliness.</p>

<p>ARROGANCE: The Duke remarks that people would ask him about the portrait “if they durst” (line 11), implying that he sees himself as an intimidating and important figure. He is also arrogant enough to imply in lines 45–46 that he may have murdered his wife: “I gave commands; / Then all smiles stopped together.”</p>	
<p>LOVE OF ART: The Duke clearly takes pride in his art collection. He shows pride in the “wonder” that is Frà Pandolf’s painting (line 3). He also takes pains to point out the “rarity” (line 55) of the bronze statue of Neptune taming a sea horse in the final lines.</p>	

11.1.1 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of “My Last Duchess” to write a well-developed response to the following prompt:

How does the revelation in lines 45–47 impact the development of the Duke’s character over the course of the poem?

Your writing will be assessed using the 11.1.1 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.11-12.3, W.11-12.2.b, W.11-12.9.a

Commentary on the Task:

This task measures RL.11-12.3 because it demands that students:

- Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama.

This task measures W.11-12.2.b because it demands that students:

- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

This task measures W.11-12.9.a because it demands that students:

- Draw evidence from literary texts to support analysis, reflection, and research.

11.1.1.1 End-of-Unit Text Analysis Rubric

/ _____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story.</p> <p>CCSS.ELA-Literacy.RL.11-12.3</p> <p>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).</p>	<p>Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>



<p>Command of Evidence and Reasoning The extent to which the response draws evidence from literary texts to support analysis, reflection, or research. CCSS.ELA-Literacy.W.11-12.9.a Draw evidence from literary texts to support analysis, reflection, and research; apply <i>grades 11–12 Reading standards</i> to literature.</p>	<p>Skillfully utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from literary texts to support analysis, reflection, or research.</p>
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.1.1.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze the impact of the author’s choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a)	<input type="checkbox"/>

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ENGLISH LANGUAGE ARTS

**GRADE 11
Curriculum Guide
Module 1.2**

11.1.2

Unit Overview

“Though this be madness, yet there is method in ’t.”

Text *Hamlet* by William Shakespeare

**Number of Lessons
in Unit** 25

Introduction

In this unit, students continue to develop skills, practices, and routines that will be used on a regular basis in the English Language Arts classroom throughout the year: reading closely, annotating text, collaborative discussion, and evidence-based writing. Students continue to practice an approach to close reading that develops their ability to critically analyze texts for deep meaning and collect and analyze evidence for use in writing and discussion.

Students further develop close reading skills as they examine Shakespeare’s *Hamlet*. The tragedy of *Hamlet* develops many central ideas, including revenge, mortality, madness, and the tension between action and inaction. Students analyze the play through the close study of Hamlet’s soliloquies and other key scenes to determine how Shakespeare’s language and choices about how to structure the play impact character development and central ideas. The showing of a filmed version of the play in select lessons supplements students’ understanding of plot and background points and encourages them to consider actors’ interpretations of the text.

There are two formal assessments in this unit. The Mid-Unit Assessment asks students to choose one of Hamlet’s first three soliloquies to analyze how Shakespeare develops Hamlet’s character and his relationship to other characters in that soliloquy. For the End-of-Unit Assessment, students identify two central ideas from the play and discuss how these ideas interact and build on one another over the course of the play. In their responses, students identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

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1



Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Cite specific textual evidence to support analysis

Standards for This Unit

CCS Standards: Reading — Literature	
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).
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.)
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.

CCS Standards: Writing	
W.11-12.2.a-f	<p>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.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. 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. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.5	<p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> 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”).

CCS Standards: Speaking & Listening	
SL.11-12.1.a, b, c, d, 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"> 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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe 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. 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. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.11-12.4.a-c	<p>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> <ul style="list-style-type: none"> 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). 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.
L.11-12.5.a, b	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, W.11-12.2.a-f, W.11-12.9.a, SL.11-12.1.a, c, L.11-12.1, L.11-12.2, L.11-12.5
Description of Assessment	Varies by lesson but may include: responses to text-dependent questions focused on character development, central idea development, and word choice through discussion, and informal writing prompts.

Mid-Unit Assessment	
Standards Assessed	RL.11-12.3, W.11-12.2.a, b, f, W.11-12.9.a, L.11-12.1, L.11-12.2
Description of Assessment	In the Mid-Unit Assessment, students select textual evidence from one of Hamlet’s first three soliloquies to craft a multi-paragraph response about how Shakespeare develops Hamlet’s character in relation to other characters.

End-of-Unit Assessment	
Standards Assessed	RL.11-12.2, W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, L.11-12.2,
Description of Assessment	In the End-of-Unit Assessment, students individually write a multi-paragraph response addressing the following prompt: Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>Hamlet</i> , Act 1.1: lines 1–61 (Masterful Reading: lines 1–190)	In this lesson, students begin their study of <i>Hamlet</i> by reading and viewing Act 1.1. Students explore Shakespeare’s language, initial plot points, and the setting of the play. Working in pairs and small groups, students begin to analyze the language, meaning, and implications of the first scene.
2	<i>Hamlet</i> , Act 1.2: lines 90–110 (Masterful Reading: lines 90–110)	In this lesson, students encounter the character of Hamlet for the first time through the eyes of his uncle and now stepfather Claudius. Following a masterful reading of the first part of the soliloquy, students continue to work with standards RL.11-12.3 and RL.11-12.4 by engaging in a discussion about how Claudius introduces and develops Hamlet. Specifically, they address the impact of Claudius’s word choices and the manner in which he introduces the audience to Hamlet as a character through Claudius’s accusations of an excessive and unmanly grief. In this reading, students acquire a preliminary understanding of the characters of Claudius and Hamlet through their communication with each other. At the same time, they begin to determine the emergence of concepts such as gender roles, the concept of duty, and mortality in this scene.
3	<i>Hamlet</i> , Act 1.2: lines 110–121 (Masterful Reading: lines 110–132)	In this lesson, students read the end of Claudius’s monologue to Hamlet. Having previously focused on the development of Hamlet’s character, students now shift their focus to the development of Claudius in this monologue. After reading the new addressed standards SL.11-12.a, c, students listen to a masterful reading of an excerpt of Claudius’s monologue and engage in small-group discussion focused on the development of Claudius.
4	<i>Hamlet</i> , Act 1.2: lines 133–149 (Masterful Reading 133–164)	Students begin reading Hamlet’s first soliloquy in which he laments his situation and mourns for his father. Students continue to focus on the development of Hamlet’s character. They consider the impact of Shakespeare’s choice to introduce Hamlet from two perspectives, first from Claudius’s point of view, then in his own words. After listening to a Masterful Reading of the full soliloquy, students engage in a group discussion of the development of Hamlet’s character at the beginning of the soliloquy.

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6



Our Students. Their Moment

Lesson	Text	Learning Outcomes/Goals
5	<i>Hamlet</i> , Act 1.2: lines 149–164 (Masterful Reading: lines 133–164)	Students continue reading and analyzing Hamlet’s first soliloquy, lines 149–164 from Act 1.2 of <i>Hamlet</i> . Students engage in a discussion about the meaning of these lines and how Shakespeare develops Queen Gertrude through this soliloquy. Students also continue to work with standards RL.11-12.3 and RL.11-12.4 and talk explicitly about Shakespeare’s language that is “particularly fresh, engaging, or beautiful.”
6	<i>Hamlet</i> , Act 1.3: lines 1–55 (Masterful Reading: lines 1–145)	In this lesson, students read and analyze lines 1–55 from Act 1.3 of <i>Hamlet</i> , Laertes’s farewell monologue to Ophelia and a brief conversation between Ophelia and Laertes. Students engage in a discussion about the meaning of these lines and how Shakespeare develops the characters of Laertes and Ophelia. This selection also provides an opportunity for students to engage with concepts such as gender roles, family duty, and chastity—concepts that arise again in Unit 3 in relation to Virginia Woolf’s <i>A Room of One’s Own</i> .
7	<i>Hamlet</i> , Act 1.5: lines 99–119 (Masterful Reading: lines 1–119)	In this lesson, students read and analyze lines 99–119 from Act 1.5 of <i>Hamlet</i> , Hamlet’s soliloquy following his conversation with his father’s ghost. Students engage in discussions about the impact of Shakespeare’s word choices on the development of central ideas such as revenge and action versus inaction.
8	<i>Hamlet</i> , Act 2.2: lines 576–607 (Masterful Reading: lines 445–634)	In this lesson, students read and analyze lines 576–607 from Act 2.2 of <i>Hamlet</i> . This selection is a soliloquy in which Hamlet criticizes himself in contrast to an actor who has just recited a passionate speech. Students discuss the meaning of the soliloquy and analyze Shakespeare’s figurative language and how it contributes to central ideas such as action vs. inaction and revenge.
9	<i>Hamlet</i> , Act 2.2: lines 607–634 (Masterful Reading: lines 576–634)	In this lesson, students continue their analysis of Hamlet’s third soliloquy with a focus on how the introduction of a key plot point—that Hamlet will stage a play to determine the guilt of his uncle—serves to move the play along as well as further develop Hamlet’s character. Students discuss how these elements—plot, character, order of action—interact in order to develop the drama.
10	<i>Hamlet</i> , Act 1.2: lines 133–164; Act 1.5: lines 99–119; Act 2.2: lines 576–634	In this Mid-Unit Assessment, students use textual evidence from one of Hamlet’s first three soliloquies to craft a formal multi-paragraph essay about how Shakespeare develops Hamlet’s character in relation to other characters.

Lesson	Text	Learning Outcomes/Goals
11	<i>Hamlet</i> , Act 3.1: lines 64–84 (Masterful Reading: lines 64–98)	In this lesson, students begin to explore Hamlet’s “To be or not to be” soliloquy. Students focus on how Shakespeare’s word choice impacts the meaning of the passage, with attention to his use of beautiful and engaging language to examine one of the central concerns of literature and the human experience. Students are assessed on their ability to discuss how Shakespeare’s language portrays Hamlet’s tone towards life and the contrast he sets up between life and death.
12	<i>Hamlet</i> , Act 3.1: lines 84–98 (Masterful Reading: lines 64–98)	In this lesson, students continue their analysis of Hamlet’s “To be or not to be” soliloquy while shifting focus from the use of figurative language to the development and interaction of central ideas in the soliloquy. Students also consider how the central ideas in this passage relate to others in the play and how the interaction impacts the overall meaning of the drama thus far.
13	<i>Hamlet</i> , Act 3.1: lines 99–130 (Masterful Reading: lines 31–63 and 99–130)	This is the first of two lessons on the dialogue between Hamlet and Ophelia. In this lesson, students listen to a masterful reading of the staging of a dialogue between Hamlet and Ophelia and then read the beginning of the dialogue in lines 99–130 of Act 3.1. In the beginning of the dialogue, students focus on the development of Ophelia’s character in relation to the other characters in the scene.
14	<i>Hamlet</i> , Act 3.1: lines 131–162; review Act 1.3: lines 13–48 (Masterful Reading: Act 3.1, lines 131–162)	In this lesson, students read Act 3.1, lines 131–162, the conclusion of the dialogue between Hamlet and Ophelia. Students continue to read and discuss the dialogue in pairs, focusing on the development of Ophelia’s character in relation to Hamlet. Students also review Laertes’s monologue to Ophelia from Act 1.3, lines 13–48, comparing Hamlet’s and Laertes’s words to Ophelia and discussing how she develops in relation to both men.
15	<i>Hamlet</i> , Act 3.1: lines 163–175 (Optional Activity: lines 176–203)	In this lesson, students read and analyze Act 3.1, lines 163–175, Ophelia’s monologue on Hamlet’s madness. Students analyze Shakespeare’s use of figurative language and discuss Ophelia’s perspective and her characterization of Hamlet.
16	<i>Hamlet</i> , Act 3.3: lines 40–103 (Masterful Reading: lines 29–103)	In this lesson, students read and analyze two rich soliloquies that include Claudius’s confession to King Hamlet’s murder and Hamlet’s decision to delay killing Claudius. Students engage in a discussion about how Shakespeare orders the action and further develops the characters of Claudius and Hamlet through these

Lesson	Text	Learning Outcomes/Goals
		soliloquies.
17	<i>Hamlet</i> , Act 3.4: lines 41–102 (Masterful Reading: lines 1–102)	In this lesson, students read Act 3.4, Hamlet’s murder of Polonius, his confrontation with Gertrude, and her repentance. Students listen to a masterful reading of the whole scene. Then they reread Hamlet’s confrontation with Gertrude and her repentance, using a jigsaw activity to analyze Hamlet’s monologues.
18	<i>Hamlet</i> , Act 4.4: lines 34–56 (Masterful Reading: lines 1–69)	In this lesson, students read Hamlet’s final soliloquy (Act 4.4, lines 34–69), paying particular attention to lines 34–56. Students discuss how Shakespeare continues to develop Hamlet’s character in this passage. Students also consider larger ideas related to Hamlet’s character.
19	<i>Hamlet</i> , Act 4.4: lines 56–69 (Masterful Reading: lines 34–69)	In this lesson, students use annotation to focus on central ideas they encounter in Hamlet’s last soliloquy (Act 4.4, lines 34–69). Earlier lessons in this unit focused on central ideas within a single soliloquy. This lesson requires students to analyze central ideas as they develop across multiple scenes in the play. This builds on the work students did in the previous lesson and provides scaffolding for the Module Performance Assessment, which requires analysis of central ideas across the module’s three texts.
20	<i>Hamlet</i> , Act 5.1: lines 254–289 (Masterful Reading: lines 1–68 and 224–319)	In this lesson, students listen to a masterful reading of the opening of Act 5.1 before reading a passage in which the characters gather at Ophelia’s grave. As students read the scene, they analyze and discuss how the setting impacts other elements in the drama.
21	<i>Hamlet</i> , Act 5.1: lines 254–289 (Masterful Reading: lines 254–289)	In this lesson, students reread the scene at Ophelia’s grave (Act 5.1, lines 254–289) in order to analyze how Shakespeare develops the characters through their responses to Ophelia’s death. This lesson follows a lesson in which students completed a close reading of the scene that explored students’ literal understanding of the text and demonstrated how the setting of a scene impacts other dramatic elements. Previous lessons in the unit focused on analysis of central ideas or narrative elements. This lesson integrates both standards for a complex analysis of how character development impacts central ideas.
22	<i>Hamlet</i> , Act 5.2: lines 239–332 (Masterful Reading: Act 4.7: lines	In this lesson, students read and analyze lines 239–332 from Act 5.2 of <i>Hamlet</i> , in which Hamlet and Laertes fence and then wound each other with the poisoned blade. Students also listen to a

Lesson	Text	Learning Outcomes/Goals
	141–186 and Act 5.2: lines 239–332)	masterful reading of the conversation between Claudius and Laertes to provide context about the plan to kill Hamlet. Students analyze how central ideas that were introduced and developed throughout the play interact during the play’s final scene.
23	<i>Hamlet</i> , Act 5.2: lines 344–398 (Masterful Reading: 333–398)	In this lesson, students finish their reading of <i>Hamlet</i> and analyze the play’s tragic resolution in which Hamlet, Laertes, Claudius, and Gertrude all die. To support their analysis, students view a film representation of the fencing match and the resulting action.
24	<i>Hamlet</i>	This lesson comprises the first of two parts of the End-of-Unit Assessment for 11.1.2. In this lesson, students collect evidence to support their analysis of how central ideas interact and build on one another in <i>Hamlet</i> .
25	<i>Hamlet</i>	This lesson comprises the second part of the End-of-Unit Assessment for 11.1.2. In this lesson, students draft a multi-paragraph response to the End-of-Unit Assessment prompt: Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

Preparation, Materials, and Resources

Preparation

- Read and annotate *Hamlet*.
- Review the 11.1.2 Mid-Unit and End-of-Unit Text Analysis Rubrics.
- Review all unit standards and post in classroom.

Materials and Resources

- Copies of the *Hamlet* text
- Masterful recording of the text
- Film interpretation of *Hamlet*
 - This unit uses the Royal Shakespeare Company's 2009 film directed by Gregory Doran, available on DVD, digital download, or online streaming (free-of-charge, but contains commercials)
- Self-stick notes for students (optional)
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the 11.1 Speaking and Listening Rubric and Checklist
- Copies of the 11.1.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the 11.1 Common Core Learning Standards Tool
- Copies of the Central Ideas Tracking Tool

HAMLET

by William Shakespeare

THE GHOST

HAMLET, Prince of Denmark, son of the late King Hamlet

and Queen Gertrude

QUEEN GERTRUDE, widow of King Hamlet, now married to Claudius

KING CLAUDIUS, brother to the late King Hamlet

OPHELIA

LAERTES, her brother

POLONIUS, father of Ophelia and Laertes, councillor to King Claudius

REYNALDO, servant to Polonius

HORATIO, Hamlet's friend and confidant

VOLTEMAND

CORNELIUS

ROSENCRANTZ

GUILDENSTERN *courtiers at the Danish court*

OSRIC

Gentlemen

A Lord

FRANCISCO

BARNARDO

MARCELLUS

Danish soldiers

FORTINBRAS, Prince of Norway

A Captain in Fortinbras's army

Ambassadors to Denmark from England

Players who take the roles of Prologue, Player King, Player Queen, and Lucianus in *The Murder of Gonzago*

Two Messengers

Sailors

Gravedigger

Gravedigger's companion

Doctor of Divinity

Attendants, Lords, Guards, Musicians, Laertes's Followers, Soldiers,

Officers

File: 11.1.2 Lesson Text, v2 Date: 4/30/2015 Classroom Use:

Starting 5/2015

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I



engage^{ny}

Our Students. Their Moment

ACT 1**Act 1 Scene 1***Enter Barnardo and Francisco, two sentinels.*

BARNARDO Who's there?

FRANCISCO

Nay, answer me. Stand and unfold yourself.

BARNARDO Long live the King!

FRANCISCO Barnardo.

BARNARDO He. 5

FRANCISCO

You come most carefully upon your hour.

BARNARDO

'Tis now struck twelve. Get thee to bed, Francisco.

FRANCISCO

For this relief much thanks. 'Tis bitter cold,
And I am sick at heart.

BARNARDO Have you had quiet guard? 10

FRANCISCO Not a mouse stirring.

BARNARDO Well, good night.

If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.*Enter Horatio and Marcellus.*

FRANCISCO

I think I hear them.—Stand ho! Who is there? 15

HORATIO Friends to this ground.

MARCELLUS And liegemen to the Dane.

FRANCISCO Give you good night.

MARCELLUS

O farewell, honest {soldier.} Who hath relieved
you?

20

FRANCISCO

Barnardo hath my place. Give you good night.

Francisco exits.

MARCELLUS Holla, Barnardo.

BARNARDO Say, what, is Horatio there?

HORATIO A piece of him.

BARNARDO

Welcome, Horatio.—Welcome, good Marcellus.

25

HORATIO

What, has this thing appeared again tonight?

BARNARDO I have seen nothing.

MARCELLUS

Horatio says 'tis but our fantasy
And will not let belief take hold of him
Touching this dreaded sight twice seen of us.
Therefore I have entreated him along
With us to watch the minutes of this night,
That, if again this apparition come,
He may approve our eyes and speak to it.

30

HORATIO

Tush, tush, 'twill not appear.

35

BARNARDO Sit down awhile,

And let us once again assail your ears,
That are so fortified against our story,
What we have two nights seen.

HORATIO Well, sit we down, 40

And let us hear Barnardo speak of this.

BARNARDO Last night of all,

When yond same star that's westward from the pole

Had made his course t' illumine that part of heaven

Where now it burns, Marcellus and myself, 45

The bell then beating one—

Enter Ghost.

MARCELLUS

Peace, break thee off! Look where it comes again.

BARNARDO

In the same figure like the King that's dead.

MARCELLUS , [to Horatio]

Thou art a scholar. Speak to it, Horatio.

BARNARDO

Looks he not like the King? Mark it, Horatio. 50

HORATIO

Most like. It [harrows] me with fear and wonder.

BARNARDO

It would be spoke to.

MARCELLUS Speak to it, Horatio.

HORATIO

What art thou that usurp'st this time of night,

Together with that fair and warlike form 55

In which the majesty of buried Denmark

Did sometimes march? By heaven, I charge thee,
speak.

MARCELLUS

It is offended.

BARNARDO See, it stalks away. 60

HORATIO

Stay! speak! speak! I charge thee, speak!

Ghost exits.

MARCELLUS 'Tis gone and will not answer.

BARNARDO

11.1.2 Lesson 1

Introduction

In this first lesson of the unit, students begin their study of William Shakespeare’s play *Hamlet* by reading and viewing all of Act 1.1, in which the night watchmen encounter a Ghost that looks like King Hamlet. Students explore Shakespeare’s language, initial plot points, characters, and the setting of the play. Working in pairs and small groups, students begin to analyze the language, meaning, and implications of the first scene by focusing on Act 1.1, lines 1–61 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Stay! speak! speak! I charge thee, speak!”). Student learning is assessed via a Quick Write at the end of the lesson: What choices does Shakespeare make about how to begin the play? How do these choices contribute to meaning and aesthetic impact?

For homework, students reread Act 1.1, lines 1–190 of *Hamlet* (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and write an objective summary of the scene using this lesson’s vocabulary words.

Standards

Assessed 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.
Addressed Standard(s)	
L.11-12.4.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. 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.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- What choices does Shakespeare make about how to begin the play? How do these choices contribute to meaning and aesthetic impact?

Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Describe at least two choices Shakespeare makes to begin the play (e.g., the guards' nervous tone or the eerie appearance of the Ghost).
- Explain how each choice either contributes to meaning or aesthetic impact (e.g., The guards' nervous tone at the beginning of the play contributes to the aesthetic impact by creating an uncertain and anxious atmosphere. In the first few lines, Barnardo asks, "Who's there?" (line 1), only to have Francisco respond, "Nay, answer me. Stand and unfold yourself" (line 2). This exchange demonstrates how nervous both characters are, and because the audience does not know these characters, the audience is also uncertain. In later lines, the audience learns that Barnardo and Francisco are both watchmen and friends. The fact that they do not recognize each other and question each other's identity emphasizes their nervousness and the overall unease of the scene. This atmosphere is confirmed with the Ghost's appearance, which creates further fear in the watchmen.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- apparition (n.) – a supernatural appearance of a person or thing, especially a ghost
- assail (v.) – attack vigorously or violently; assault
- stalks (v.) – walks with measured, stiff, or haughty strides

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

- unfold yourself (phrase) – disclose your identity
- harrows (v.) – torments

Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● late (adj.) – living until recently; not now living ● haste (n.) – speed or motion of action ● dreaded (adj.) – causing great fear ● fortified (adj.) – made someone or something stronger

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RL.11-12.5, L.11-12.4.c ● Text: <i>Hamlet</i> by William Shakespeare, Act 1.1: lines 1–61 (Masterful Reading: Act 1.1) <p style="color: #4F81BD;">In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</p>	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 15%
4. Reading and Discussion	10. 50%
5. Quick Write	11. 10%
6. Film Viewing (optional)	12. 0%
7. Closing	13. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of *Hamlet* 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* (00:00–06:36)

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%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.5. In this unit, students work with William Shakespeare’s *Hamlet*, analyzing monologues, soliloquies, and other key scenes for Shakespeare’s language use and development of complex characters and central ideas. In this lesson, students read and view Act 1.1 of *Hamlet* and explore how Shakespeare begins the play.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.11-12.5. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard RL.11-12.5.

Instruct students to talk in pairs about what they think standard RL.11-12.5 means. Lead a brief discussion about this standard.

Student responses may include:

- o Students identify how authors organize or structure texts (for example, how to begin or end a story).
- o Students analyze how structural choices affect the overall meaning of the text.
- o Students analyze how structural choices affect the beauty or power of the text.

It is likely that this is the students' first encounter with the term *aesthetic impact*. If so, spend some time discussing this concept as a class. Consider asking the following questions:

What are some other words for the word *impact*?

Other words for *impact* are *affect*, *change*, or *influence*.

How can an author *impact* a text?

Authors can choose how to structure a text; for example, they choose how and where to begin a story, or how to end it. They can also choose to give it a happy or sad ending.

Explain to students that *aesthetic* means "of or relating to the beautiful."

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.1 or RI.11-12.1 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.1 or RI.11-12.1 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Masterful Reading

15%

Distribute copies of *Hamlet* and ask students to read the title and the *Dramatis Personae*, or Character List. Instruct students to discuss the following questions in pairs before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *late* means "living until recently; not now living."

Students write the definition of *late* on their copies of the text or in a vocabulary journal.

What information do you gather from the full title of the play: *The Tragedy of Hamlet, Prince of Denmark*?

Student responses may include:

- The play is about a person named Hamlet.
- This is a tragic or sad play.
- Hamlet is a prince.

- o The play likely takes place in Denmark.

Lead a brief whole-class discussion on what tragedies students may have read thus far in high school, both in and out of class, and what qualifies those texts as tragedies.

Differentiation Consideration: If students struggle, consider asking the following questions:

What does the word *tragedy* mean? How might a play be characterized as a *tragedy*?

Student responses may include:

- o A *tragedy* is a very sad and unfortunate event.
- o A play might be a *tragedy* if it is about sad and unfortunate events.

If students have read other Shakespearean tragedies, consider engaging the class in a discussion of common elements of the texts and genre. If not, ask students to consider the impact of including the word *tragedy* in the title of *Hamlet*.

Students further explore *tragedy*, *tragic hero*, and *tragic flaw* in later lessons.

What information does the reader learn from the first 6 lines (4 names) of the *Dramatis Personae*?

Student responses may include:

- o There is a ghost in the play.
- o Hamlet's father (also named Hamlet) has died.
- o Hamlet's mother (named Gertrude) has remarried Hamlet's uncle, Claudius.
- o Claudius is now the king of Denmark.

Remind students to return to this character list each time they encounter a new character in the play.

Have students listen to a masterful reading of *Hamlet*, Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”). Ask students to focus on what choices Shakespeare makes to begin the play.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare begin the play?

Consider facilitating a brief whole-class discussion of student observations.

Activity 4: Reading and Discussion

50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate the text as they read and discuss.

Instruct student groups to read Act 1.1, lines 1–35 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “He may approve our eyes and speak to it. / Tush, tush, ’twill not appear”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *apparition* means “a supernatural appearance of a person or thing, especially a ghost.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *apparition* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *haste* means “speed or motion of action” and *dreaded* means “causing great fear.”

Students write the definitions of *haste* and *dreaded* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following words: *unfold yourself*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

Describe Barnardo and Francisco’s tone in the first 5 lines. What words demonstrate their tone?

Barnardo and Francisco seem nervous or upset. The questions “Who’s there?” (line 1) and “Barnardo?” (line 4) show that they are unsure of each other’s identity. The exclamation point in “Long live the King!” shows that they are upset or excited (line 3). The short sentences also convey a feeling of excitement or nervousness: “Who’s there? / Nay, answer me. Stand and unfold yourself” (lines 1–2).

What is Barnardo doing in lines 6–7?

Barnardo arrives to take his “hour” on the watch and replace Francisco (line 6).

Based on the masterful reading and the *Dramatis Personae*, what is likely the “thing” that Horatio asks whether it has “appeared again tonight” (line 26)?

Horatio refers to the Ghost.

Reread lines 28–30. According to Marcellus, what does Horatio think of the Ghost?

Marcellus says that Horatio believes “’tis but our [Marcellus’s and Barnardo’s] fantasy” or something they just imagined (line 28).

How many times have Barnardo and Marcellus seen the Ghost?

Marcellus says they have seen the Ghost “twice” (line 30).

Why is Horatio present in this scene?

Horatio is there so that “[h]e may approve [Marcellus’s and Barnardo’s] eyes and speak to it” (line 34), or so that Horatio can find out whether or not Marcellus and Barnardo are imagining the Ghost and so that he may speak to it if it does appear.

Lead a brief whole-class discussion of student responses.

Instruct groups to read lines 36–46 (from “Sit down awhile, / And let us once again assail your ears” to “Marcellus and myself, / The bell then beating one”) and answer the following questions before sharing out with the class. Encourage students to read the dialogue, with each student taking a role (Barnardo, Francisco, Horatio, or Marcellus).

Provide students with the following definition: *assail* means “attack vigorously or violently; assault.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *assail* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *fortified* means “made someone or something stronger.”

Students write the definition of *fortified* on their copies of the text or in a vocabulary journal.

In lines 36–39, what does Barnardo suggest to Horatio?

Barnardo suggests that Horatio “[s]it down a while” and listen to his story of how he and Marcellus saw the Ghost (line 36).

What *mood* does Shakespeare create through Barnardo’s story? How does he accomplish this?

Shakespeare creates an unsettling, sinister *mood* through Barnardo’s story. Barnardo describes the Ghost appearing in the middle of the night, “The bell then beating one—” (line 46), and when it was dark: “Last night of all, / When yond same star that’s westward from the pole” (lines 42–43).

Differentiation Consideration: If students struggle, consider explaining that the *mood* of a text is the emotional state that it creates in the reader.

Lead a brief whole-class discussion of student responses.

Instruct groups to read lines 47–61 (from “Peace, break thee off! Look where it comes again” to “Stay! speak! speak! I charge thee, speak!”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *stalks* means “walks with measured, stiff, or haughty strides.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *stalks* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *harrows*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

How does each of the men react to the appearance of the Ghost?

Marcellus shouts, “Peace, break thee off!” (line 47). Barnardo describes it as looking “like the King that’s dead” (line 48). Horatio says that it “harrows [him] with fear and wonder” (line 51).

Whom does the Ghost look like?

The Ghost looks like the “King that’s dead,” Hamlet’s father (line 48).

What is the cumulative impact of the men’s reactions on the mood of the text?

The cumulative impact of their reaction contributes to the scary, foreboding mood of the text. The verb “harrows” (line 51) shows how scared and unsettled Horatio feels by the appearance of the Ghost.

Reread lines 54–58. Using the explanatory notes and context, paraphrase these lines. What does Horatio ask of the Ghost?

What are you who comes at this time of night with the same handsome warrior form as the buried King of Denmark? Tell me!

How does the Ghost react to Horatio’s speech?

The Ghost is “offended” (line 59) and “stalks away” (line 60).

In addition to Barnardo’s story and the men’s reactions to the Ghost, how does Shakespeare create a mood in this act?

Student responses may include:

- o Shakespeare uses the word “dreaded” to describe the Ghost (line 30). “Dreaded” has negative connotations, meaning “feared,” which creates a scary mood.
- o Shakespeare creates a night setting with only a few characters. The castle is otherwise quiet and seems deserted, which creates a mood of fear and the sense that something bad is about to happen.
- o Shakespeare shows that the guards’ behavior is jittery. Barnardo asks, “Who’s there?” (line 1), which creates a mood of uncertainty.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

What choices does Shakespeare make about how to begin the play? How do these choices contribute to meaning and aesthetic impact?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Film Viewing (optional)

0%

Show Act 1.1, from 0:00–6:36 of the film, which students have heard or read during this lesson. Ask students to focus on the setting and the mood that the director creates.

Students view Act 1.1 of the film *Hamlet*.

Instruct students to Turn-and-Talk in pairs about the setting, mood, and the choices the director made to begin the film.

Students responses may include:

- The director chooses to start the film as if through a security camera. This creates a creepy, voyeuristic mood.
- The director chooses to use dark lighting that parallels the dark mood of the scene.
- The director chooses to show the perspective of the Ghost approaching the guard, which is scary.
- The director chooses not to show the Ghost on the security camera, which increases the strange nature of the Ghost and the scene.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and write an objective summary of the scene.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students follow along.

Homework

Reread Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and write an objective summary of the scene.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

11.1.2 Lesson 2

Introduction

In this lesson, students read Act 1.2, lines 90–110 (from “’Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so””), in which they encounter the character of Hamlet for the first time through the eyes of his uncle and now stepfather, Claudius, who reproaches him for his continued grief over the death of his father. Following a masterful reading of the first part of the monologue, students continue to work with standards RL.11-12.3 and RL.11-12.4 by engaging in a discussion about how Claudius introduces and develops Hamlet. Student learning is assessed via a Quick Write at the end of the lesson: How do specific word choices in Claudius’s monologue impact the development of Hamlet’s character?

For homework, students reread Act 1.2, lines 90–110 (from “’Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so””) and respond briefly in writing to the following prompt: To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim. Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a new focus standard (RL.11-12.2 or RI.11-12.2) and prepare for a 3–5 minute discussion of their texts based on that standard.

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).
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.)
Addressed Standard(s)	

L.11-12.4.b, c	<p>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> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, 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>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How do specific word choices in Claudius’s monologue impact the development of Hamlet’s character?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Determine aspects of Hamlet’s character that emerge from this monologue (e.g., Hamlet’s tendency towards excessive emotion, weakness, childishness, and unreasonableness, etc.). ● Identify specific word choices that develop these aspects of Hamlet’s character, as viewed by Claudius (e.g., Claudius’s description of Hamlet’s grief as “unmanly” (line 98) develops three parts of Hamlet’s character: his tendency towards excessive emotion, his childishness, and his weakness. The word “unmanly” first implies that Hamlet is acting more like a woman than a man in his “obstinate condolment” for his father’s death (line 97), meaning Hamlet’s emotions are excessive and weak. Also, the word “unmanly” (line 98) means Hamlet’s grief is childlike; Claudius points out that Hamlet’s father “lost a father / That father lost, lost his” (lines 93–94), and that death is nothing out of the ordinary. Finally, Claudius further criticizes that Hamlet’s grief is “[t]o reason most absurd,” suggesting that Hamlet seems silly and weak to Claudius (line 107).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

<ul style="list-style-type: none"> ● filial (adj.) – of, relating to, or befitting a son or daughter ● impious (adj.) – lacking reverence for God, religious practices, etc.
Vocabulary to teach (may include direct word work and/or text-dependent questions)
<ul style="list-style-type: none"> ● obsequious (adj.) – dutiful ● condolence (n.) – sorrow ● vulgar (adj.) – of, pertaining to, or constituting the ordinary people in a society; current, popular, common
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● commendable (adj.) – deserving praise and approval ● mourning (n.) – great sadness felt for someone who has died ● survivor (n.) – a family member who remains alive after another person’s death ● obligation (n.) – something that you must do because of a law, rule, promise, etc. ● bound (v.) – required by law or duty to do something ● reason (n.) – ideas and opinions that are fair, sensible, and appropriate ● absurd (adj.) – extremely silly, foolish, or unreasonable

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.3, RL.11-12.4, L.11-12.4.b, c ● Text: <i>Hamlet</i> by William Shakespeare, Act 1.2: lines 90–110 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<p>1. 5%</p> <p>7. 10%</p> <p>8. 5%</p> <p>9. 60%</p> <p>10. 10%</p> <p>11. 10%</p>

Materials

- 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 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 RL.11-12.4. In this lesson, students discuss Claudius’s first monologue, through which they are introduced to the character of Hamlet. Students determine how Claudius uses language to convey his point of view and how this use of language develops the audience’s first impressions of Hamlet.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 1.1, lines 1–190 and write an objective summary of the scene. Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.) Instruct students to Turn-and-Talk in pairs about their objective summaries, comparing which aspects they chose to emphasize and the vocabulary words they used.

Student responses may include:

- Francisco, Barnardo, and Marcellus are guards watching the palace of the Danish king.
- Marcellus and Barnardo relieve Francisco, along with Horatio.
- Marcellus and Barnardo have asked Horatio to come with them.
- Marcellus and Barnardo want Horatio to see what they have seen: an apparition in the form of Hamlet’s recently deceased father.
- Horatio does not believe them; he thinks that the Ghost is a “fantasy” (line 28).
- The Ghost appears, and all three are very frightened; Horatio is “harrow[ed]” by fear (line 51).
- Horatio, who is a scholar, speaks to the Ghost, demanding to know who or what he is that “usurp’st” the night (line 54).
- The Ghost “stalk[s]” off, offended (line 77).
- Horatio agrees with Marcellus and Barnardo that the Ghost is real and that it looks like “the King” of Denmark, Hamlet’s father (line 69).
- Horatio thinks that it means something bad is going to happen in Denmark.
- They discuss the war that is brewing due to the actions of Fortinbras of Norway.
- The Ghost reappears, but disappears again when the “cock” crows (line 165).
- Marcellus, Barnardo, and Horatio are unable to stop or speak to the Ghost.
- They decide to tell Hamlet, son of the late king, who is friends with Horatio, about the Ghost, because they believe that it will speak to him.

Lead a brief whole-class discussion about the opening scene. Select several students to share their summaries.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of Act 1.2, lines 90–110 (from “’Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so”). Ask students to pay attention to Claudius’s choice of words.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does the audience learn about Hamlet in this excerpt?

Activity 4: Reading and Discussion

60%

Remind students of their reading of Robert Browning’s “My Last Duchess,” a poem written in the form of a dramatic monologue, in 11.1.1. Explain to students that in addition to dialogues (such as the one students read in the previous lesson, 11.1.2 Lesson 1), *Hamlet* includes dramatic monologues, one of which they begin to explore in this lesson.

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 90–93 (from “’Tis sweet and commendable in your nature” to “But you must know your father lost a father”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *commendable* means “deserving praise and approval” and *mourning* means “great sadness felt for someone who has died.”

Students write the definitions of *commendable* and *mourning* on their copies of the text or in a vocabulary journal.

In lines 90–92, who is Hamlet mourning?

Hamlet is “mourning” his father (line 92).

What are the first two adjectives that the King Claudius uses to describe Hamlet’s nature?

He uses the adjectives “sweet and commendable” (line 90).

Evaluate Claudius’s sincerity about Hamlet’s “sweet and commendable” nature (line 90). What evidence from the text supports your position?

Claudius is not sincere. His use of the word “but” at the beginning of line 93 indicates a shift to the main purpose of his speech, which is to criticize Hamlet.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 93–96 (from “But you must know your father lost a father” to “for some term / to do obsequious sorrow”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *filial* means “of, relating to, or befitting a son or daughter.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *filial* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *survivor* means “a family member who remains alive after another person’s death,” *obligation* means “something that you must do because of a law, rule, promise, etc.,” and *bound* means “required by law or duty to do something.”

Students write the definitions of *survivor*, *obligation*, and *bound* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *obsequious*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

How does Claudius view the loss of Hamlet’s father?

Claudius views the death of Hamlet’s father as natural and inevitable. He points out that Hamlet’s “father lost a father” (line 93), just as Hamlet’s grandfather lost his father, and so on.

How does Claudius emphasize his point in lines 93–94?

Claudius emphasizes his point that everybody loses his/her father through the repetition of the words “lost” and “father” (lines 93–94).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 96–101 (from “But to persevere / In obstinate condolence is a course” to “a mind impatient / An understanding simple and unschooled”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *impious* means “lacking reverence for God, religious practices, etc.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *impious* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *obstinate* *condolement*.

Consider drawing students' attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

Summarize lines 93–98. What is Claudius saying to Hamlet?

Claudius is saying that everyone loses his or her father, and that he or she must mourn for him, but that to carry on grieving for too long is stubborn and inappropriate.

Differentiation Consideration: If students struggle, consider asking the following questions:

Which familiar word is in the word *condolement*?

Condole or condolences.

What does it mean to *send condolences*?

It means to send sympathy for someone's grief.

What does Claudius mean by *condolement* in line 97?

Claudius means "sorrow."

Consider drawing students' attention to their application of standard L.11-12.4.b through the process of determining word meaning through word parts.

What idea links the phrases "mourning duties" (line 92), "filial obligation" (line 95), and "obsequious sorrow" (line 96)?

The idea of duty runs through the phrases "mourning duties" (line 92), "filial obligation" (line 95), and "obsequious sorrow" (line 96).

What is Claudius suggesting about grief and its relationship to duty?

Claudius's use of phrases like "mourning duties" (line 92) and "filial obligation" (line 95) treats grief not as an emotion or feeling that may last for some time, but as a duty to be fulfilled that comes to a natural end.

In lines 96–98, of what fault does Claudius accuse Hamlet?

The words “obstinate” (line 97) and “stubbornness” (line 98) show that Claudius is accusing Hamlet of being stubborn by persisting in his grief.

What does Claudius mean when he calls Hamlet’s grief “unmanly” in line 98?

Student responses may include:

- By “unmanly,” Claudius means Hamlet is acting more like a woman than a man.
- By “unmanly,” Claudius means Hamlet is acting childishly, behaving more like a boy than a grown man.

It is important here that students consider both possible meanings of *unmanly*, as both are relevant to the central ideas of the play, in particular the concepts of duty and gender roles.

A consideration of Hamlet’s behavior as being potentially womanly could be important as a way of preparing students for their later work with Virginia Woolf.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 102–106 (from “For what we know must be and is as common” to “A fault against the dead, a fault to nature”) and answer the following questions before sharing out with the class.

In line 102, what does Claudius mean by “what we know must be”?

By “what we know must be,” Claudius refers to death.

Where earlier in the speech has Claudius made a similar point?

In lines 93–95, when Claudius explains that Hamlet’s “father lost a father” (line 93), Claudius also makes the point that death is a commonplace occurrence and mortality is a fact of life.

Consider explaining that *mortality* is a term that may be used to describe similar central ideas described across the Module 11.1 texts.

Differentiation Consideration: If students struggle, consider asking the following questions:

How is the word *vulgar* used in line 103?

Vulgar is used to mean “ordinary or common.”

Which other word with a similar meaning does Claudius use in lines 102–103? What is the impact of using these two words close together?

Claudius uses the word “common” (line 102). He uses the words *common* and *vulgar* close together to emphasize that death is an everyday event.

What does Claudius’s repeated insistence upon death as an everyday occurrence imply about Hamlet’s character?

Claudius implies that Hamlet is wrong or at “fault” for continuing to grieve his father’s death (lines 105–106).

Differentiation Consideration: If students struggle, consider asking the following questions:

What is the impact of the repetition of the word *fault* in lines 105–106 on Claudius’s depiction of Hamlet?

It emphasizes that Hamlet is in the wrong, that he is committing a fault.

What is Hamlet’s “fault” (lines 105–106)?

Hamlet’s fault is his excessive grief.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 107–110 (from “To reason most absurd, whose common theme” to “till he that died today / ‘This must be so’”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *reason* means “ideas and opinions that are fair, sensible, and appropriate” and *absurd* means “extremely silly, foolish, or unreasonable.”

Students write the definitions of *reason* and *absurd* on their copies of the text or in a vocabulary journal.

In line 107, how does Hamlet’s grief appear “to reason,” according to Claudius?

Hamlet’s grief seems “absurd,” or ridiculous, “[t]o reason” (line 107).

What is the reasonable attitude toward death, according to Claudius?

According to Claudius, the reasonable attitude toward death is “This must be so” (line 110).

Paraphrase Claudius’s monologue thus far into a single sentence.

Hamlet, your grief at your father’s death is excessive and unreasonable because everyone must die and everyone must experience grief.

Lead a brief whole-class discussion of student responses, paying close attention to comprehension of the play in the last question.

Activity 5: Quick Write**10%**

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

How do specific word choices in Claudius’s monologue impact the development of Hamlet’s character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Students will refer to their Quick Write responses from this lesson in 11.1.2 Lesson 4.

Activity 6: Closing**10%**

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 90–110 (from “’Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so’”) and respond briefly in writing to the following prompt:

To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of their texts based on that standard.

Introduce the new focus standard, RL.11-12.2 or RI.11-12.2, and model what applying a focus standard looks like. For example, RL.11-12.2 asks students to “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.” Students who read “My Last Duchess” might say the following: In “My Last Duchess,” the Duke’s madness becomes obvious when he states, “I gave commands; / Then all smiles stopped together.” The central idea of madness interacts with the central ideas of power and status, since the Duke seems to have gotten away with silencing or perhaps killing the Duchess, and speaks freely about her absence in spite of his involvement.

Students follow along.

Homework

Reread Act 1.2, lines 90–110 (from “’Tis sweet and commendable in your nature” to “till he that died today / ‘This must be so’”) and respond briefly in writing to the following prompt:

To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

Also, continue reading your Accountable Independent Reading text through the lens of the new focus standard, RL.11-12.2 or RI.11-12.2, and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2 Lesson 3

Introduction

In this lesson, students read Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”), the end of Claudius’s monologue to Hamlet, in which he instructs Hamlet to “throw to earth” his grief and remain at the court of Denmark rather than return to his studies in Wittenberg. Students analyze the development of Claudius in this monologue. Students listen to a masterful reading and engage in small group discussion focused on Claudius’s development. Then students work in pairs sharing their notes and evidence on the characters of Claudius and Hamlet, which they revise in later lessons as they learn more about the characters’ development. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop the character of Claudius in lines 110–121?

For homework, students reread Act 1.2, lines 110–121 of *Hamlet* (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”), and respond briefly in writing to the following prompt: How does this section further develop Hamlet? Cite at least two pieces of evidence from the text to support your claim. Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.2 or RI.11-12.2.

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)	
SL.11-12.1.a , c	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>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.</p> <p>c. Propel conversations by posing and responding to questions that probe 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>L.11-12.4.c</p>	<p>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> <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>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to 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 the character of Claudius in lines 110–121?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify an important aspect of Claudius’s character (e.g., benevolence, arrogance, manipulative-ness, or an authoritative nature). ● Demonstrate how Shakespeare develops this aspect in lines 110–121 (e.g., Shakespeare develops Claudius’s arrogance through his attempt to replace Hamlet’s father in advising and controlling Hamlet. Claudius asks Hamlet to think of him “[a]s of a father” (line 112) and says that he gives Hamlet advice “with no less nobility of love / Than that which dearest father bears his son” (lines 114–115). In these lines, Claudius demonstrates that he thinks very highly of himself because he believes he can act like or be a replacement for Hamlet’s recently deceased father. Claudius also demonstrates his arrogance when he tells Hamlet that Hamlet should not return to school because doing so is “retrograde to,” or against, Claudius’s “desire” (line 118). In other words, Claudius

suggests that Hamlet leave school because Claudius wants him to, which demonstrates Claudius’s arrogance in believing others should do what he desires.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • beseech (v.) – to beg eagerly for; solicit
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • unprevailing (adj.) – futile, useless • most immediate (adj.) – next in line of succession • retrograde (adj.) – opposite, contrary • chiefest (adj.) – highest in rank or authority; most important; principal • courtier (n.) – a person who is often in attendance at the court of a king or other royal personage
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • woe (n.) – a feeling of great pain or sadness • take note (idiom) – to notice or give special attention to someone or something • intent (n.) – the thing you plan to do or achieve • cheer (n.) – a happy feeling or attitude

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> • Standards: RL.11-12.3, SL.11-12.1.a, c, L.11-12.4.c • Text: <i>Hamlet</i> by William Shakespeare, Act 1.2: lines 110–121 (Masterful Reading: lines 110–132) <p>In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</p>	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 40%
5. Group Discussion	5. 15%
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)
- Copies of the Character Tracking Tool for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo 	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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students continue reading Claudius’s monologue to Hamlet and consider how the latter section of the monologue develops the character of Claudius.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Remind students that they were introduced to standard SL.11-12.1 and substandard SL.11-12.1.b in 11.1.1 Lesson 2. Inform students that in this lesson they begin to work with two new substandards: SL.11-12.1.a, c. Instruct students to individually read these substandards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with substandards SL.11-12.a, c.

Instruct students to talk in pairs about what they think the substandards mean. Lead a brief discussion about the substandards.

Student responses may include:

- Students come to discussions prepared.
- Students show preparedness by producing evidence gained from reading and research.
- Students challenge their own and others' thinking.
- Students ensure that different and interesting perspectives are heard.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread Act 1.2, lines 90–110 and respond briefly in writing to the following prompt: To what kinds of standards does Claudius hold Hamlet? Cite at least two pieces of textual evidence to support your claim.) Instruct student pairs to discuss their responses to the homework assignment.

Student responses may include:

- Claudius holds Hamlet to a standard of filial duty: Claudius makes it clear that while a period of “obsequious sorrow” (line 96) is a “filial obligation” (line 95), it is “impious stubbornness” (line 98) to continue to mourn in this way.
- Claudius holds Hamlet to standards of manliness: Claudius implies that Hamlet is being less than a man when he speaks of “unmanly” grief (line 98). A man who persists with his grief as

Hamlet does is behaving childish and not as a man, showing “[a]n understanding simple and unschooled” (line 101).

- o Claudius holds Hamlet to standards of reason, which present death as “what we know must be” (line 102).
- o In lines 105–106, Claudius holds Hamlet to the laws of religion and nature as well as to his duty to the dead. He argues that Hamlet’s grief is “a fault to heaven / A fault against the dead, a fault to nature” (lines 105–106).

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of lines 110–132 (from “We pray you, throw to earth / This unprevailing woe” to “the heaven shall bruit again / Respeaking earthly thunder. Come away”). Instruct students to pay attention to how Shakespeare develops the character of Claudius.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does the audience learn about Claudius in this excerpt?

Activity 4: Reading and Discussion

40%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *beseech* means “to beg eagerly for; solicit.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *beseech* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the follow definitions: *woe* means “a feeling of great pain or sadness,” *take note* means “to notice or give special attention to someone

or something,” *intent* means “the thing you plan to do or achieve,” and *cheer* means “a happy feeling or attitude.”

Students write the definitions of *woe*, *take note*, *intent*, and *cheer* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *unprevailing*, *most immediate*, and *retrograde*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Claudius mean by the phrase “unprevailing woe” (line 111)?

The phrase “unprevailing woe” means “useless sadness,” referring to Hamlet’s grief for his father.

What does Claudius ask Hamlet to do in lines 110–111?

Claudius asks Hamlet to stop mourning his father, to “throw to earth / This unprevailing woe” (lines 110–111).

What does “We pray you” (line 110) mean? What is the impact of “We pray you” upon Claudius’s speech?

“We pray you” means “we ask you.” The phrase softens Claudius’s request, making it less commanding in tone.

Differentiation Consideration: To help scaffold students’ understanding of the impact of these words, consider asking them to remove “We pray you” from the sentence or substitute this phrase for a word such as *command*.

Also, to further scaffold students’ understanding of Claudius’s character, consider asking the following question:

Why might Claudius refer to himself as “we”?

Claudius may be emphasizing his own power and authority.

Consider informing students that the “royal we” is used by monarchs and other figures of authority as a marker of their status.

How does Claudius develop the central idea of mortality in line 111? Where does he make a similar argument in the beginning of his monologue?

With the phrase “unprevailing woe,” Claudius emphasizes the inevitability of mortality and the foolishness of refusing to accept it. Claudius makes a similar point in the first part of his monologue, when he points out to Hamlet that his father “lost a father” (line 93) and Hamlet’s grandfather also lost his father and so on.

Lead a brief whole-class discussion of student responses. Note ideas on the board.

Instruct student groups to answer the following questions before sharing out with the class.

What does it mean for Hamlet to be “the most immediate to our throne” (line 113)?

By “the most immediate to our throne,” Claudius means Hamlet is the heir to the throne; he will become king after Claudius.

How does Claudius react to Hamlet’s intention to return to school? How does the word *retrograde* help you to understand his reaction (line 118)?

Claudius is displeased that Hamlet wants to return to school. The word *retrograde* indicates that he does not want Hamlet to leave.

What position does Claudius offer Hamlet in line 121 (“Our chiefest courtier, cousin and our son”)?

He offers him the highest position at court as “chiefest courtier,” nobleman, and Claudius’s son.

Explain the meaning of *chiefest courtier* (line 121).

The phrase *chiefest courtier* means to be the most important person in attendance at the court of a king or other royal personage.

Differentiation Consideration: If students struggle with this question, consider asking the following questions:

What word parts help define the phrase *chiefest courtier* in line 121?

Student responses may include:

- The word “chief” is in the word *chiefest*. Since “chief” can mean the most important and the suffix “-est” means “the most,” then *chiefest* must mean “the highest, most important.”
- The word “court” is in the word *courtier*. Since a *court* can mean “the family and helpers of a king, queen, or other royal person,” a *courtier* must be “a person who works for or helps in the court of a king or other royal person.”
- Therefore, *chiefest courtier* must mean the most important person in the king’s court.

Explain that in Elizabethan times it was common for noblemen of the same or similar rank to address each other as “cousin.”

What is the impact of ending the monologue with the word “son” (line 121)?

The ending of the speech emphasizes the word “son” and makes it the climax of the line, the sentence, and the entire speech. The impact of ending the speech with “son” shows Claudius’s arrogance: Claudius is not Hamlet’s father, but is attempting to take his place.

How does Claudius’s use of language demonstrate his level of comfort with his new position as king?

Student responses may include:

- Claudius’s use of the “royal we” suggests he is a very authoritative figure, comfortable in his role as king.
- Claudius uses language of authority; for example, he says, “let the world take note” (line 112).
- Claudius “impart[s]” love to Hamlet (line 116), as though it were a privilege or honor.
- Claudius offers Hamlet a position as “chiefest courtier” (line 121), an important position but still a servant to the king, which is a reminder of Claudius’s own power to place people in positions in the court.

What kind of relationship does Claudius attempt to establish with Hamlet in lines 110–121?

Student responses may include:

- Claudius asks Hamlet to think of him as a father and offers Hamlet a position as “chiefest courtier” (line 121), which suggests Claudius wants a close and affectionate relationship.
- Claudius is being manipulative, trying to exercise power over Hamlet: he “beseech[es],” or begs, him not to go back to school, offering a position of power as a bribe (line 119). Also, Claudius is trying to take the place of Hamlet’s father.

Lead a brief whole-class discussion of student responses.

Activity 5: Group Discussion

15%

Instruct students to remain in their small groups and answer the following question:

How does Claudius’s monologue set up a conflict between the characters of Hamlet and Claudius? Cite textual evidence to support your response.

Student responses may include:

- Claudius criticizes Hamlet severely in his monologue. He calls Hamlet’s continued mourning for his father “obstinate condolment” (line 97), “impious stubbornness” (line 98), and “unmanly” (line 98), suggesting that Hamlet is excessive, faithless, stubborn, weak, and childish.
- Claudius is attempting to exert his authority over Hamlet. He uses authoritarian language and tells Hamlet that his desire to return to Wittenberg is “most retrograde to our desire” (line 118), or in other words, against Claudius’s own wishes.
- Claudius is trying to take the place of Hamlet’s father. He asks Hamlet to think of him “[a]s of a father” (line 112).
- Claudius is manipulative. He offers Hamlet a place at court as “chiefest courtier” in return for Hamlet’s obedience (line 121).

If students struggle, consider using the Character Tracking Tool as scaffolding. Instruct students to fill in the Character Tracking Tool by noting characteristics. For each characteristic they note, students must explain their observation and justify it with textual evidence.

Activity 6: Quick Write

10%

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

How does Shakespeare develop the character of Claudius in lines 110–121?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Students will refer to Quick Writes from this lesson in 11.1.2 Lesson 4.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”) and respond briefly in writing to the following prompt:

How does this section further develop Hamlet? Cite at least two pieces of evidence from the text in support of your claim.

Also for homework, instruct students to continue to read their AIR texts through the lens of the focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Reread Act 1.2, lines 110–121 (from “We pray you, throw to earth / This unprevailing woe” to “Our chiefest courtier, cousin, and our son”) and respond briefly in writing to the following prompt:

How does this section further develop Hamlet? Cite at least two pieces of evidence from the text to support your claim.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of your text based on that standard.

Character Tracking Tool

Name:		Class:		Date:	
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Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	<i>Hamlet</i> by William Shakespeare
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Character	Trait	Evidence

Model Character Tracking Tool

Name:		Class:		Date:	
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Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	<i>Hamlet</i> by William Shakespeare
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Character	Trait	Evidence
Claudius	Kind	Claudius repeatedly offers to be a father figure to Hamlet: “think of us / As of a father” (lines 111–112); offers Hamlet prominent place at court as “Our chiefest courtier, cousin, and our son” (line 121).
	Authoritative	Claudius uses the “royal we,” for example “we pray you” (line 110); he flaunts his power with the phrase “let the world take note” (line 112).
	Arrogant	Claudius attempts to take the place of Hamlet’s recently deceased father by asking Hamlet to “think of [him] / As of a father” (line 112).
	Manipulative	Claudius offers Hamlet a position as “chiefest courtier” in return for obedience (line 121).
Hamlet	Emotional	Hamlet is overcome by grief at the death of his father: Claudius describes him as “sweet” in nature (line 90) and having both “obsequious sorrow” (line 96) and “unprevailing woe” (line 111).
	Stubborn	Claudius criticizes Hamlet for his persistence in mourning his father, referring to his “impious stubbornness” (line 98).
	Childish/Weak	Claudius criticizes Hamlet for “unmanly grief” (line 98); his instinct is to flee back to school in Wittenberg (line 117).

11.1.2 Lesson 4

Introduction

In this lesson, students read Hamlet’s first soliloquy, Act 1.2, lines 133–149 (from “O, that this too, too sullied flesh would melt” to “As if increase of appetite had grown / By what it fed on”), in which Hamlet laments his situation and mourns for his father. Students continue to focus on the development of Hamlet’s character. Students analyze the impact of Shakespeare’s choice to introduce Hamlet from two perspectives, first from Claudius’s point of view, then in his own words. After listening to a masterful reading of the full soliloquy, students engage in a group discussion of the development of Hamlet’s character at the beginning of the soliloquy. Student learning is assessed via a discussion of the new information learned about Hamlet in the “O, that this too, too sullied flesh” soliloquy and via Quick Write at the end of the lesson: Based on this lesson’s reading and your Quick Writes from 11.1.2 Lessons 2 and 3, what is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and Hamlet’s soliloquy?

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.2 or RI.11-12.2 and respond briefly in writing to the following prompt: To what extent does Hamlet’s appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.

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).

<p>SL.11-12.1.a, c</p>	<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> <p>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.</p> <p>c. Propel conversations by posing and responding to questions that probe 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>Addressed Standard(s)</p>	
<p>L.11-12.4.c</p>	<p>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> <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>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a discussion at the end of the lesson on the following prompt:</p> <ul style="list-style-type: none"> ● Review your Quick Writes from 11.1.2 Lessons 2 and 3. What new or different information did you learn about the character of Hamlet in the “O, that this too, too sullied flesh” soliloquy? □ The student discussion will be assessed using the 11.1 Speaking and Listening Rubric for standards SL.11-12.1.a, c. <p>This discussion is followed by a Quick Write. Students respond to the following prompt, citing textual</p>

evidence to support analysis and inferences drawn from the text.

- Based on this lesson’s reading and your Quick Writes from 11.1.2 Lessons 2 and 3, what is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and Hamlet’s soliloquy?

High Performance Response(s)

A High Performance Response should:

- Analyze how Hamlet’s soliloquy differs from Claudius’s monologue (e.g., In Hamlet’s soliloquy, it becomes clear that Hamlet’s grief has lasted less than “two months” (line 142), not at all the exaggeratedly long grief—“obsequious sorrow,” “obstinate condolment,” “impious stubbornness” (lines 96–98)—that Claudius accused him of. Also, in Hamlet’s soliloquy, the audience learns that Hamlet is in such a state of emotional pain and anger that the whole world seems “rank and gross” or rotten to him (line 140). The audience also learns that Hamlet is angry about his mother’s quick marriage to Claudius because Hamlet’s father was “so loving” to Gertrude (line 144). Claudius’s monologue makes Hamlet’s grief sound inappropriately emotional and lengthy, but Hamlet’s soliloquy shows that Hamlet is right to feel sad and angry by his father’s recent death and his mother’s recent marriage to her brother-in-law.).
- Analyze the impact of introducing Hamlet through Claudius’s monologue and Hamlet’s soliloquy (e.g., Placing Claudius’s monologue before Hamlet’s soliloquy creates tension between the two characters. Claudius criticizes Hamlet by calling his grief “unmanly” (line 98) and pettily bribes Hamlet with an offer to be the “chiefest courtier” (line 121). Once the audience hears Hamlet’s perspective, that Hamlet’s father has not been dead long and his mother married Claudius, it becomes clear that Hamlet and Claudius disagree with each other, and that Claudius may be in the wrong.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- fie (interjection) – interjection used to express disgust or disapproval

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

- sullied (adj.) – defiled, stained

<ul style="list-style-type: none"> ● canon (n.) – divine law ● might not betwem (phrase) – would not allow
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● stale (adj.) – no longer good or appealing ● rank (adj.) – having a strong, unpleasant smell ● possess (v.) – to have or show ● merely (adv.) – only, just

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.3, SL.11-12.1.a, c, L.11-12.4.c ● Text: <i>Hamlet</i> by William Shakespeare, Act 1.2: lines 133–149 (Masterful Reading: lines 133–164) <p>☐ 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. Masterful Reading 4. Reading and Discussion 5. Assessed Discussion 6. Quick Write 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 5% 4. 45% 5. 15% 6. 10% 7. 5%

Materials

- Copies of the 11.1 Speaking and Listening Rubric and Checklist for standards SL.11-12.1.a, c for each student
- Chart paper
- Multicolored markers
- 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 SL.11-12.1.a, c. In this lesson, students begin reading Hamlet’s first soliloquy. Students engage in discussions to consider how this first soliloquy further develops Hamlet’s character.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread Act 1.2, lines 110–121 and respond briefly in writing to the following prompt: How does this section further develop Hamlet? Cite at least two pieces of evidence from the text to support your claim.) Instruct student pairs and discuss their responses to the homework assignment.

- Student responses may include:
 - The section develops the impression that Hamlet is being excessive in his grief and that his position is in fact a very privileged one.
 - Hamlet's desire to go back to school in Wittenberg suggests a kind of childishness, a tendency to flee difficult and painful situations in order to go back to the comfortable and the familiar, rather than assume a new position at the court of Denmark.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of the entire soliloquy, Act 1.2, lines 133–164 (from “O that this too, too sullied flesh would melt” to “But break, my heart, for I must hold my tongue”). Instruct students to listen for what the audience learns about Hamlet's emotions in these lines.

- Students follow along, reading silently.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How are Hamlet and Claudius's speeches different?

Activity 4: Reading and Discussion

45%

Remind students of their work with Claudius’s monologue in 11.1.2 Lessons 2 and 3. Explain to students that in addition to dialogues and monologues, Shakespeare includes soliloquies in *Hamlet*. Ask students to use their previous experiences with Shakespearean plays to explain the word *soliloquy* as compared to *dialogue* or *monologue*.

- **Differentiation Consideration:** If students struggle to define the term *soliloquy*, consider asking:

How can the word part “solo” help you to understand what kind of speech a *soliloquy* is?

- A *soliloquy* is a speech someone makes alone.

How does a soliloquy differ from a monologue?

- A *soliloquy* is a speech someone makes to him/herself, whereas a monologue is a speech someone makes to another person or persons.

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read and discuss lines 133–136 (from “O that this too, too sullied flesh would melt” to “His canon ‘gainst self-slaughter! O God, God”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definitions of the following words: *sullied* and *canon*.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

Summarize lines 133–134.

- Hamlet wishes that his dirty flesh would melt away and become dew; that is, he wishes to die.
- **Differentiation Consideration:** If students struggle with this question, consider asking the following questions:

Whose “flesh” is Hamlet talking about (line 133)?

- ☐ He is talking about his own “flesh.”

What does “resolve itself into a dew” imply (line 134)?

- ☐ The phrase “resolve itself into a dew” implies melting away, becoming liquid like dew.

Who or what is “the Everlasting” in line 135?

- ☐ “[T]he Everlasting” refers to God (line 135).

What reason does Hamlet give for not committing “self-slaughter” (line 136)?

- ☐ Hamlet believes that suicide is a sin, forbidden by “His canon,” or God’s law (line 136).

Describe Hamlet’s tone in lines 133–136. Support your description with evidence from the text.

- ☐ Hamlet is very distressed: He exclaims “O” (line 133) and repeats “O God, God” (line 136).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 137–141 (from “How weary, stale, flat and unprofitable / Seem to me” to “Things rank and gross in nature / Possess it merely”) and answer the following question before sharing out with the class.

Provide students with the following definition: *fie* is an “interjection used to express disgust or disapproval.”

- ☐ Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
- ☐ Students write the definition of *fie* on their copies of the text or in a vocabulary journal.
- ☐ **Differentiation Consideration:** Consider providing students with the following definitions: *stale* means “no longer good or appealing,” *rank* means “having a strong, unpleasant smell,” *possess* means “to have or show,” and *merely* means “only, just.”

- Students write the definitions of *stale*, *rank*, *possess*, and *merely* on their copies of the text or in a vocabulary journal.

How does Hamlet view the world in lines 137–141? Cite textual evidence to support your answer.

- Student responses may include:
 - The world seems worthless: Hamlet uses the words “stale, flat and unprofitable” to describe the world (line 137).
 - Hamlet’s exclamation “Fie on’t, ah fie!” further reveals his disgust and agitation (line 139).
 - Hamlet compares the world to an “unweeded garden” where everything has been left to decay and go to seed (line 139).
 - Hamlet’s use of words such as “unweeded” (line 139), “rank” (line 140), and “gross” (line 140) shows his attitude to the world: he sees the world as a rotten place full of dirt and decay.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 141–149 (from “That it should come to this: / But two months dead” to “As if increase of appetite had grown / By what it fed on”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definitions of the following words: *Hyperion to a satyr* and *might not beteem*.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

What does the audience learn about Hamlet’s father in lines 142–143?

- Student responses should include:
 - Hamlet’s father has been dead less than “two months” (line 142).
 - Hamlet’s father was an “excellent” king (line 143).

How does Claudius compare to his father, in Hamlet’s view (lines 143–144)?

- According to Hamlet, Claudius was a lesser man compared to Hamlet’s father. Hamlet says that comparing his father to Claudius is like comparing “Hyperion to a satyr,” or comparing a sun god to a half-man, half-goat creature (line 144).

How did Hamlet’s father treat his mother?

- Hamlet’s father was very loving towards his mother. Hamlet claims that his father was “so loving to [his] mother / That he might not beteem the winds of heaven / Visit her face too roughly” (lines 144–146), or that Hamlet’s father loved Gertrude so much he would not allow the winds to blow too hard lest they harm Gertrude’s face.

What does Hamlet’s use of imagery in lines 147–149 imply about his mother’s love for his father?

- Hamlet uses the image of hunger, saying that Gertrude hung upon his father “[a]s if increase of appetite had grown / By what it fed on,” which implies that her feelings were very strong and passionate (lines 148–149).
- Some students might suggest that the image of love as “appetite” gives a hint of lust (line 148).
- **Differentiation Consideration:** If students struggle with this question, explain that *imagery* means an author’s use of vivid, descriptive language that appeals to the senses. *Imagery* is a type of figurative language.

How does Hamlet feel about his situation? Provide evidence from lines 133–149.

- Hamlet is deeply distressed as the following evidence shows:
 - Hamlet describes his flesh as “too, too sullied”: the language of dirt and the repetition of the word “too” emphasizes his unhappiness (line 133).
 - Hamlet wishes that he could die or that suicide was not a crime in the eyes of the Christian church (lines 133–136).
 - Hamlet describes the world as “stale, flat and unprofitable” (line 137) and curses it, saying “Fie on’t, ah fie!” (line 139).
 - Hamlet compares the world to an unweeded garden (lines 139–140).
 - Hamlet exclaims “Heaven and earth, / Must I remember?” (lines 146–147) when he describes his parents’ happiness.

Lead a brief whole-class discussion of student responses.

Activity 5: Assessed Discussion

15%

Distribute and ask students to briefly review the SL.11-12.1.a, c portions of the 11.1 Speaking and Listening Rubric and Checklist.

Instruct students to form new small groups. Instruct students to participate in an assessed small-group discussion around the following prompt:

Review your Quick Writes from 11.1.2 Lessons 2 and 3. What new or different information did you learn about the character of Hamlet in this soliloquy?

Display and distribute the prompt. Return to students their Quick Writes from 11.1.2 Lessons 2 and 3. Distribute chart paper and different colored markers to each group. Instruct students to write down their ideas with supporting textual evidence as they discuss their responses, each student using a different colored marker so their own responses are clear for purposes of assessment.

- Students discuss the prompt in groups and write down their ideas and evidence as they discuss.
- The prompt for this discussion scaffolds students towards the Quick Write by asking them to reconsider what they learned about Hamlet from Claudius’s monologue in the light of this soliloquy.

Activity 6: Quick Write

10%

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

Based on this lesson’s reading and your Quick Writes from 11.1.2 Lessons 2 and 3, what is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and Hamlet’s soliloquy?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 133–149 (from “O, that this too, too sullied flesh would melt” to “As if increase of appetite had grown / By what it fed on”) and respond in writing to the following prompt:

To what extent does Hamlet’s appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Reread Act 1.2, lines 133–149 (from “O, that this too, too sullied flesh would melt” to “As if increase of appetite had grown / By what it fed on”) and respond in writing to the following prompt:

To what extent does Hamlet’s appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide their written response.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.2 or RI.11-12.2 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.1 Speaking and Listening Rubric

/ / (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Command of Evidence and Reasoning The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>CCSS.ELA-Literacy.SL.11-12.1 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> <p>CCSS.ELA-Literacy.SL.11-12.1.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</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; frequently ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and frequently promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Propel conversations by posing and responding to questions that probe 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. (SL.11-12.1.c)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</p>



File: 11.1.2 Lesson 4, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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<p>issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative perspectives.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.c</p> <p>Propel conversations by posing and responding to questions that probe 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>Collaboration and Presentation</p> <p>The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines, and establishing individual roles as needed.</p>	<p>Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</p>	<p>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</p>	<p>Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</p>	<p>Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, or establish individual roles as needed. (SL.11-12.1.b)</p>

<p>needed.</p> <p>CCSS.ELA-Literacy.SL.11-12.1 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> <p>CCSS.ELA-Literacy.SL.11-12.1.b Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>				
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.1 Speaking and Listening Checklist

Assessed Standards: _____

	Does my response...	✓
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>
Collaboration and Presentation	Work with peers to promote civil, democratic discussions and decision-making? (SL.11-12.1.b)	<input type="checkbox"/>
	Work with peers to set clear goals and deadlines? (SL.11-12.1.b)	<input type="checkbox"/>
	Work with peers to establish individual roles, if necessary? (SL.11-12.1.b)	<input type="checkbox"/>

11.1.2 Lesson 5

Introduction

In this lesson, students read and analyze Act 1.2, lines 149–164 (from “And yet, within a month / (Let me not think on ‘t” to “But break, my heart, for I must hold my tongue”). In this, the second half of Hamlet’s first soliloquy, Hamlet laments his mother’s quick remarriage following his father’s death. Students engage in a discussion about how Shakespeare develops the characters of Hamlet and the Queen, and their relationship with each other, through this soliloquy. Student learning is assessed via a Quick Write at the end of the lesson: How do specific word choices in Hamlet’s first soliloquy impact the development of the Queen’s character?

For homework, students identify an example of “particularly fresh, engaging, or beautiful” (RL.11-12.4) language from the soliloquy and write about the meaning and impact of the language. Also for homework, students conduct a brief search for information about the meaning and role of *chastity* in Elizabethan England.

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).
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.)
Addressed Standard(s)	
L.11-12.4.c	<p>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> <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, b	<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> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>

Assessment

Assessment(s)	
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How do specific word choices in Hamlet’s first soliloquy impact the development of the Queen’s character? 	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Cite specific words or phrases Hamlet uses to describe the Queen or her actions (e.g., “frailty” (line 150), “unrighteous” (line 159), “wicked speed” (line 161), “incestuous” (line 162), etc.). ● Convey an understanding of how specific words Hamlet uses impact the Queen’s development (e.g., Shakespeare develops the Queen’s character by describing Hamlet’s opinion of the Queen’s 	

marriage to Claudius. Hamlet first criticizes his mother for the brief duration between his father’s death and her marriage to a new husband. He describes the duration as “a little month” (line 151), suggesting it was not even a full month between her husband’s death and her remarriage. Hamlet is so angry with his mother that he compares her to a “beast” without “reason” (line 154), because even an unthinking animal would mourn its mate longer than a month before finding a new mate. Therefore, Hamlet determines that the Queen’s tears are “unrighteous” (line 159) and the sheets she shares with her new husband as “incestuous” (line 162). Words like “unrighteous” (line 159), “wicked” (line 161), and “incestuous” (line 162) demonstrate that Hamlet judges his mother harshly for her marriage to Claudius.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● frailty (n.) – moral weakness; liability to yield to temptation ● dexterity (n.) – skill or adroitness in using the hands or body; agility; mental adroitness or skill; cleverness ● chastity (n.) – the state or quality of being chaste (i.e., refraining from sexual intercourse that is regarded as contrary to morality or religion)
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● or ere (prep.) – before ● incestuous (adj.) – involving incest, sexual intercourse between closely related persons ● post (v.) – rush (as in riding a post-horse)
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● mourned (v.) – felt or showed great sadness because someone has died ● unrighteous (adj.) – not morally good

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RL.11-12.3, RL.11-12.4, L.11-12.4.c, L.11-12.5.a, b ● Text: <i>Hamlet</i> by William Shakespeare, Act 1.2: lines 149–164 (Masterful Reading: lines 133–164) □ In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson. 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 10%
4. 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

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.4. In this lesson, students work in pairs to read and discuss the text before completing a Quick Write to demonstrate their learning.

- Students look at the agenda.

Inform students that throughout this lesson they analyze how Shakespeare develops and relates characters, especially Hamlet and his mother, in Hamlet’s first soliloquy. Remind students that one of their assessed standards is RL.11-12.4, which includes analyzing “language that is particularly fresh, engaging, or beautiful.”

Instruct students to Think, Pair, Share about what it means for language in literature to be “fresh, engaging, or beautiful.”

- Student responses may include:
 - Language that is fresh is unique or creative. Language that is engaging causes the reader to think. Language that is beautiful has a strong impact on a reader.
 - Language that is fresh, engaging, and beautiful is words and phrases that cause the reader to think, feel, or visualize something important or powerful.

Explain that whether language is “fresh, engaging, and beautiful” depends on readers’ opinions and preferences, but people have quoted lines from *Hamlet* for hundreds of years because they find the language to be “fresh, engaging, or beautiful.”

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: L.11-12.5.a, b. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard L.11-12.5.a, b.

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

- Student responses may include:
 - Students analyze how different words are related to each other.
 - Students determine what authors mean when they use figurative language.
 - Students determine the specific meanings of words.
 - Students analyze nuance, or subtle shades of meaning in words.
- It is important here to ensure that students grasp the meaning of *nuance*, as they work with this concept in 11.1.2 Lesson 13.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.2 or RI.11-12.2 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.2 or RI.11-12.2 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread Act 1.2, lines 133–149 and respond in writing to the following prompt: To what extent does Hamlet's appeal to divine forces shape his character and decisions? Cite two pieces of textual evidence to support your claim.) Instruct students to Turn-and-Talk in pairs about their responses to the homework assignment.

- Student responses may include:
 - Hamlet says, “that the Everlasting God had not fixed his canon ‘gainst self-slaughter” (lines 135–136), which demonstrates that Hamlet might commit suicide if God didn’t forbid it.
 - Hamlet’s says “O God, God / How weary stale, flat, and unprofitable / Seem to me all the uses of this world!” (lines 137–138), which suggests that Hamlet is complaining to God about his dissatisfaction with life.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Hamlet’s first soliloquy in its entirety on lines 133–164 (from “O that this too, too sullied flesh would melt” to “But break, my heart, for I must hold my tongue”). Ask students to focus on “fresh, engaging, or beautiful” language.

- Students follow along, reading silently.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare develop the relationship between Hamlet and his mother?

Activity 4: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- The remainder of this soliloquy is difficult to understand without context around the laws and customs of Hamlet’s time and references to Greek mythology. The explanatory notes printed in the text provide helpful information. Consider providing additional support if students do not have access to a version of the text with explanatory notes.

Instruct student pairs to read lines 149–157 (from “And yet, within a month / (Let me not think on ‘t” to “married with my uncle, / My father’s brother”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *frailty* means “moral weakness; liability to yield to temptation.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
 - Students write the definition of *frailty* on their copies of the text or in a vocabulary journal.
- Differentiation Consideration:** Consider providing students with the following definition: *mourned* means “felt or showed great sadness because someone has died.”
 - Students write the definition of *mourned* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following word: *or ere*.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of **determining word meaning through the glossary in the explanatory notes**.

Which words does Hamlet use to describe the length of time between his father’s death and his mother’s marriage?

- Hamlet says his mother remarried “within a month” (line 149) and within a “little month” (line 151).

What do these words suggest about Hamlet’s attitude towards the timing of his mother’s remarriage?

- By describing the length of time as “within a month” (line 149) and a “little month” (line 151), Hamlet suggests that the time between his father’s death and his mother’s remarriage is far too short.

What is the meaning of the phrase “frailty, thy name is woman!” (line 150)?

- Hamlet means that women are weak.

To whom is Hamlet referring in this line?

- The “woman” Hamlet is referring to is his mother.

Describe Hamlet’s tone toward his mother in line 150. Cite specific evidence to support your response.

- Student responses may include:
 - Hamlet uses the word *woman* instead of *Queen* or *Gertrude*, his mother’s name. This word choice demonstrates Hamlet’s upset or disappointed tone; he is so upset with her that he cannot even say her name.
 - The exclamation point shows that Hamlet is angry and agitated.
 - Hamlet’s use of *frailty* adds to an angry tone. *Frailty* is an insulting word. He is calling his mother weak.

According to the explanatory notes, who is Niobe? What does Hamlet mean when he says, “She followed my poor father’s body, / Like Niobe” (lines 152–153)?

- “Niobe” (line 153) is the daughter of a Greek Goddess. Niobe lost her children, cried constantly, and was turned into a stone from which water continually flowed. Hamlet’s description of the Queen when she followed her husband’s body “Like Niobe, all tears,” represents how the Queen grieved and cried extensively when Hamlet’s father died (line 153).

Explain the comparison Hamlet makes in lines 154–155 when he says, “O God, a beast that wants the discourse of reason / Would have mourned longer!” What is the impact of this comparison on Hamlet’s tone?

- Hamlet suggests that his mother is worse than a “beast” without “reason” (line 154), for even an animal would have mourned its mate’s death longer than Hamlet’s mother mourned the death of his father. By suggesting that his mother is worse than an unreasonable “beast” or animal, he is further demonstrating his critical and angry tone towards her for her quick marriage.
- Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

What do the two comparisons in lines 153–155 suggest about Hamlet?

- Student responses may include:
 - Hamlet is torn about his feelings toward his mother. He first describes her as “Niobe,” a woman who was “all tears” (line 153) when mourning the death of her husband, but then he

describes her as a “beast” without “reason” (line 154) for marrying so quickly after her husband’s death.

- The comparisons suggest that Hamlet strongly disapproves of the change in his mother from “Niobe,” a woman who was “all tears” (line 153) at the loss of her husband, to a “beast” without “reason” (line 154) who marries within a month of her husband’s death.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 157–164 (from “My father’s brother but no more like my father” to “But break, my heart, for I must hold my tongue”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *dexterity* means “skill or adroitness in using the hands or body; agility; mental adroitness or skill; cleverness.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
 - Students write the definition of *dexterity* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the following definition: *unrighteous* means “not morally good.”
 - Students write the definition of *unrighteous* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *Hercules*, *incestuous*, and *post*.

- Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of [determining word meaning through the glossary in the explanatory notes](#).

Summarize Hamlet’s description of Claudius in lines 157–158 (“My father’s brother but no more like my father, / Than I to Hercules”). What is the impact of using Hercules in this description?

- Hamlet says his father and Claudius are as different as Hamlet and Hercules. Hercules is a mythical character of great strength, so using this example in the comparison emphasizes how much Hamlet believes Claudius is weak and inferior to the previous king.
- Consider drawing students' attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

Why does Hamlet call the Queen's tears "unrighteous" (line 159)?

- Student responses may include:
 - Hamlet believes his mother married Claudius too quickly, making the tears she shed for her husband's death "unrighteous" or wrong (line 159).
 - Hamlet believes his mother's relationship with Claudius is inappropriate and immoral, so her tears are also "unrighteous" (line 159).
- Consider drawing students' attention to their application of standard L.11-12.5.b through the process of analyzing nuances in the meaning of a word.

What is the meaning of the phrase "to post / With such dexterity to incestuous sheets" (lines 161–162)? How does this phrase contribute to the development of the Queen's character?

- This phrase describes how quickly, with "most wicked speed" (line 161), and how easily, "with such dexterity" (line 162), the Queen moved to a physical relationship with her deceased husband's brother. This phrase develops the Queen as a disrespectful or immoral character.
- Consider drawing students' attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

Lead a brief whole-class discussion of student responses.

- **Differentiation Consideration:** To scaffold student understanding of Hamlet's tone and the development of the Queen's character, instruct students to annotate lines 149–164 for words Hamlet uses in reference to the Queen or her actions.
 - Student responses may include:
 - "within a month" (line 149)
 - "frailty" (line 150)

- “a little month” (line 151)
- “she followed my poor father’s body” (line 152)
- “like Niobe, all tears” (line 153)
- “a beast that wants discourse of reason” (line 154)
- “married with my / uncle” (lines 155–156)
- “unrighteous tears” (line 159)
- “wicked speed” and “dexterity” (lines 161–162)
- “incestuous sheets” (line 162)
- “it cannot come to good” (line 163)

Activity 5: Quick Write

10%

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

How do specific word choices in Hamlet’s first soliloquy impact the development of the Queen’s character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to identify an example of “particularly fresh, engaging, or beautiful” language from the soliloquy and write about the meaning and impact of the language.

Also, in preparation for the reading in 11.1.2 Lesson 6, provide students with the following definition: *chastity* means “the state or quality of being chaste (i.e., refraining from sexual intercourse that is regarded as contrary to morality or religion).”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
- Students write the definition of *chastity* on their copies of the text or in a vocabulary journal.

Instruct students to conduct a brief search for information about the meaning and role of *chastity* in Elizabethan England.

- Students follow along.

Homework

Identify an example of “particularly fresh, engaging, or beautiful” language from the soliloquy and write about the meaning and impact of the language.

Also, conduct a brief search for information about the meaning and role of *chastity* in Elizabethan England.

11.1.2 Lesson 6

Introduction

In this lesson, students listen to a masterful reading of the entire Act 1.3 of *Hamlet* (from “My necessities are embarked. Farewell” to “Come your ways. / I shall obey, my lord”). Students then read and analyze Act 1.3, lines 1–55 (from “My necessities are embarked. Farewell” to “Himself the primrose path of dalliance treads / And recks not his own rede”). In these lines, Laertes says goodbye to Ophelia and warns her about Hamlet’s love. Students engage in a discussion about the meaning of these lines, focusing on how Shakespeare develops the characters of Laertes and Ophelia. This excerpt also provides an opportunity for students to engage with concepts such as gender roles, family duty, and chastity, which is important for Ophelia’s character development and crucial to students’ understanding of the excerpt from Virginia Woolf’s *A Room of One’s Own* in 11.1.3. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop the characters of Laertes and Ophelia in relation to one another?

For homework, students reread all of Act 1.3 (from “My necessities are embarked. Farewell” to “Come your ways. / I shall obey, my lord”) and respond to the following question: In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia?

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.a, b	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. <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include

	<p>formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>
L.11-12.4.a-c	<p>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> <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., <i>conceive, conception, 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>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to 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 the characters of Laertes and Ophelia in relation to one another?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify Laertes’s role (e.g., son of Polonius, brother to Ophelia, a male, etc.) and Ophelia’s role (e.g., daughter of Polonius, sister to Laertes, a female, etc.). • Analyze how Shakespeare develops the relationship between Laertes and Ophelia (e.g., The interaction between Laertes and Ophelia establishes Laertes’s role as a protector and advisor to Ophelia. Laertes explains why Ophelia should not “lose [her] heart or [her] chaste treasure open” to Hamlet (line 35). The way Ophelia reacts to Laertes’s advice illustrates that she accepts Laertes’s warning as a “good lesson” (line 49). However, Ophelia demonstrates boldness in raising the concern that Laertes should not act hypocritically like “some ungracious pastors” (line 51), who give advice that they do not follow themselves.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● besmirch (v.) – to cause harm or damage to (the reputation of someone or something) ● circumscribed (v.) – limited or confined, especially narrowly ● prodigal (adj.) – giving or yielding profusely ● calumnious (adj.) – of or pertaining to a false and malicious statement designed to injure the reputation of someone or something ● imminent (adj.) – likely to occur at any moment; impending ● wary (adj.) – watchful; being on one’s guard against danger
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● fashion (n.) – a temporary enthusiasm ● libertine (n.) – a person who is morally or sexually unrestrained, especially a dissolute man
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● farewell (interjection) – goodbye ● inward (adj.) – of or relating to a person’s mind or spirit ● virtue (n.) – morally good behavior or character ● honor (n.) – a good reputation ● sustain (v.) – to deal with or experience

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.a, b, L.11-12.4.a-c ● Text: <i>Hamlet</i> by William Shakespeare, Act 1.3: Lines 1–55 (Masterful Reading: all of Act 1.3) <p style="color: #4F81BD;">In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</p>	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 15%
4. Reading and Discussion	4. 45%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Too (refer to 11.1.1 Lesson 1)
- Excerpt from Gregory Doran’s *Hamlet* (20:47–27:59) (optional)
- 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%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read and analyze Act 1.3, lines 1–55, the interaction between Ophelia and Laertes, and analyze how Shakespeare develops Laertes and Ophelia in relation to each other.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.a. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard W.11-12.2.a.

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

Student responses may include:

- o Students include a clear introduction sentence.
- o Students organize ideas in a logical order.
- o Students make sure the ideas are connected.
- o Students format writing in a way that helps the reader understand their ideas.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to first part of the previous lesson’s homework assignment. (Identify an example of “particularly fresh, engaging, or beautiful” language from the soliloquy and write about the meaning and impact of the language.) Instruct students to discuss their responses to the homework assignment in pairs and then call on students to share their responses with the class.

Student responses may include:

- o Hamlet’s description of Gertrude’s rush to remarry: “or ere those shoes were old with which she followed my poor father’s body ... she ... married with my uncle” is engaging (Act 1.2, lines 151–156). This description uses the image of the shoes to show how hasty the marriage was.
- o Hamlet’s accusation: “Frailty, thy name is woman!” in Act 1.2, line 150 is engaging because by personifying *frailty* as a woman, Hamlet shows how passionately he feels about his mother’s marriage. Using the word *woman* instead of calling the Queen by name also shows Hamlet’s belief that all women are weak.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Conduct a brief search for information about the meaning and role of *chastity* in Elizabethan England.) Instruct student pairs to discuss their homework responses.

Consider reminding students that *chastity* means “the state or quality of being chaste (i.e., refraining from sexual intercourse that is regarded as contrary to morality or religion).”

Student responses may include:

- Chastity was an important concept in Elizabethan social and religious life.
- Chastity was held to be particularly important for women; it was believed that a woman’s social and religious virtue was based on her chastity.
- *Chastity* did not simply mean “abstinence from sexual intercourse”; rather, it meant refraining from sexual intercourse that was not condoned by contemporary morality. A faithful married woman, for example, was considered chaste.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

15%

Instruct students to refer to the *Dramatis Personae* to determine the relationship between Ophelia, Laertes, and Polonius.

Ophelia and Laertes are siblings. Polonius is their father.

Consider directing students to the description of Polonius as “councillor to King Claudius.” As councillor, Polonius and his family live with the royal family at Elsinore.

Have students listen to a masterful reading of Act 1.3 in its entirety (from “My necessities are embarked. Farewell. / And, sister” to “Come your ways / I shall obey, my lord”). Ask students to note how Ophelia interacts with her brother and father.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do Ophelia and Laertes’s words to each other show what they are like as characters?

Activity 4: Reading and Discussion

45%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read lines 1–13 (from “My necessities are embarked. Farewell. / And, sister” to “No more but so? / Think it no more”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *farewell* means “goodbye.”

Students write the definition of *farewell* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definition of the following word: *fashion*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

What does Laertes mean when he uses the phrase “Hamlet, and the trifling of his favor” (line 6)?

Laertes uses the phrase “trifling of his favor” to describe Hamlet’s flirting with Ophelia.

Differentiation Consideration: If students struggle with this question, consider reminding them to use the explanatory notes to help with challenging language.

How does Laertes describe Hamlet’s affection in lines 6–11? How does Laertes tell Ophelia to react to Hamlet’s affection?

Laertes describes Hamlet’s attention as “sweet” but “not lasting” (line 9). He tells Ophelia to hold the affection like a “toy” and a “fashion” (line 7), meaning it is temporary, and she should not take it serious.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 14–27 (from “For nature, crescent, does not grow alone” to “that body / Whereof he is the head”) and answer the following questions before sharing out with the class. Remind students that the explanatory notes in the text are helpful in reading these lines.

Provide students with the following definitions: *besmirch* means “soil; tarnish; discolor” and *circumscribed* means “limited or confined, especially narrowly.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *besmirch* and *circumscribed* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *inward* means “of or relating to a person’s mind or spirit” and *virtue* means “morally good behavior or character.”

Students write the definitions of *inward* and *virtue* on their copies of the text or in a vocabulary journal.

How are Hamlet’s choices different from the choices of “unvalued persons” (line 22)? Whom do Hamlet’s choices affect?

“Unvalued persons” can make their own choices. But Hamlet’s choices are more complicated because they affect the “safety and the health of [the] whole state” (line 24).

According to Laertes, why is it that Hamlet’s “will is not his own” (line 20)?

Hamlet’s “will is not his own” because he cannot make his own choices without the judgment and consent of Denmark.

Consider reminding students of their work with *will* in relation to the Duke from “My Last Duchess” in 11.1.1 Lesson 4, where *will* was defined as “a person’s choice or desire in a particular situation.”

What do lines 14–27 suggest about Laertes’s views about Hamlet?

Laertes does not want Ophelia to have a relationship with Hamlet. However, Laertes has no personal complaints about Hamlet. Laertes believes that “Perhaps [Hamlet] loves [Ophelia] now” (line 17), but Laertes also understands that Hamlet’s relationships are complicated because he will become king of Denmark.

Differentiation Consideration: If students struggle with this question, consider reminding students to use the explanatory notes and consider asking the following questions:

What does Laertes mean when he says, “no soil nor cautel doth besmirch / The virtue of his will” (lines 18–19)?

Laertes means that Hamlet does not have bad intentions for Ophelia.

To what do the terms “the body” and “the head” refer on lines 26–27? What is the relationship between “the body” and “the head” in this context?

The body refers to the State of Denmark. The head refers to Hamlet. Hamlet is an important political figure in Denmark.

If students struggle with this question, remind them to reference the explanatory notes for the symbolic meanings of the words “body” and “head.”

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 27–48 (from “Then, if he says he loves / you “ to “Youth to itself rebels, though none else near”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *prodigal* means “giving or yielding profusely,” *calumnious* means “of or pertaining to a false and malicious statement designed to injure the reputation of someone or something,” *imminent* means “likely to occur at any moment; impending,” and *wary* means “watchful; being on one’s guard against danger.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *prodigal*, *calumnious*, *imminent*, and *wary* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *honor* means “a good reputation” and *sustain* means “to deal with or experience.”

Students write the definitions of *honor* and *sustain* on their copies of the text or in a vocabulary journal.

What is Laertes’s concern for Ophelia?

Laertes is concerned Ophelia will give up her “chaste treasure”—a reference to her chastity—to Hamlet (line 35).

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What does Laertes say might happen to Ophelia if she gets too close to Hamlet?

Laertes says Ophelia will lose her honor.

As students determine that *honor* on line 33 and *virtue* on line 42 both refer to chastity, consider addressing the difference between connotation and denotation. Students should understand that *honor* and *virtue* could refer something other than chastity in a different context.

What metaphor for Hamlet’s pursuit of Ophelia does Laertes develop in his speech? What is the impact of the metaphor?

To warn Ophelia, Laertes uses a warfare metaphor: “keep you in the rear of your affection / Out of the shot and danger of desire” (lines 38–39). The serious “life and death” nature of the metaphor illustrates Laertes’s serious concern for Ophelia’s chastity.

Differentiation Consideration: If students struggle with this question, consider explaining that a *metaphor* is a type of figurative language used to show or create a similarity between ideas or things that seem to be unrelated.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 49–55 (from “I shall the effect of this good lesson keep” to “Himself the primrose path of dalliance treads / And recks not his own rede”) and answer the following questions before sharing out with the class.

How does Ophelia respond to Laertes’s advice about chastity?

Ophelia indicates that she will remember Laertes’s advice when she says, “I shall the effect of this good lesson keep” (line 49).

What does Ophelia mean when she tells Laertes, “Do not as some ungracious pastors do” (line 51)?

Ophelia means she does not want Laertes to give her advice that he will not follow himself. She does not want him to speak like a “pastor[]” to Ophelia while he acts like a “reckless libertine” (line 53).

Differentiation Consideration: If students struggle with this question, consider asking the following questions:

What words and phrases around the word *libertine* help define the word? What word parts within the word *libertine* help define the word?

The words “reckless” and “recks his own rede” (which from the explanatory notes means “heeds not his advice”) show that the word *libertine* means someone who is reckless and does not listen to advice. The word part *liberty* within the word *libertine* confirms that the word *libertine* means someone who lives freely, without following rules or listening to advice.

Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of determining word meaning through context and word parts.

Lead a brief whole-class discussion of student responses.

Ask the whole class:

What does the conversation between Ophelia and Laertes demonstrate about gender roles in the play?

Student responses may include:

- Ophelia’s response reveals that expectations for men and women are different.
- Laertes’s strong concern for Ophelia’s chastity demonstrates a view that men are responsible for women.

Although this curriculum does not treat gender roles and chastity as central ideas of *Hamlet*, these concepts are important to the development of Ophelia’s character. Analyzing gender roles and chastity in *Hamlet* prepares students to analyze similar concepts in the excerpt from Virginia Woolf’s *A Room of One’s Own* in 11.1.3.

Consider showing a film interpretation of *Hamlet* to support students’ analysis of the text from this lesson. Gregory Doran’s *Hamlet* presents the lines from this lesson’s reading in 7 minutes and 12 seconds (20:47–27:59).

Activity 5: Quick Write

10%

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

How does Shakespeare develop the characters of Laertes and Ophelia in relation to one another?

Remind students to look at their texts and notes to find the most significant and relevant evidence (W.11-12.2.b), and to practice writing a strong introductory statement and organizing their ideas

(W.11-12.2.a). Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread all of Act 1.3 (from “My necessities are embarked. Farewell. / And, sister” to “Come your ways / I shall obey, my lord”) and respond briefly in writing to the following question:

In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia? Use evidence from the text to support your response.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Homework

Reread all of Act 1.3, lines 1–145 (from “My necessities are embarked. Farewell!” to “Come your ways / I shall obey, my lord”) and respond briefly in writing to the following question:

In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia? Use evidence from the text to support your response.

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

11.1.2 Lesson 7

Introduction

In this lesson, students listen to a masterful reading of an excerpt from Act 1.5 of *Hamlet* that includes Hamlet’s interaction with the Ghost and Hamlet’s subsequent “O all you host of heaven” soliloquy. Then, small groups read and analyze the soliloquy in lines 99–119 (from “O all you host of heaven! O Earth!” to “It is ‘adieu, adieu, remember me.’ / I have sworn ‘t’”), in which Hamlet commits to follow the Ghost’s advice and seek revenge against Claudius. Students engage in discussions about the impact of Shakespeare’s word choices on the development of central ideas such as revenge and action vs. inaction. Student learning is assessed via a Quick Write at the end of the lesson: How do specific word choices contribute to the development of two central ideas in Hamlet’s “O all you host of heaven!” soliloquy?

For homework, students carry out a brief investigation into the figures of Hecuba and Priam in mythology and continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.3.

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.11-12.4	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.)

Addressed Standard(s)	
SL.11-12.1. b, d, 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> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</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.11-12.5.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 is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do specific word choices contribute to the development of two central ideas in Hamlet’s “O all you host of heaven!” soliloquy?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas developed in the soliloquy (e.g., mortality, revenge, action vs. inaction, etc.). Cite specific word choices that develop the two identified central ideas (e.g., Hamlet uses the word “villain” multiple times to describe Claudius (lines 113, 115), establishing Claudius as his enemy.

Hamlet also repeats the words “remember” (lines 102, 104, 118) and “memory” (lines 103, 105). Together the words “villain,” “remember,” and “memory” develop the central idea of revenge by demonstrating Hamlet’s intention to honor the Ghost’s request to kill his enemy, Claudius. Although he is alone during the soliloquy, Hamlet speaks to his own “heart” (line 100), his “sinews” (line 101), which provide physical strength, and his “distracted globe” (line 104), which describes his mind. Hamlet’s appeal to his emotions, his body, and his mind develops the central idea of action vs. inaction by addressing the different aspects of Hamlet’s character that must work together in order for Hamlet to take the action required to avenge his father’s death.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● host (n.) – a multitude or great number of persons or things ● sinews – (n.) tendons ● baser (adj.) – of little or no value; worthless ● pernicious (adj.) – causing harm or ruin
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● bear (v.) – to support the weight of something ● trivial (adj.) – not important ● adieu (n.) – goodbye

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
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<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.4, SL.11-12.1.b, d, e, L.11-12.5.a Text: <i>Hamlet</i> by William Shakespeare, Act 1.5: lines 99–119 (Masterful Reading: Act 1.5: lines 1–119) <p><input type="checkbox"/> 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> <table border="0"> <tr> <td>1. Introduction of Lesson Agenda</td> <td>1. 10%</td> </tr> <tr> <td>2. Homework Accountability</td> <td>7. 10%</td> </tr> <tr> <td>3. Masterful Reading</td> <td>8. 10%</td> </tr> <tr> <td>4. Reading and Discussion</td> <td>9. 50%</td> </tr> <tr> <td>5. Quick Write</td> <td>10. 10%</td> </tr> <tr> <td>6. Closing</td> <td>11. 10%</td> </tr> </table>		1. Introduction of Lesson Agenda	1. 10%	2. Homework Accountability	7. 10%	3. Masterful Reading	8. 10%	4. Reading and Discussion	9. 50%	5. Quick Write	10. 10%	6. Closing	11. 10%
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4. Reading and Discussion	9. 50%												
5. Quick Write	10. 10%												
6. Closing	11. 10%												

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Central Ideas Tracking Tool for each student
- Copies of the 11.1 Speaking and Listening Rubric for standards SL.11-12.1.b, d, e for each student (refer to 11.1.2 Lesson 4)
- Excerpt from Gregory Doran’s *Hamlet* (31:47–39:15) (optional)
- 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	Plain text indicates teacher action.

symbol	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%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.4. In this lesson, students listen to a masterful reading of Hamlet’s interactions with his father’s ghost and Hamlet’s subsequent soliloquy. Students then engage in a reading and discussion of the soliloquy. Students consider the impact of Shakespeare’s word choices on the development of central ideas such as the influence of the supernatural, family duty, and revenge.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new substandards: SL.11-12.1.d, e. Instruct students to individually read these substandards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with substandards SL.11-12.1.d, e.

Instruct students to talk in pairs about what they think these substandards mean. Lead a brief discussion about these substandards.

- Student responses may include:
 - Students respond to others without criticizing their perspective.
 - Students resolve arguments that arise during a discussion.
 - Students determine what new information is needed to advance the discussion.
 - Students try to understand other perspectives in the discussion.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread all of Act 1.3, lines 1–145 and respond briefly in writing to the following question: In Act 1.3, how does Polonius’s tone toward Ophelia differ from Laertes’s tone toward Ophelia? Use evidence from the text to support your response.) Instruct students to share their responses in pairs.

- Student responses may include:
 - Both Polonius and Laertes use a serious tone with Ophelia, but Polonius’s tone is more severe and direct. Polonius uses phrases like “Running it thus, you’ll tender me a fool” (line 118).
 - Polonius’s tone about Hamlet’s affection is less understanding than Laertes’s tone. Laertes gives Hamlet the benefit of the doubt when he says, “Perhaps [Hamlet] loves you now” (line 17) but Polonius says, “Do not believe his vows” (line 136).

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 1.5 lines 1–119 (from “Whither wilt thou lead me? Speak. I’ll go no / further” to “It is ‘adieu, adieu, remember me.’ I have sworn ‘t”). Ask students to note what the Ghost reveals to Hamlet and how Hamlet reacts.

- Students follow along, reading silently.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Hamlet change as a result of the Ghost’s visit in Act 1.5?

Activity 4: Reading and Discussion

50%

Explain to students that the excerpt they read in this lesson is rich in central ideas, in particular the idea of revenge and the tension of action vs. inaction. Instruct students to annotate for evidence related to the development of these central ideas as they read and discuss the focus excerpt.

Distribute the Central Ideas Tracking Tool. Inform students that they will use this tool over the course of 11.1.2 in order to keep track of evidence of the development of central ideas in the play to support their responses to the End-of-Unit Assessment prompt.

- Students listen and examine the Central Ideas Tracking Tool.
- The central ideas of mortality, revenge, madness, and action vs. inaction appear throughout 11.1.2. The Central Ideas Tracking Tool identifies these central ideas to scaffold students’ work with RL.11-12.2, which asks students to determine two or more central ideas in a text and analyze how those ideas develop, interact, and build on one another. In lieu of or in addition to this scaffolded tool,

consider providing a blank Central Ideas Tracking Tool to support students' independent analysis of the text.

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Distribute and ask students to briefly review the SL.11-12.1.b, d, e portions of the 11.1 Speaking and Listening Rubric and Checklist.

As students read and discuss in small groups, circulate and monitor discussions. Consider using vocabulary from the 11.1 Speaking and Listening Rubric to provide students with specific feedback.

- This discussion activity supports students' engagement with SL.11-12.1.b, d, e, which addresses participation in civil, democratic discussion.

Instruct student groups to read lines 99–104 (from “O all you host of heaven! O Earth!” to “whiles memory holds a seat / In this distracted globe”) and discuss the following questions before sharing out with the class.

Provide students with the following definitions: *host* means “a multitude or great number of persons or things” and *sinews* means “tendons.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definition of *host* and *sinews* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the following definition: *bear* means “to hold up; support.”
 - Students write the definitions of *bear* on their copies of the text or in a vocabulary journal.

What do the words “heaven,” “[e]arth,” and “hell” on lines 99–100 suggest about Hamlet’s understanding of the Ghost?

- Hamlet’s use of “heaven,” “earth,” (line 99), and “hell” (line 100) suggests Hamlet is not sure of where the Ghost comes from or if the Ghost is good or evil.

How does Hamlet react to the Ghost in lines 101–102? What causes Hamlet to react this way?

- Hamlet is afraid and says, “And you, my sinews, grow not instant old, / But bear me stiffly up” (lines 101–102). He is asking his muscles to be strong and support him.

What is the “distracted globe” Hamlet refers to in line 104? What does Hamlet mean when he says “whiles memory holds a seat / In this distracted globe” (lines 103–104)?

- The explanatory notes suggest that the “distracted globe” is Hamlet’s head. Hamlet means he will remember the Ghost as long as he has memories in his brain.
- Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 104–119 (from “Remember thee? / Yea from the table of my memory” to “It is ‘adieu, adieu, remember me.’ / I have sworn ‘t”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *baser* means “of little or no value; worthless” and *pernicious* means “causing insidious harm or ruin.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definitions of *baser* and *pernicious* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the following definitions: *trivial* means “not important” and *adieu* means “goodbye.”
 - Students write the definitions of *trivial* and *adieu* on their copies of the text or in a vocabulary journal.

What is the “commandment” Hamlet refers to when he says, “thy commandment all alone shall live / Within the book and volume of my brain” (lines 109–110)?

- The “commandment” (line 109) is the Ghost’s order to seek revenge and kill the King.
- **Differentiation Consideration:** To support comprehension, consider asking the following questions:

Read Act 1.5, lines 66–80. What caused Hamlet’s father’s death?

- While he was “sleeping within [his] orchard” (line 66), his brother Claudius snuck up and “did pour” (line 70) “juice of cursed hebona” (line 69), or poison, in his ear, thus killing him.

Read Act 1.5, lines 89–98. What “act” does the Ghost want Hamlet to commit?

- The Ghost wants Hamlet to remove Claudius from “the royal bed of Denmark” (line 89) so that it will no longer be “a couch for ... incest” (line 90). In other words, the Ghost wants Hamlet to kill Claudius.

Refer to the Ghost’s final words on line 98. What do Hamlet’s responses to his own “remember thee?” questions (lines 102 and 104) suggest about the role of mystical or supernatural forces in the play?

- Hamlet repeats the question “Remember thee?” and confirms that he will remember the Ghost’s words. This suggests supernatural forces influence Hamlet’s decisions.

What decision does Hamlet make in response to the Ghost’s visit? How does Hamlet’s decision develop a central idea of the play?

- Hamlet ultimately decides to seek revenge and kill Claudius: “So, uncle, there you are. Now to my word” (line 117). This decision introduces the central idea of revenge as Hamlet seeks what the Ghost advises: “to revenge his [father’s] foul and most unnatural murder” (line 31).
- Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

How does Hamlet understand revenge in this excerpt?

- Hamlet understands revenge as a family duty that he owes to his father because he promises to keep his “word” to the Ghost who asked that “if [Hamlet] ever didst [his] dear father love” (line 29), he would “revenge his foul and most unnatural murder” (line 31).
- **Differentiation Consideration:** If students struggle, remind them to consider the repetition of the phrase “Remember me” in lines 102 and 104 and Hamlet’s reference to his father’s commandment in line 109.

How does Hamlet develop as a character when he decides to take revenge?

- By pledging to “[r]emember” (lines 102 and 104) his father and giving his “word” (line 117) to take revenge, Hamlet, who has previously been a passive character, commits himself to taking action.
- Consider drawing students’ attention to the emergence of the central idea of action vs. inaction in the play. Remind students to cite evidence of this idea on the Central Ideas Tracking Tool.

Who does Hamlet describe in lines 112 and 113 when he says, “O most pernicious woman! / O villain, villain, smiling, damnèd villain”? What do these descriptions suggest about Hamlet’s perception of these characters?

- The “pernicious woman” (line 112) Hamlet describes is Gertrude, the queen. The “smiling damnèd villain” (line 113) is Claudius, the king. These descriptions suggest that Hamlet perceives Gertrude as a harmful person and Claudius as a dishonest, corrupt person.

What impact does Hamlet’s repetition of the Ghost’s words have on the tone of soliloquy?

- Hamlet references the Ghost’s words when he asks the question, “Remember thee” (lines 102 and 104). At the end of the soliloquy, Hamlet writes the Ghost’s words: “adieu, adieu, remember me” (line 118). By repeating the words of the Ghost, Shakespeare creates a somber, serious, and even scary tone in the soliloquy.

Refer to the explanatory note for line 117. How does Hamlet’s “word” develop some of the play’s central ideas?

- Hamlet’s “word” is his commitment to avenge his father’s murder. Hamlet swears to “remember” (line 118) the Ghost by not allowing “the Royal bed of Denmark [to] be / A couch for luxury and damnèd incest” (lines 89–90). Hamlet’s promise or “word” is also his decision to take action against Claudius, and therefore develops the central idea of action vs. inaction.

Lead a brief whole-class discussion of student responses.

Ask students to independently self-assess their participation in this discussion using the 11.1 Speaking and Listening Rubric and Checklist.

- Consider showing a film interpretation of *Hamlet* to support students’ analysis of the text from this lesson. Gregory Doran’s *Hamlet* presents the lines from this lesson’s reading in 7 minutes and 28 seconds (31:47–39:15).

Activity 5: Quick Write

10%

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

How do specific word choices contribute to the development of two central ideas in Hamlet’s “O all you host of heaven!” soliloquy?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to conduct a brief investigation into the figures of Hecuba and Priam in mythology in preparation for 11.1.2 Lesson 8’s reading.

Also for homework, instruct students to continue to read their AIR texts through the lens of a new focus standard, RL.11-12.3 or RI.11-12.3, and prepare for a 3–5 minute discussion of their texts based on that standard.

Introduce standard RL.11-12.3 or RI.11-12.3 as the focus standard and model what applying the focus standard looks like. For example, RL.11-12.3 asks students to “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).” Students who read Hamlet’s “O all you host of heaven!” soliloquy might say, “In lines 109–110, Hamlet says, ‘thy commandment alone shall live within the book and volume of my brain.’ This commandment is referring to the Ghost’s request to kill Claudius. This line represents a turning point in Hamlet’s development because rather than talking about a conflict, Hamlet commits to act and seek revenge for his father’s death. This point of Hamlet’s development also drives the plot in a new direction.”

- Students follow along.

Homework

Carry out a brief investigation into the figures of Hecuba and Priam in mythology in preparation for 11.1.2 Lesson 8's reading.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3, and prepare for a 3–5 minute discussion of your text based on that standard.

Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
	Mortality	
	Revenge	
	Madness	
	Action vs. inaction	

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
<p>Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.</p>					
Text:		<p><i>Hamlet</i> by William Shakespeare</p>			
Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development			
Act 1.2, lines 92– 111	Mortality	<p>Claudius connects mortality and duty in Act. 1.2 with “mourning duties” (line 92), “filial obligation” (line 95), and “obsequious sorrow” (line 96).</p> <p>Claudius in Act 1.2: “But you must know your father lost a father ... obsequious sorrow” (lines 93–96)</p> <p>Links mortality, duty, and gender roles in his critique of Hamlet’s reaction to his father’s death, which he calls “unmanly grief” (Act 1.2, line 98).</p> <p>In line 111 of the same speech, he refers to “unprevailing woe” to emphasize the foolishness of failing to accept the inevitability of mortality.</p>			
Act 1.5, lines 102– 110	Revenge	<p>Hamlet says in Act 1.5, lines 109–110 “thy commandment all alone shall live / Within the book and volume of my brain.”</p> <p>Hamlet decides in Act 1.5 to take revenge for his father by killing Claudius.</p> <p>Hamlet seems to see revenge as a family duty in Act 1.5: he repeats “Remember thee?” in lines 102 and 104 and speaks of his father’s “commandment” in line 109.</p>			
Act 1.5	Action vs. inaction	<p>Hamlet’s decision to kill Claudius is a turning point in Act 1.5, moving the character from inaction to a commitment to action.</p>			

11.1.1 Speaking and Listening Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Command of Evidence and Reasoning</p> <p>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</p> <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> <p>CCSS.ELA-Literacy.SL.11-12.1.a</p> <p>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.</p> <p>The extent to which the speaker</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; frequently ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and frequently promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Propel conversations by posing and responding to questions that probe 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. (SL.11-12.1.c)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</p>

<p>propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative perspectives.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.c</p> <p>Propel conversations by posing and responding to questions that probe 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>Collaboration and Presentation</p> <p>The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</p> <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</i></p>	<p>Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</p> <p>Skillfully respond to diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete</p>	<p>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</p> <p>Effectively respond to diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</p> <p>Somewhat effectively respond to diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is</p>	<p>Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, or establish individual roles as needed. (SL.11-12.1.b)</p> <p>Ineffectively respond to diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>



<p><i>topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</i></p> <p>CCSS.ELA-Literacy.SL.11-12.1.b Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>The extent to which the speaker responds to diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.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>The extent to which the speaker seeks to understand other perspectives and cultures and communicate effectively with</p>	<p>the task. (SL.11-12.1.d)</p> <p>Consistently seek to understand other perspectives and cultures and communicate thoughtfully and effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</p>	<p>Frequently seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</p>	<p>required to deepen the investigation or complete the task. (SL.11-12.1.d)</p> <p>Occasionally seek to understand other perspectives and cultures and communicate somewhat effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</p>	<p>Rarely seek to understand other perspectives and cultures and communicate ineffectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</p>
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<p>audiences or individuals from varied backgrounds.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.e Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>				
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.1 Speaking and Listening Checklist

Assessed Standards: _____

	Does my response...	✓
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>
Collaboration and Presentation	Work with peers to promote civil, democratic discussions and decision-making? (SL.11-12.1.b)	<input type="checkbox"/>
	Work with peers to set clear goals and deadlines? (SL.11-12.1.b)	<input type="checkbox"/>
	Work with peers to establish individual roles, if necessary? (SL.11-12.1.b)	<input type="checkbox"/>
	Respond to diverse perspectives? (SL.11-12.1.d)	<input type="checkbox"/>
	Synthesize comments, claims, and evidence made on all sides of an issue? (SL.11-12.1.d)	<input type="checkbox"/>
	Resolve contradictions when possible? (SL.11-12.1.d)	<input type="checkbox"/>
	Determine what additional information or research is required to deepen the investigation or complete the task? (SL.11-12.1.d)	<input type="checkbox"/>
	Seek to understand other perspectives and cultures? (SL.11-12.1.e)	<input type="checkbox"/>
	Communicate effectively with audiences or individuals from varied backgrounds? (SL.11-12.1.e)	<input type="checkbox"/>

11.1.2

Lesson 8

Introduction

In this lesson, students read and analyze Act 2.2, lines 576–607 of *Hamlet* (from “Now I am alone / O what a rogue and peasant slave am I” to “I should have fatted all the region kites / With this slave’s offal”). This excerpt is part of a soliloquy in which Hamlet criticizes himself in contrast to an actor who has just recited a passionate speech. Students analyze Shakespeare’s figurative language, considering how it contributes to central ideas such as revenge and action vs. inaction. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop and interact in this soliloquy? How does the use of figurative language support the development of one of these ideas?

For homework, students choose one of the images Hamlet uses to describe himself in the “Now I am alone” soliloquy and consider how this image is related to the development of a central idea from another soliloquy. Also for homework, students continue to read their Accountable Independent Reading (AIR) text through the lens of focus standard RL.11-12.3 or RI.11-12.3.

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.
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p>

L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.11-12.4.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. 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.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to 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 develop and interact in this soliloquy? How does the use of figurative language support the development of one of these ideas?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify two central ideas developed in the soliloquy (e.g., revenge, action vs. inaction, etc.). ● Explain how the identified central ideas interact with each other (e.g., The central idea of revenge interacts with the central idea of action vs. inaction as Hamlet criticizes himself in contrast to the passionate actor. Hamlet expresses his disappointment in himself for not avenging his father’s murder even though he has “the motive and the cue for passion” (line 588), which develops the central idea of revenge. The central idea of action vs. inaction interacts with revenge because Hamlet admits that he has not been able to avenge his father’s death because he is like “John-a-dreams” (line 595) who daydreams instead of taking action.). ● Cite one or more examples of figurative language that support the development of a central idea (e.g., Frustrated with himself for his inaction, Hamlet uses metaphors to negatively describe himself. For example, Hamlet compares himself to a rogue and a peasant or slave: “O, what a rogue and peasant slave am I!” (line 577).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> rogue (n.) – a dishonest person; scoundrel cue (n.) – anything that excites to action; stimulus cleave (v.) – to split or divide by or as if by a cutting blow pigeon-livered (adj.) – meek, mild gall (n.) – bitterness of spirit; rancor; spirit to resent insult or injury offal (n.) – the parts of a butchered animal that are considered inedible by human beings
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> aspect (n.) – face, facial expression unpregnant (adj.) – unfilled by, and therefore never to give birth (to action)
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> peasant (n.) – a poor farmer or farm worker who has low social status appall (v.) – to cause (someone) to feel fear, shock, or disgust

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.2, L.11-12.5, W.11-12.9.a, L.11-12.1, L.11-12.2, L.11-12.4.c Text: <i>Hamlet</i> by William Shakespeare, Act 2.2: lines 576–607 (Masterful Reading: Act 2.2, lines 445–634) <p>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 Homework Accountability Masterful Reading Reading and Discussion Quick Write 	<p>1. 10%</p> <p>7. 15%</p> <p>8. 20%</p> <p>9. 40%</p> <p>10. 10%</p>

6. Closing	11. 5%
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Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Excerpt from Gregory Doran’s *Hamlet* (1:15:03–1:21:06) (optional)
- 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%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and L.11-12.5. In this lesson, students discuss the meaning of a soliloquy in which Hamlet criticizes himself in contrast to an actor who has just recited a passionate speech. Students also analyze Shakespeare’s figurative language, considering how it contributes to central ideas such as revenge and action vs. inaction.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: L.11-12.1 and L.11-12.2. Instruct

students to individually read these standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards L.11-12.1 and L.11-12.2.

Instruct students to talk in pairs about what they think the standards mean. Lead a brief discussion about the standards.

Student responses may include:

- o Students use proper grammar, without slang, in writing and discussion.
- o Students use correct capitalization, punctuation, and spelling in writing.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Carry out a brief investigation into the figures of Hecuba and Priam in mythology in preparation for 11.1.2 Lesson 8's reading.) Call on individual students to share the results of their investigation.

Student responses may include:

- o In Greek mythology, Priam was the king of Troy during the time of the Trojan War between the Trojans and the Greeks. When the Trojans lost the war, the Greek warrior Pyrrhus murdered Priam in front of his wife Hecuba and his family.
- o Hecuba was the wife of Priam and queen of Troy. After seeing the defeat of Troy and the murder of her husband and many of her children, she was enslaved by the Greeks.

Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of Act 2.2, lines 445–634 (from “You are welcome masters; welcome all—I am glad to see thee well” to “Wherein I’ll catch the conscience of the King”). Ask students to note what Hamlet requests of the player and the content of the player's speech. Inform

students that these lines include the visit of a company of traveling actors who have recently arrived at Elsinore.

If students do not comprehend the meaning of *player* as it used in this context, explain that *player* is synonymous with “stage actor.”

Explain that in Elizabethan times it was common for travelling companies of actors to visit palaces and put on plays; actors had to travel from town to town (and castle to castle) to perform until theatres began to open. In England, the first theater opened in 1576.

In order to provide necessary context for this lesson, the masterful reading is followed by questions intended to support student comprehension.

Students follow along, reading silently.

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

How does Polonius describe the player’s performance (lines 545–546)? What does this suggest about the player’s emotions?

Polonius says the player has “turned his color” (line 545) and had “tears in ‘s eyes” (line 546), which suggest that the player lost color in his face and cried. In other words, he acted well and was emotional during his performance.

What two requests does Hamlet make of the player (lines 563–569)?

Hamlet asks the player and his company to perform the play “The Murder of Gonzago” at the castle the following night (lines 563–564). He also asks if the player can insert some new lines into the play (lines 566–569).

Inform students that they will revisit Hamlet’s requests in future lessons.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does Hamlet think of himself after watching the player?

Activity 4: Reading and Discussion

40%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Instruct students to annotate for figurative language (FL) and central ideas (CI).

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Remind students that annotating helps them to keep track of evidence they use later in the End-of-Unit and Performance Assessments, which focus on the development of central ideas.

This focused annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read Act 2.2, lines 576–585 (“Now I am alone. / O, what a rogue and peasant slave am I” to “With forms to his conceit—and all for nothing! / For Hecuba!”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *rogue* means “a dishonest person; scoundrel.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *rogue* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *peasant* means “a poor farmer or farm worker who has low social status.”

Students write the definition of *peasant* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following word: *aspect*.

Consider drawing students' attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

How does Hamlet describe himself in line 577? What image of Hamlet does this description create?

Hamlet describes himself as a “rogue and peasant slave” (line 577). This description creates the image of Hamlet as a weak, powerless character under someone else's control.

Hamlet compares himself to the player who recited a speech earlier in the scene. How does Hamlet describe the player in lines 578–584?

Hamlet describes the player as emotional, noting that his face was pale, he cried, and his voice was broken with emotion: “his visage waned, / Tears in his eyes, distraction in his aspect, / a broken voice” (lines 581–583).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 586–593 (from “What’s Hecuba to him, or he to Hecuba” to “The very faculties of eyes and ears”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *cue* means “anything that excites to action; stimulus” and *cleave* means “to split or divide by or as if by a cutting blow.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *cue* and *cleave* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *appall* means “to cause (someone) to feel fear, shock, or disgust.”

Students write the definition of *appall* on their copies of the text or in a vocabulary journal.

Summarize the two questions Hamlet asks about the player in lines 586–589 (from “What’s Hecuba to him, or he to Hecuba” to “the cue for passion / That I have”).

Hamlet asks why the player should be able to cry about Hecuba, and then Hamlet asks what the player would do if he had Hamlet’s motivation.

What figurative language does Hamlet use in line 589 to describe how the player would act if he had Hamlet’s passion? What does this language imply about the player?

Hamlet says the player would “drown the stage with tears” (line 589). This suggests the player has powerful emotions.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 593–607 (from “Yet I, / a dull and muddy-mettled rascal” to “I should have fatted all the region kites / With this slave’s offal”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *pigeon-livered* means “meek, mild,” *gall* means “spirit to resent insult or injury,” and *offal* means “the parts of a butchered animal that are considered inedible by human beings.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *pigeon-livered*, *gall*, and *offal* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following word: *unpregnant*.

Consider drawing students' attention to their application of standard L.11-12.4.c through the process of determining word meaning through the glossary in the explanatory notes.

Why does Hamlet say he is “[l]ike John-a-dreams, unpregnant of [his] cause” in line 595? How does this contrast with Hamlet’s description of the player?

Hamlet says he is like “John-a-dreams, unpregnant of [his] cause” because he can say nothing for his father who was killed. This is a strong contrast to the passionate player Hamlet described earlier.

Differentiation Consideration: If students struggle with this question, consider reminding them to consult the explanatory notes for an explanation of “John-a-dreams” and how it relates to “unpregnant.”

How do Hamlet’s descriptions of himself and the player develop a central idea in the play? Cite evidence from the text.

The contrast between Hamlet and the player develops a central idea of action vs. inaction in the play. Hamlet criticizes himself for having a motive but lacking the courage to act: “the motive and the cue for passion” (line 588). In contrast, he praises the player who has less motivation but more passion, so he acts in a powerful way: “his visage waned, / Tears in his eyes, distraction in his aspect, / a broken voice ... / and all for nothing” (lines 581–584).

What images does Hamlet use in lines 598–602 (from “Am I a coward? / Who calls me ‘villain?’” to “As deep as to the lungs. Who does me this?”) to illustrate that he is a coward?

Hamlet describes how someone might bully him. He says someone might call him “villain,” slap him in the face or “break[] [his] pate across,” “pluck[] off his beard and blow[] it in [his] face,” “tweak[] [him] by the nose,” and call him a liar or “give[] [him] the lie i’ th’ throat” (lines 598–601).

How does Hamlet say in lines 603–604 that he should respond to the treatment described in lines 599–602? Why does Hamlet say he should respond this way?

Hamlet says he “should take” (line 603) the treatment because he is “pigeon-livered” (line 604), or weak, and “lack[s] “gall” (line 604), the spirit to act.

Remind students to annotate for the development of central ideas (CI) and the use of figurative language (FL). Remind students that as they annotate they are beginning to identify evidence to be used in the assessments for this lesson and future lessons.

Lead a brief whole-class discussion of student responses.

Consider showing a film interpretation of *Hamlet* to support students’ analysis of the text from this lesson. Gregory Doran’s *Hamlet* presents the lines from this lesson’s reading in 6 minutes and 3 seconds (1:15:03–1:21:06).

Activity 5: Quick Write

10%

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

How do two central ideas develop and interact in this soliloquy? How does the use of figurative language support the development of one of these ideas?

Instruct students to look at their texts and notes to find evidence and to use proper grammar, capitalization, punctuation, and spelling. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Choose one of the images Hamlet uses to describe himself in the “Now I am alone” soliloquy. How is this image related to the development of a central idea from another soliloquy?

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Respond briefly in writing to the following prompt:

Choose one of the images Hamlet uses to describe himself in the “Now I am alone” soliloquy. How is this image related to the development of a central idea from another soliloquy?

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of your text based on that standard.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 2.2, lines 604–605	Revenge	Hamlet uses the image of “gall” and “bitter[ness]” in Act 2.2, lines 604–605 to develop the central idea of revenge. By failing to take revenge for his father, Hamlet has disobeyed the Ghost’s “commandment” (Act 1.5, line 109). To illustrate this, Hamlet shows himself as meek and mild, lacking the spirit to take revenge for his father.
Act 2.2, lines 595–596	Action vs. inaction	Hamlet calls himself a “John-a-dreams, unpregnant of [his] cause” (line 595) who “can say nothing” (line 596), and expresses the same central idea of being caught in inaction when he desires and feels obliged to take action.

11.1.2

Lesson 9

Introduction

In this lesson, students continue their analysis of Hamlet’s third soliloquy, Act 2.2, lines 607–634 (from “Bloody, bawdy villain! / Remorseless, treacherous, lecherous, kindless / villain!” to “Wherein I’ll catch the conscience of the king”), focusing on how the introduction of a key plot point—that Hamlet will stage a play to determine the guilt of his uncle—serves to advance the plot as well as further develop Hamlet’s character. Students analyze how plot, character, and order of action interact to develop the drama. Additionally, in preparation for the Mid-Unit Assessment, students are introduced to standard W.11-12.2.f, which asks students to write concluding statements. Student learning is assessed via a Quick Write at the end of the lesson: How does Hamlet’s decision to stage a play advance the plot?

For homework, students review Hamlet’s first three soliloquies and select a soliloquy to prepare for their formal writing on the 11.1.2 Mid-Unit Assessment.

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.a, f	<p>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.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>

	f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
L.11-12.4.a-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. <ol style="list-style-type: none"> 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. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). 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.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. <ol style="list-style-type: none"> Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Hamlet’s decision to stage a play advance the plot?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Demonstrate an understanding that Hamlet is waiting for his uncle’s response to the play to confirm his suspicions about his father’s murder before he seeks revenge (e.g., Hamlet believes that when “guilty creatures” (line 618) see their misdeeds performed before them in a play, they “proclaim[] their malefactions” (line 621), or confess their crimes. Hamlet wants to see if Claudius “blench[es]” (line 626), or flinches at seeing the play so he can ascertain Claudius’s guilt. Identify that Hamlet introduces the idea that the Ghost might be untrustworthy, which also influences his decision to stage the play (e.g., Hamlet is concerned that his father’s ghost may be a

“devil” (line 628), and therefore deceptive. Hamlet feels he cannot take the Ghost’s words on faith. He must learn if Claudius is guilty. Hamlet stages the play in hopes Claudius’s response to it will expose him as a murderer.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● blench (v.) – shrink; flinch
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● about (v.) – turn around ● cunning (n.) – art, skill ● malefactions (n.) – evil deeds, crimes, wrongdoings
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● struck (v.) – affected suddenly in a bad way ● proclaimed (v.) – stated (something) in a public, official, or definite way ● organ (n.) – a part of the body that has a particular function

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.a, f, L.11-12.4.a-c, L.11-12.5.a ● Text: <i>Hamlet</i> by William Shakespeare, Act 2.2: lines 607–634 (Masterful Reading: Act 2.2, lines 576–634) <p style="color: #4F81BD;">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. Masterful Reading 4. Reading and Discussion 5. Quick Write 	<p>1. 10%</p> <p>7. 15%</p> <p>8. 5%</p> <p>9. 55%</p> <p>10. 10%</p>

6. Closing	11. 5%
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Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- 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%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students continue their analysis of Hamlet’s third soliloquy with a focus on how the introduction of a key plot point serves to move the play along, as well as further develop Hamlet’s character.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.11-12.2.f. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with substandard W.11-12.2.f.

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

Student responses may include:

- In informational writing, students include a concluding statement or section to support a response.
- In their conclusions, students explain the significance or implications of the response.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Respond briefly in writing to the following prompt: Choose one of the images Hamlet uses to describe himself in the "Now I am alone" soliloquy. How is this image related to the development of a central idea from another soliloquy?) Ask volunteers to share their responses with the class and conduct a brief discussion about the responses.

Student responses may include:

- Hamlet uses the image of "gall" and "bitter[ness]" in Act 2.2, lines 604–605 to develop the central idea of revenge that is developed in his soliloquy in Act 1.5. By failing to take revenge for his father, Hamlet has disobeyed the Ghost's "commandment" (Act 1.5, line 109). To illustrate this, Hamlet shows himself as meek and mild, lacking the spirit to take revenge for his father.
- Hamlet describes himself as "unpregnant of [his] cause" (Act 2.2, line 595) to convey a central idea of action vs. inaction, which he expressed in his first soliloquy in Act. 1.2, in which he exclaims, "break my heart, for I must hold my tongue" (Act 1.2, line 164). In Act 2.2, Hamlet calls himself a "John-a-dreams, unpregnant of [his] cause" (line 595) who "can say nothing" (line 596), and expresses the same central idea of being caught in inaction when he desires and feels obliged to take action.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of Hamlet’s third soliloquy, Act 2.2, lines 576–634 (from “Now I am alone / O, what a rogue” to “Wherein I’ll catch the conscience of the King”). Instruct students to listen for what decision Hamlet makes to determine the guilt of his uncle.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Why does Hamlet decide to have a play performed for Claudius?

Activity 4: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read Act 2.2, lines 607–616 (from “Bloody, bawdy villain! / Remorseless, treacherous, lecherous, kindless / villain!” to “And fall a-cursing like a very drab, / A stallion!”) and answer the following questions before sharing out with the class.

Whom does Hamlet describe in lines 607–609? What evidence in the text supports your response?

Hamlet describes Claudius as a “[b]loody, bawdy villain” (line 607) because he has just been speaking about lacking the courage to avenge his father, “[u]pon whose property and most dear life / A damned defeat was made” (lines 597–598) by Claudius. In other words, Claudius has taken both the king’s property, his wife, and his life, so Claudius is not only a “[b]loody, bawdy villain” but also a “remorseless, treacherous, lecherous, kindless villain” (lines 607–609).

How does Hamlet describe himself in lines 611–616? What reason does he give for this description?

Hamlet describes himself as an “ass” (line 611) and as a “whore” who “unpack[s] [his] heart with words / And fall a-cursing like a very drab” (lines 614–615). Hamlet compares himself to an animal and a prostitute because he is talking or “unpack[ing] [his] heart” (line 614) rather than acting to avenge his “dear father murdered” (line 612).

How does Shakespeare further develop central ideas in lines 607–616?

Shakespeare further develops the ideas of revenge and action vs. inaction in lines 607–616. Hamlet speaks being “prompted to [his] revenge by heaven and hell” (line 613), and yet he continues to talk or “unpack [his] heart” (line 614) rather than act.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read Act 2.2, lines 616–623 (from “Fie upon ‘t! Foh! / About, my brains! – Hum, I have heard” to “will speak / with most miraculous organ”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *struck* means “affected suddenly in a bad way,” *proclaimed* means “stated (something) in a public, official, or definite way,” and *organ* means “a part of the body that has a particular function.”

Students write the definitions of *struck*, *proclaimed*, and *organ* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *about* and *cunning*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Hamlet mean by “Fie upon ‘t! Foh! About, my brains!” (lines 616–617)?

When Hamlet says, “Fie upon ‘t! Foh! About, my brains!” he is commanding his mind to change, to turn his thinking around. Hamlet is telling himself to start thinking about something other than his father’s death or his family duty.

Why does Hamlet describe the scene as “cunning” (line 619)?

Hamlet describes the scene as “cunning,” or skillfully done, because it has the potential to make “guilty creatures” (line 618) confess their guilt.

Differentiation Consideration: If students struggle with this question, consider asking the following questions:

What does the prefix *mal-* suggest about the word *malefactions*? Consider other words that begin with the prefix *mal-*.

The prefix *mal-* suggests that the word *malefactions* is a negative word, because other words that begin with *mal-* are negative words (for example, *malfunction*, *malformed*, *malady*, or *malaise*).

What do the phrases “guilty creatures” (line 618) and “have proclaimed their malefactions” (line 621) suggest about the meaning of *malefactions*?

“Guilty creatures” (line 618) “have proclaimed” or told “their malefactions,” so “malefactions” (line 621) must be evil things, crimes, or wrongdoings.

Consider drawing students’ attention to their application of standards L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

Differentiation Consideration: If students struggle to define *malefactions*, consider providing the following definition: *malefactions* means “evil deeds, crimes, wrongdoings.”

Students write the definition of *malefactions* on their copies of the text or in a vocabulary journal.

Summarize Hamlet’s reasoning in lines 616–621.

Hamlet believes that guilty people will confess their crimes when they see their crimes enacted on a stage before them.

What does Hamlet mean by “For murder, though it have no tongue, will speak / With most miraculous organ” (lines 622–623)? How does Shakespeare’s use of personification impact your understanding of these lines?

Hamlet means that murder itself cannot speak because “it have no tongue” (line 622), but it can reveal itself in other ways. By personifying murder, Shakespeare talks about the act of speaking in two ways to show that things can be said without literally speaking.

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

Differentiation Consideration: If students struggle with this question, consider explaining that *personification* is a type of figurative language that describes giving human qualities or characteristics to nonliving objects or ideas.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 623–627 (from “I’ll have these players / Play something like the murder of my father” to “If he do blench, / I know my course”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *blench* means “shrink; flinch.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *blench* on their copies of the text or in a vocabulary journal.

What does Hamlet plan to do?

Hamlet plans to stage a play that looks “something like the murder of [his] father” (line 624) so that Hamlet can learn of Claudius’s guilt by Claudius’s reaction to the play.

What does Hamlet mean by “if he do blench / I know my course” (lines 626–627)?

Hamlet means that if Claudius “blench[es]” (line 626) or flinches at the play, Hamlet will know if Claudius is guilty of his father’s murder. Then he will know what to do: take his revenge on Claudius.

Lead a brief whole-class discussion of student responses.

Instruct students to read lines 627–632 (from “The spirit that I have seen / May be a devil” to “with such spirits / Abuses me to damn me”) and answer the following question before sharing out with the class.

What are Hamlet’s fears about the ghost of his father?

Hamlet fears that “the spirit that [he has] seen may be a devil” (line 627), which means that Hamlet is concerned that the Ghost may be there to deceive him. Therefore, Hamlet cannot take the Ghost’s words on faith; he must learn for a fact if Claudius is guilty or not.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread Act 1.5, lines 99–102 (from “O all you host of heaven! O Earth! What Else?” to “But bear me stiffly up”) and answer the following questions before sharing out with the class.

How does Act 2.2, lines 627–632 develop a central idea of revenge that is also addressed in Act 1.5, lines 99–102?

Hamlet wonders if the Ghost is evil in the Act 1.5 soliloquy when he asks “shall I couple hell?” (Act 1.5, line 100). Hamlet begins to worry even more in the Act 2.2 soliloquy when he refers to the Ghost as a “devil” (line 627). Hamlet cannot seek revenge if he is not sure that Claudius killed his father, and his uncertainty about the Ghost makes him uncertain of Claudius’s guilt.

What does “this” mean in Hamlet’s statement: “I’ll have grounds / More relative than this” (Act 2.2, lines 632–633)? What does Hamlet mean by this statement?

“This” refers to the words of the Ghost. “I’ll have grounds / More relative than this” means that he can have something better than the Ghost’s accusations to determine the truth of whether Claudius killed his father.

Consider drawing students’ attention to the final two lines of the soliloquy as an example of a couplet. Define *couplet* for students as a pair of lines in poetry, which usually rhyme and have the same meter.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread Act 2.2, lines 566–569 (from “We’ll ha ‘t tomorrow night. You could for a need” to “which I would set down and insert in ‘t, could you not?”) and answer the following question before sharing out with the class.

According to Hamlet’s request of the players and Hamlet’s doubts about the Ghost, what might be in the lines that Hamlet is adding to the play?

Hamlet plans to add “a speech of some dozen or sixteen lines” to the play (Act 2.2 lines 567–568) that will make the player’s play parallel Claudius’s murder of Hamlet’s father and marriage to Gertrude, so that Hamlet can monitor Claudius’s reaction to the play to ascertain Claudius’s guilt.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Hamlet’s decision to stage a play impact the action of the drama?

Instruct students to look at their texts and notes to find evidence and to practice writing introductory and concluding statements that introduce the topic and explain the significance or implications of their response. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review Hamlet’s first three soliloquies and select a soliloquy to prepare for their formal writing on the 11.1.2 Mid-Unit Assessment.

Students follow along.

Introduce the Mid-Unit Assessment prompt for 11.1.2 Lesson 10:

Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters? Use evidence from the play to support your answer.

Homework

Review Hamlet’s first three soliloquies and select a soliloquy to prepare for your formal writing on the 11.1.2 Mid-Unit Assessment.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 2.2, lines 604–605	Revenge	Hamlet uses the image of “gall” and “bitter[ness]” in Act 2.2, lines 604–605 to develop the central idea of revenge. By failing to take revenge for his father, Hamlet has disobeyed the Ghost’s “commandment” (Act 1.5, line 109). To illustrate this, Hamlet uses the language of contemporary medicine to show himself as meek and mild, lacking the spirit to take revenge for his father.
Act 2.2, lines 595–596	Action vs. inaction	Hamlet calls himself a “John-a-dreams, unpregnant of [his] cause” (line 595) who “can say nothing” (line 596), and expresses the same central idea of being caught in inaction when he desires and feels obliged to take action.

11.1.2 Lesson 10

Introduction

In this lesson, the 11.1.2 Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters? Use evidence from the play to support your answer. Students review their annotated text, lesson Quick Writes, discussion notes, and homework writing to organize their ideas. Students then develop their responses with relevant and sufficient evidence, remembering to include introductions and conclusions in their responses.

For homework, students continue to read their Accountable Independent Reading (AIR) texts.

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. a, b, f	<p>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.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>

	f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
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.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Student learning is assessed via a response to the 11.1.2 Mid-Unit Assessment prompt. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:</p> <ul style="list-style-type: none"> ● Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters? Use evidence from the play to support your answer. <p><input type="checkbox"/> Student responses will be assessed using the 11.1.2 Mid-Unit Text Analysis Rubric.</p>
High Performance Response(s)

A High Performance Response should:

- Identify specific examples of Hamlet’s relationship to at least one other character.
- Analyze how Hamlet’s relationship with at least one other character develops his character, using evidence from the soliloquy to support the analysis.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- In the “O, that this too sullied flesh” soliloquy (Act 1.2, lines 133–164), Hamlet establishes his relationship with his mother as one of conflict. Hamlet is angry with his mother for her hasty marriage to Claudius and criticizes her harshly throughout the soliloquy. He suggests his mother is weak for remarrying so quickly by saying, “frailty, thy name is woman” (line 150). He considers her less than an animal, for he says that even a “beast” without “reason” would mourn the loss of its mate longer than the month Gertrude mourned Hamlet’s father (line 154). Hamlet even suggests that the tears she did shed for her deceased husband were “unrighteous” (line 159). Finally, he describes her remarriage in harsh terms, accusing her of marrying with “wicked speed” (line 161) and moving “with such dexterity to incestuous sheets” (line 162). In other words, Hamlet considers his mother’s actions wicked and immoral because of the speed with which she remarried and because she married a near relative: her brother-in-law.
- The way in which Hamlet describes his mother in this soliloquy reveals that he is a highly emotional man who mourns the death of his father deeply and judges his mother’s remarriage harshly. Through his description of his mother and her marriage to Claudius, Hamlet demonstrates why he began the soliloquy wishing he would die, that his “sullied flesh would melt” (line 133) or that he could commit “self-slaughter” (line 136). Hamlet is so upset by his father’s death and his mother’s remarriage that the whole world seems like “an unweeded garden” (line 139) filled with “[t]hings rank and gross in nature” (line 140). In this soliloquy, Hamlet shows that not only is the relationship between him and his mother one of conflict, but one that is so central to his character that he wishes he were dead when she gravely disappoints him.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

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

<ul style="list-style-type: none"> ● None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.11-12.3, W.11-12.2.a, b, f, W.11-12.9.a, L.11-12.1, L.11-12.2 ● Text: <i>Hamlet</i> by William Shakespeare, Act 1.2: lines 133–164; Act 1.5: lines 99–119; or Act 2.2: lines 576–634 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	5. 10%
3. 11.1.2 Mid-Unit Assessment	6. 80%
4. Closing	7. 5%

Materials

- Optional video on soliloquies: <http://vitalny.pbslearningmedia.org/resource/shak13.ela.lit.soli/the-use-of-soliloquy/>
- Copies of the 11.1.2 Mid-Unit Assessment for each student
- Copies of the 11.1.2 Mid-Unit Text Analysis Rubric for each student

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, W.11-12.2.a, b, f, W.11-12.9.a, L.11-12.1, and L.11-12.2. In this lesson, students complete the Mid-Unit Assessment for 11.1.2, in which they choose evidence from one of Hamlet’s first three soliloquies to determine how Shakespeare develops Hamlet’s character in relation to other characters.

- Students look at the agenda.
- For review, consider sharing the following one-minute video and facilitating a brief discussion about the soliloquies: <http://vitalny.pbslearningmedia.org/resource/shak13.ela.lit.soli/the-use-of-soliloquy/>

Activity 2: Homework Accountability

10%

Instruct students to take out their materials for the Mid-Unit Assessment, including the Character Tracking Tool and Central Ideas Tracking Tool, as well as any other notes, annotations, Quick Writes, and homework responses that may be helpful.

- Students take out their materials for the Mid-Unit Assessment.
- Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 11.1.2 Mid-Unit Assessment

80%

Explain to students that because it is a formal writing task, the 11.1.2 Mid-Unit Assessment should include an introductory statement that introduces the topic of their response, well-organized textual evidence that supports the analysis, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling and to refer to their notes, annotated text, and lesson Quick Writes.

Distribute and review the 11.1.2 Mid-Unit Text Analysis Rubric.

Instruct students to write a multi-paragraph response to the following prompt:

Select one of Hamlet’s first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet’s character in relation to other characters?

Remind students to use the 11.1.2 Mid-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *Hamlet* to write a well-developed response to the following prompt:

Select one of Hamlet's first three soliloquies. In this soliloquy, how does Shakespeare develop Hamlet's character in relation to other characters? Use evidence from the play to support your answer.

Your response will be assessed using the 11.1.2 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: RL.11-12.3, W.11-12.2.a, b, f, W.11-12.9.a, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures RL.11-12.3 because it demands that students:

- 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).

This task measures W.11-12.2.a, b, f because it demands that students:

- 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.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's

knowledge of the topic.

- o Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.a because it demands that students:

- Draw evidence from literary texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

11.1.1.2 Mid-Unit Text Analysis Rubric

/ / (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story.</p> <p>CCSS.ELA-Literacy.RL.11-12.3</p> <p>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).</p>	<p>Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>	<p>Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>



<p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Command of Evidence and Reasoning The extent to which the response draws evidence from literary texts to support analysis, reflection, or research. CCSS.ELA-Literacy.W.11-12.9.a Draw evidence from literary texts to support analysis, reflection, and research; apply <i>grades 11–12 Reading standards</i> to literature.</p>	<p>Skillfully utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from literary texts to support analysis, reflection, or research.</p>
<p>Coherence, Organization, and Style The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. CCSS.ELA-Literacy.W.11-12.2 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. CCSS.ELA-Literacy.W.11-12.2.a Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</p> <p>Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>



<p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). CCSS.ELA-Literacy.W.11-12.2.f Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.1.1.2 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze the impact of the author’s choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
Command of Evidence and Reasoning	Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a)	<input type="checkbox"/>
	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
Coherence, Organization, and Style	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
Control of Conventions	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>

11.1.2

Lesson 11

Introduction

In this lesson, students begin to explore Hamlet’s “To be or not to be” soliloquy, one of the best-known passages of English literature. Students read Act 3.1, lines 64–84 (from “To be or not to be—that is the question” to “might his quietus make / With a bare bodkin”), focusing on how Shakespeare’s word choice impacts the meaning of the passage. Students pay attention to Shakespeare’s use of beautiful and engaging language as they examine one of the central concerns of literature and the human experience. Student learning is assessed via a Quick Write at the end of the lesson: Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s use of metaphor and language that is fresh, engaging, and beautiful.

For homework, students choose one of two homework options: either revisit Act 1.2, lines 136–138 of *Hamlet* and examine how Hamlet’s statement is further developed in the soliloquy from today’s lesson, or watch a brief video and explain how Shakespeare uses figurative language to develop central ideas. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts.

Standards

Assessed Standard(s)	
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.)
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p>

L.11-12.4.c	<p>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> <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 is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s use of metaphor and language that is fresh, engaging, and beautiful.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze Hamlet’s attitude toward life and death (e.g., The opening line of Hamlet’s soliloquy “To be, or not to be—that is the question” (line 64) lays out Hamlet’s central concern for the next 20 lines. Hamlet tries to decide whether or not life is worth living.). Cite specific instances of Shakespeare’s use of metaphor and fresh, engaging, and beautiful language that demonstrate Hamlet’s attitude toward life and death (e.g., Shakespeare’s metaphor of death as a kind of “sleep” (lines 68, 73–74) demonstrates all of Hamlet’s conflicted feelings about life and death. First, the sleep of death sounds relieving because death removes one from the “heartache and the thousand natural shocks” (line 70) of life. But then Hamlet realizes that “[t]o sleep” is “perchance to dream” (line 73), by which he means to die is to perhaps experience an afterlife. It is unclear to Hamlet how this afterlife will be, or “what dreams may come” (line 74) from the sleep of death. The uncertainty of the afterlife, for Hamlet, is “the rub” (line 73), or the mysterious obstacle that keeps one from knowing whether it is better to live or to die. Hamlet cannot decide whether it is better to live or die.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● calamity (n.) – a great misfortune or disaster ● contumely (n.) – insulting display of contempt in words or actions; contemptuous or humiliating treatment
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● consummation (n.) – condition that fulfills desires and aims ● rub (n.) – obstacle ● bare bodkin (n.) – a mere dagger; an unsheathed dagger
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● heir (n.) – a person who has the legal right to receive the property of someone who dies ● coil (n.) – a long thin piece of material that is wound into circles ● pangs (n.) – sudden strong feelings of physical or emotional pain ● insolence (n.) – rudeness or impoliteness ● spurns (v.) – refuses to accept

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.4, W.11-12.9.a, L.11-12.4.c, L.11-12.5.a ● Text: <i>Hamlet</i> by William Shakespeare, Act 3.1: lines 64–84 (Masterful Reading: Act 3.1, lines 64–98) <p>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. Discussion of Hamlet’s Character 4. Masterful Reading 	<p>1. 5%</p> <p>8. 10%</p> <p>9. 5%</p> <p>10. 5%</p>

5. Reading and Discussion	11. 60%
6. Quick Write	12. 10%
7. Closing	13. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Video: <http://www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/> (15:45–21:45)

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.4. In this lesson, students read the first part of Hamlet’s “To be or not to be” soliloquy, one of the best-known passages in English literature. After a brief whole-class discussion, students work in small groups discussing Shakespeare’s use of figurative language to demonstrate Hamlet’s attitude toward life and death.

Students look at the agenda.

Activity 2: Homework Accountability

10%

File: 11.1.2 Lesson 11, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Discussion of Hamlet's Character

5%

Lead a brief discussion in which students share out some of their responses from the 11.1.2 Mid-Unit Assessment. Ask students what they know about Hamlet's character through their reading so far.

Student responses may include:

- Hamlet has trouble making a decision about how to avenge his father's death.
- He is depressed.
- He is angry with his mother and uncle, and with the world in general.

Activity 4: Masterful Reading

5%

Have students listen to a masterful reading of Act 3.1, lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”). Ask students to listen for particularly engaging or beautiful language.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare describe Hamlet's view of life?

Activity 5: Reading and Discussion

60%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for figurative language regarding mortality. Remind students that annotating helps them to keep track of evidence they use for the lesson assessment.

Consider drawing students' attention to their application of standard W.11-12.9.a through drawing evidence from literary texts to support analysis, reflection, and research.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student groups to read Act 3.1, line 64 ("To be or not to be – that is the question") and answer the following questions before sharing out with the class.

Is Hamlet asking "the question" (line 64) in a personal or universal sense?

It is unclear whether Hamlet means "[t]o be or not to be" (line 64) in the personal or universal sense. Hamlet could be asking either "Is my life worth living?" or "Is life worth living in general?" For Hamlet, the question of whether to live or to die is "the question," or the most important question there is.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 65–68 (from "Whether 'tis nobler in the mind to suffer" to "And, by opposing, end them") and answer the following questions before sharing out with the class.

What does Hamlet mean by the "slings and arrows of outrageous fortune" (line 66)?

The "slings and arrows of outrageous fortune" (line 66) are the troubles or difficulties of life.

What does Hamlet mean by "a sea of troubles" in line 67, and what does ending them mean?

With "a sea of troubles" Hamlet again describes what one suffers in life. To end them would mean making life's troubles go away.

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

Summarize the problem Hamlet describes in lines 64–68.

In lines 64–68, Hamlet describes his doubt as to whether it is "nobler" to "suffer" the pains of life (line 65), or whether one should "oppos[e]" the suffering (line 68) and commit suicide, overcoming the "sea of troubles" (line 67). Hamlet does not know if life is worth living.

Lead a brief whole-class discussion of student responses.

Read lines 68–72 with the class (from “To die, to sleep— / No more—and by a sleep” to “’tis a consummation / Devoutly to be wished”).

Differentiation Consideration: Consider providing students with the following definition: *heir* means “a person who has the legal right to receive the property of someone who dies.”

Students write the definition of *heir* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *consummation*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

How are death and sleep related to the problem Hamlet describes?

Hamlet supposes that “[t]o die” is “to sleep” (line 68). In sleep, troubles are “[n]o more” (line 69), because one is not awake for them. Sleep is a metaphor for death.

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

To what does Hamlet refer with the phrase “flesh is heir” (line 71)?

Hamlet refers to the “the heartache and the thousand natural shocks” (line 70), or the inevitable emotional and physical pains in life that all humans suffer.

How do lines 70–71 relate to the phrases “outrageous fortune” (line 66) and “sea of troubles” (line 67)?

“The heartache and the thousand natural shocks / That the flesh is heir to” (lines 70–71) relate to the phrases “outrageous fortune” (line 66) and “sea of troubles” (line 67) by developing Hamlet’s view that life is full of suffering.

To what “consummation” (line 71) does Hamlet refer?

The “consummation” Hamlet refers to is the “sleep of death” (line 74), and wishing it were true that death could end life’s troubles.

What contrast has Hamlet set up in this soliloquy?

Hamlet has set up the contrast of suffering of life, or “the heartache and the thousand natural shocks” (line 70), versus the peace of death.

Lead a brief whole-class discussion of student responses.

Instruct students to return to their groups and read lines 72–76 (from “To die, to sleep— / To sleep, perchance to dream” to “off this mortal coil / Must give us pause”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *coil* means “a long thin piece of material that is wound into circles.”

Students write the definition of *coil* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *rub*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What is Hamlet afraid will happen in the “sleep” (line 72) of death?

Hamlet is afraid that if “to die” is “to sleep” (line 72), then one may also “dream” (line 73), or experience a different kind of existence after death. Hamlet is worried about “what dreams may come” (line 74), or what life there is after death.

What is “the rub” (line 73)?

“[T]he rub” is the unknown of what happens after death. It is a “rub,” or obstacle, because after death one might experience some other kind of existence. It is unknown if there is greater suffering after death, or if all suffering is “[n]o more” (line 69), as Hamlet states earlier in the soliloquy. Hamlet’s use of the phrase “the rub” implies that if the afterlife were certain, people would know whether it is better to live or to die.

What is the effect of talking about death by using the phrase “shuffled off this mortal coil” (line 75)?

Student responses may include:

- The phrase “shuffled off this mortal coil” makes death sound like the unwinding of life’s tense, or “coil[ed]” (line 75), difficulties.

- o The phrase “shuffled off this mortal coil” makes death sound like the removal of something temporary. The phrase likens life to something like clothing that can be “shuffled off.”

Differentiation Consideration: If students struggle with this question, direct them to the explanatory notes for an explanation of “shuffled off this mortal coil” (line 75).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 76–84 (from “There’s the respect / That makes calamity of so long life” to “might his quietus make / With a bare bodkin”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *calamity* means “a great misfortune or disaster” and *contumely* means “insulting display of contempt in words or actions; contemptuous or humiliating treatment.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *calamity* and *contumely* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *pangs* means “sudden strong feelings of physical or emotional pain,” *insolence* means “rudeness or impoliteness,” and *spurns* means “refuses to accept.”

Students write the definitions of *pangs*, *insolence*, and *spurns* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *bare bodkin*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

Paraphrase lines 76–77: “There’s the respect / That makes calamity of so long life.”

Fear of death and fear of what comes after death make us choose life rather than killing ourselves.

What do lines 76–77 suggest about Hamlet’s view of life?

Hamlet sees that what keeps someone from suicide is “respect” (line 76) or fear of what may or may not happen after one dies. People prolong their suffering in life because of this fear.

How do the experiences that are listed in lines 78–82 (from “For who would bear the whips and scorns of time” to “the spurns / That patient merit of th’ unworthy takes”) support Hamlet’s statement: “There’s the respect / That makes calamity of so long life” (lines 76–77)?

Hamlet describes the bad experiences or “whips and scorns of time” (line 78) that people endure in “so long [a] life” because they are afraid to die.

What does Hamlet mean by “When he himself might his quietus make / with bare bodkin” (lines 83–84)?

By “his quietus make” (line 83), Hamlet means “settle one’s account,” or ends one’s life. A “bare bodkin” (line 84) is an unsheathed dagger, so Hamlet means someone could settle his or her “account,” or end his or her life, with a dagger. In other words, Hamlet contemplates suicide in these lines.

Lead a brief whole-class discussion of student responses.

Instruct students to return to their groups to discuss and review their annotations for figurative language. Inform students that they are to compile evidence collaboratively to prepare them for the Quick Write prompt: Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s specific use of metaphor and language that is fresh, engaging, and beautiful.

Student responses may include:

- o Hamlet talks about life as a “mortal coil” (line 75) to be shed.
- o Hamlet references “the slings and arrows of outrageous fortune” (line 66) and the “sea of troubles” (line 67) to show how horrible and unfair he thinks life is.
- o Hamlet calls life a “calamity” (line 77).
- o Hamlet thinks of death as “sleep” (lines 68, 73–74) but worries about dreams, or what might happen after death.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write

10%

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

Analyze Hamlet’s attitude toward life and death, noting Shakespeare’s use of metaphor and language that is fresh, engaging, and beautiful.

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

11.1.2 Lesson 12 requires students to reference their Quick Writes from this lesson for evidence of Hamlet’s views on death.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to choose one of two homework options.

Option 1: Reread Act 1.2, lines 136–138, in which Hamlet says “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world,” and examine how this statement is further developed in Act 3.1, lines 64–84 (from “To be or not to be – that is the question” to “might his quietus make / With a bare bodkin”).

Option 2: Watch a brief video

(www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/, 15:45–21:45) and, based on the video, explain how Shakespeare uses figurative language to develop central ideas.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Choose one of the two following homework options.

Option 1: Reread Act 1.2, lines 136–138, in which Hamlet says “O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world” and examine how this statement is further developed in Act 3.1, lines 64–84 (from “To be or not to be – that is the question” to “might his quietus make / With a bare bodkin”).

Option 2: Watch a brief video

(www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/, 15:45–21:45) and, based on the video, explain how Shakespeare uses figurative language to develop central ideas.

Also for homework, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.3 or RI.11-12.3 and prepare for a 3–5 minute discussion of your text based on that standard.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 3.1, lines 64–68	Mortality	Hamlet begins the soliloquy by asking “To be or not to be[?]” (line 64) and ponders on whether it is better to live and suffer or to oppose life’s “sea of troubles” (line 67) and take one’s own life.
Act 3.1, lines 68–74	Mortality	Shakespeare uses the image of sleep and dreaming to develop the central idea of mortality. Hamlet imagines death as sleep: “To die, to sleep,” and the afterlife as a dream: “To die, to sleep— / To sleep, perchance to dream. Ay, there’s the rub / For in that sleep of death what dreams may come” (lines 68–74) in order to debate the merits of suicide and the possibilities of the afterlife.
Act 3.1, line 75	Mortality	With the image of “this mortal coil” (line 75), Shakespeare develops the central idea of mortality: Hamlet considers life as a constraint, which a man can “shuffle[] off” (line 75) by death.
Act 3.1, lines 76–84	Mortality	Hamlet considers that if there was guaranteed peace in death, that people would “quietus make” (line 83), or settle their account, by killing themselves with a dagger.

11.1.2 Lesson 12

Introduction

In this lesson, students continue their analysis of Hamlet’s “To be or not to be” soliloquy in Act 3.1, lines 84–98 (from “Who would fardels bear, / To grunt and sweat” to “Nymph, in thy orisons / Be all my sins remembered”), shifting their focus from the use of figurative language to create meaning to the development and interaction of central ideas in the soliloquy. Students also look at how the central ideas in this passage relate to others in the play, and how the interaction impacts the overall meaning of the drama. Students are introduced to standard W.11-12.2.c, which asks them to focus on using appropriate and varied transitions in their writing. Student learning is assessed via a Quick Write at the end of the lesson: Identify a central idea in this soliloquy and explain how it interacts with and builds upon other central ideas from earlier in the text.

For homework, students reread Act 3.1 lines 64–98 of *Hamlet* (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and respond briefly in writing to the following prompt: Is Hamlet talking about himself with the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts.

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.
Addressed Standard(s)	
W.11-12.2.c	<p>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.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>

L.11-12.4.c	<p>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> <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>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● Identify a central idea in this soliloquy and explain how it interacts with and builds upon other central ideas from earlier in the text.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify a central idea in this passage (e.g., action vs. inaction, mortality). ● Identify how these ideas build upon other ideas from earlier in the text (e.g., In Hamlet’s first soliloquy of the play, he expresses his grief over his father’s death. He exclaims how pointless are “all the uses of this world” (Act 1.2, line 138), meaning he no longer sees the point to living. This is Hamlet’s first discussion of mortality in the play. He thinks further on mortality in Act 3.1 when in his soliloquy he observes that the only reason people suffer through life is because they fear what lies beyond in the “undiscovered country” of death (line 87). Also, at the end of Hamlet’s first soliloquy of the play, he says that his mother’s marriage to Claudius “cannot come to good” (Act 1.2, line 163), implying that something bad should or could happen. But Hamlet feels he must “hold [his] tongue” (line 164), because he is not sure what to do or say and so remains in a state of inaction. In Act 3.1, Hamlet finishes his contemplation about mortality and realizes that to think too much about it dilutes one’s “resolution” to act (line 92). From the soliloquy in Act 1.2 to the soliloquy in Act 3.1, Hamlet moves from complete inaction due to grief, to the contemplation of mortality, to the realization that thinking about mortality makes action “lose the name of action” or become inaction (Act 3.1, line 96). In the “To be or not to be” soliloquy, Shakespeare further

develops the central ideas of mortality and action vs. inaction by connecting them: Hamlet realizes that thinking about mortality turns action into inaction.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> resolution (n.) – a decision or determination; a resolve
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> fardels (n.) – burdens; loads conscience (n.) – knowledge, consciousness native hue (n.) – natural color cast (n.) – shade pitch (n.) – height (the pitch is the highest point in a falcon’s flight)
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> enterprises (n.) – projects or activities that involve many people and that are often difficult currents (n.) – continuous movements of water or air in the same direction awry (adv.) – not working correctly or happening in the expected way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.2.c, L.11-12.4.c Text: <i>Hamlet</i> by William Shakespeare, Act 3.1: lines 84–98 (Masterful Reading: Act 3.1, lines 64–98) <p>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 Homework Accountability Masterful Reading Reading and Discussion 	<ol style="list-style-type: none"> 5% 15% 5% 55%

5. Quick Write	10. 10%
6. Closing	11. 10%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- 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 standard for this lesson: RL.11-12.2. In this lesson, students finish reading Hamlet's "To be or not to be" soliloquy and analyze how two or more central ideas interact and develop over the course of the soliloquy and the text so far.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.c. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard W.11-12.2.c.

Instruct students to talk in pairs about what they think the standard means.

Student responses may include:

- o Students analyze complex ideas in writing.
- o Students use transitions in writing to create cohesion.
- o Students organize writing so that it is clear.

Lead a brief whole-class discussion about this standard and ask students to volunteer example transitions they can use in their explanatory or informative writing.

Differentiation Consideration: If students struggle to list transitions, consider posting or projecting a list of possible transitional words and phrases. Review several examples and instruct students to practice using them in their Quick Write at the end of this lesson.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts. Lead a brief share out on the previous night's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.3 or RI.11-12.3 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Choose one of two homework options. Option 1: Reread Act 1.2, lines 136–138, in which Hamlet says, "O God, God, / How weary, stale, flat and unprofitable / Seem to me all the uses of this world" and examine how this statement is further developed in Act 3.1, lines 64–84. Option 2: Watch a brief video (www.pbs.org/wnet/shakespeare-uncovered/video/hamlet-with-david-tennant/, 15:45–21:45) and, based on the video, explain how Shakespeare uses figurative language to develop central ideas.) Instruct students to share their responses in pairs.

Consider asking students to form pairs with someone who chose a different option, so they can share their ideas with each other.

Student responses may include:

Option 1

- o The “To be or not to be” soliloquy builds on the soliloquy from Act 1.2 by expanding on Hamlet’s negative attitude toward life and the world. In the Act 1.2 soliloquy, Hamlet describes the world as “an unweeded garden / That grows to seed” and is full of “[t]hings rank and gross in nature” (lines 139–140). In the Act 3.1 soliloquy Hamlet further describes the world as a horrible place where people experience “whips and scorns of time, / Th’ oppressor’s wrong, the proud man’s contumely, / The pangs of despised love,” etc. (lines 78–80).
- o Both the Act 1.2 soliloquy and the “To be or not to be” soliloquy discuss suicide. In Act 1.2, Hamlet wishes that God had not forbidden suicide: “that the Everlasting had not fixed / His canon ’gainst self-slaughter” (lines 135–136). In Act 3.1, Hamlet continues to contemplate suicide: “To be or not to be—that is the question” (line 64).

Option 2

- o Shakespeare uses the image of sleep and dreaming to develop the central idea of mortality. Hamlet imagines death as sleep: “To die, to sleep” (line 68), and the afterlife as a dream: “To die, to sleep— / To sleep, perchance to dream. Ay, there’s the rub / For in that sleep of death what dreams may come” (lines 72–74) in order to debate the merits of suicide and the possibilities of the afterlife.
- o With the image of “this mortal coil” (line 75), Shakespeare develops the central idea of mortality: Hamlet considers life as a constraint, which a man can “shuffle off” by death (line 75).

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of the “To be or not to be” soliloquy in Act 3.1, lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”). Instruct students to listen for the development of central ideas that were introduced earlier in the play.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do these lines develop one or more central ideas in the text?

Activity 4: Reading and Discussion

55%

Ask volunteers to share their Quick Writes from 11.1.2 Lesson 11. Lead a brief whole-class discussion about how Shakespeare has portrayed Hamlet’s attitude toward life and death so far.

What conclusions has Hamlet come to so far in the soliloquy?

Hamlet believes that the uncertainty of what happens after death forces us to live a life full of troubles. It is this fear of the unknown that causes so much difficulty in life and prevents people from ending their own lives: “For in that sleep of death what dreams may come ... There’s the respect / That makes calamity of so long life” (lines 74–77).

Instruct students to form groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Remind students to use the *Hamlet* Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student groups to read lines 84–90 (from “Who would fardels bear, / To grunt and sweat” to “Than fly to others we know not of”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of *fardels*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

In lines 87–88, what does “the undiscovered country from whose bourn / No traveler returns” refer to?

“[T]he undiscovered country from whose bourn / No traveler returns” refers to death, because no one can return from death, which is “undiscovered” (line 87) because no one can report from the dead to explain how death feels.

What does “the dread of something after death” do (line 86)?

“[T]he dread of something after death” (line 86) confuses people or “puzzles the will” (line 88), and keeps people from taking action.

Paraphrase lines 89–90: “makes us rather bear those ills we have / Than fly to others that we know not of.”

We prefer the suffering that we know to other troubles that we do not know.

How does Hamlet develop a central idea in lines 84–90?

In lines 84–90, Hamlet develops the central idea of mortality. He discusses how the “dread of something after death” (line 86) baffles people and keeps them from taking action in life. In lines 89–90, Hamlet comes to the conclusion that most people would rather remain suffering in the life that they know “[t]han fly to others that we know not of” (line 90), or pass into the unknown of the afterlife.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 3.1, lines 91–96 (from “Thus conscience does make cowards of us all” to “With this regard their currents turn awry / And lose the name of action”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *resolution* means “a decision or determination; a resolve.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *resolution* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *enterprises* means “projects or activities that involve many people and that are often difficult,” *currents* means “continuous movements of water or air in the same direction,” and *awry* means “not working correctly or happening in the expected way.”

Students write the definitions of *enterprises*, *currents*, and *awry* on their copies of the text or in their vocabulary journals.

Direct students to the explanatory notes for the definitions of the following words: *conscience*, *native hue*, *cast*, and *pitch*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Hamlet mean when he says, “conscience” makes “cowards of us all” (line 91)?

Hamlet means that our consciousness, or “conscience” of the mysteriousness of the afterlife makes us cowardly and prevents us from acting.

What metaphor does Hamlet use to compare “thought” (line 93) and “resolution” (line 92)? Explain the meaning of the metaphor.

Hamlet uses a metaphor of sickness to compare “thought” and “resolution.” By “[t]he native hue of resolution / Is sicklied o’er with the pale cast of thought” (lines 92–93), Hamlet means that the decision to act is healthy, but thinking too much makes action sick or turns action into inaction.

How does this metaphor develop a central idea in the text?

The metaphor of sickness introduces the central idea of action vs. inaction because Hamlet suggests that “resolution / Is sicklied o’er” (lines 92–93), or made sick by “the pale cast of thought” (line 93). In other words, thinking makes action become inaction.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and answer the following questions before sharing out with the class.

What does Hamlet contrast in lines 84–96 (from “Who would fardels bear, / To grunt and sweat” to “turn awry / And lose the name of action”)?

Hamlet contrasts thought and action. He believes that thought is bad in contrast to action, because thought can sicken one’s “resolution” (line 92) to engage in “enterprises of great pitch and moment” (line 94), or great and important deeds. Thinking makes would-be great actions “lose the name of action” (line 96), or cease to be action and become thoughts instead.

How do Hamlet’s two major concerns in this soliloquy develop central ideas in the text?

At the beginning of the soliloquy, Hamlet considers whether “’tis nobler ... to suffer” (line 65) the agonies of life, or to commit suicide and spare oneself the pain. Hamlet then discusses how a fear of the afterlife and thinking in general keep people from executing “enterprises of great

pitch and moment” (line 94). Hamlet’s two major concerns, action vs. inaction and mortality, are two central ideas previously introduced in the play. In this soliloquy, Hamlet pits these two central ideas against each other, because he sees that contemplation of mortality inhibits one’s ability to act.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What contrast does Hamlet make in the first part of this soliloquy (lines 64–84 from “To be or not to be—that is the question” to “might his quietus make / With a bare bodkin”)? Recall the previous lesson, 11.1.2 Lesson 11, to support your answer.

Hamlet describes a contrast between life as suffering “the slings and arrows of outrageous fortune” (line 66) and the settling of one’s account with life through death: “When he himself might his quietus make / With a bare bodkin” (lines 83–84).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

Identify a central idea in this soliloquy and explain how it interacts with and builds upon other central ideas from earlier in the text.

Instruct students to practice using transitions in their responses. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.1 lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and respond briefly in writing to the following prompt:

Is Hamlet talking about himself in the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text.

In addition, instruct students to continue to read their AIR texts through the lens of a new 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.

Introduce standard RL.11-12.4 or RI.11-12.4 and model what applying this focus standard looks like. For example, standard RL.11-12.4 asks students to “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.” Students who read Hamlet’s “To be or not to be” soliloquy might say that the metaphor in lines 92–93 (“thus the native hue of resolution / is sicklied o’er with the pale cast of thought”) is particularly fresh in describing the problem of thought versus action, which is discussed throughout the play.

Students follow along.

Homework

Reread Act 3.1 lines 64–98 (from “To be or not to be—that is the question” to “Nymph, in thy orisons / Be all my sins remembered”) and respond briefly in writing to the following prompt:

Is Hamlet talking about himself in the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text.

Also for homework, continue to read your Accountable Independent Reading text through the lens of 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.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 3.1, lines 84–90	Mortality	Shakespeare further develops the central idea of mortality through Hamlet’s observation that the only reason people “bear those ills” (line 89) of life’s suffering is because no one knows what happens after death and people would much rather stick to the pain they know than “fly to others that [they] know not of” (line 90).
Act 3.1, lines 90–96	Action vs. inaction	Shakespeare further develops the central idea of action vs. inaction through Hamlet’s claim that thinking too much can keep people from enacting “enterprises of great pitch and moment” (line 94) and that too much contemplation can make action “lose the name of action” (line 96), or cease to be action and turn into just thought about action.

11.1.2

Lesson 13

Introduction

In this lesson, the first of two lessons on the dialogue between Hamlet and Ophelia, students read Act 3.1, lines 99–130 (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”) and focus on the development of Ophelia’s character in relation to the other characters in the scene. Student learning is assessed via a Quick Write at the end of the lesson: Determine the multiple meanings of *honest* and *fair* in this scene. What is the impact of these words on the development of Ophelia’s character in relation to Hamlet and Polonius in this scene?

For homework, students reread Act 1.3, lines 13–48 (from “Think it no more. / For nature, crescent, does not grow alone” to “Youth to itself rebels, though none else near”) and Act 3.1, lines 99–130 of (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”) and annotate for connections between Laertes’s and Hamlet’s ideas. Students also continue reading their Accountable Independent Reading (AIR) texts 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).
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.)
Addressed Standard(s)	
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.b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Determine the multiple meanings of <i>honest</i> and <i>fair</i> in this scene. What is the impact of these words on the development of Ophelia’s character in relation to Hamlet and Polonius in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine the multiple meanings of <i>honest</i> and <i>fair</i> (e.g., the word <i>honest</i> can mean both “truthful” and “chaste” and the word <i>fair</i> can mean both “just” and “beautiful”). Explain what these meanings reveal about Ophelia in relation to Hamlet and Polonius in this scene (e.g., Polonius puts a prayer book in Ophelia’s hands just before Hamlet arrives so that she will appear pious and alone, which will endear her to Hamlet. Hamlet then accuses Ophelia of using her “fair” (line 115) or beautiful appearance to hide her lack of “honesty” (line 122) or chastity, and her untrustworthiness when she refuses his “remembrances” (line 102). So, Polonius uses Ophelia for dishonest means while Hamlet criticizes her for being deceitful and unchaste, thus Ophelia is fair (beautiful), but not fair (just). These words show how subservient and submissive Ophelia must be: she does her father’s dishonest bidding, and does not stand up for herself against Hamlet’s mean-spirited comments.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

<ul style="list-style-type: none"> ● aught (n.) – anything; whatever ● wax (v.) – assume a (specified) characteristic, quality, or state ● bawd (n.) – prostitute
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● remembrances (n.) – greetings or gifts recalling or expressing friendship or affection ● honest (adj.) – good and truthful; chaste ● fair (adj.) – marked by impartiality and honesty; beautiful ● discourse to (phrase) – conversation with
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● transform (v.) – to change something completely ● inoculate (v.) – to give (a person or animal) a weakened form of a disease in order to prevent infection by the disease ● relish (v.) – to enjoy or take pleasure in something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.3, RL.11-12.4, L.11-12.4.b, c, L.11-12.5.b ● Text: <i>Hamlet</i> by William Shakespeare, Act 3.1: lines 99–130 (Masterful Reading: Act 3.1: lines 31–63 and lines 99–130) <p style="color: #4F81BD;">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. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<p>1. 5%</p> <p>7. 15%</p> <p>8. 15%</p> <p>9. 50%</p> <p>10. 10%</p> <p>11. 5%</p>

Materials

- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- Excerpt from Gregory Doran’s *Hamlet* (56:33–57:43) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo	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 RL.11-12.4. In this lesson, students look at the staging of the dialogue between Ophelia and Hamlet and then read the first half of their dialogue. Students focus on how Shakespeare develops Ophelia’s character in relation to the other characters in this scene.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several

students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread Act 3.1 lines 64–98 and respond briefly in writing to the following prompt: Is Hamlet talking about himself in the line “To be or not to be” or asking the greater question rhetorically? Support your argument with evidence from the text.) Instruct student pairs to discuss their responses to the homework assignment.

Student responses may include:

- Hamlet is talking only of himself. The problems he mentions about the “slings and arrows of outrageous fortune” (line 66) apply only to his own life and only further show that he views everything negatively.
- Hamlet includes everyone in his deliberations, with lines such as “Thus conscience does make cowards of us all” (line 91) and “Who would fardels bear” (line 84).
- It could be that Hamlet is speaking both about his own life and in general. Since he talks about “the native hue of resolution” (line 92) being “sicklied o’er with the pale cast of thought” (line 93), he is referring to hesitation in seeking revenge which applies directly to him. However, he could also be talking about how contemplation makes all people’s “enterprises of great pitch and moment” (line 94) “lose the name of action” (line 96) and become inaction.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of the staging of the dialogue between Ophelia and Hamlet in Act 3.1, lines 31–63 (from “Sweet Gertrude, leave us too” to “I hear him coming. Let’s withdraw, my lord”). Ask students to focus on who is present during this staging scene and who is making the decisions and suggestions in this scene.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare develop Ophelia’s character in this scene?

Explain to students that the interaction between Polonius, Gertrude, Claudius, and Ophelia in lines 31–63 sets the stage for the dialogue between Hamlet and Ophelia in lines 99–130.

Ask students to Turn-and-Talk in pairs about where characters were in the staging scene (lines 31–63) and which characters made the decisions or suggestions.

Polonius, Ophelia, Gertrude, and Claudius were in the scene. Polonius and Claudius made the decisions and suggestions: Claudius says, “Sweet Gertrude, leave us” (line 31) and Polonius tells Ophelia, “walk you here ... Read on this / book” (lines 48–50).

In order to understand the implications of the dialogue between Hamlet and Ophelia, it is important for students to know that Polonius and Claudius are listening to the dialogue. It is also important for students to note that Ophelia is aware of their role as observers. If students do not note this, consider asking:

Where do Polonius and Claudius go when they “withdraw” after line 63? Why?

Polonius and Claudius go to hide in order to listen to Ophelia and Hamlet’s dialogue as Claudius says of Polonius and himself: “Her father and myself, lawful espials, / Will so bestow ourselves that, seeing unseen, / We may of their encounter frankly judge” (lines 35–37).

Have students listen to a masterful reading of a second excerpt, Act 3.1, lines 99–130 (from “Good my lord, / How does your Honor” to “I loved you not / I was the more deceived”). Ask students to note the topics Hamlet and Ophelia discuss.

Students follow along, reading silently.

At this point, it is also important for students to recall what Hamlet has been doing and thinking just before this dialogue. Consider asking the following question as well:

Recall Hamlet’s “To be or not to be” soliloquy. What is Hamlet thinking about just before he meets Ophelia? Reread the soliloquy if necessary.

The central ideas from that soliloquy are action vs. inaction and mortality. Hamlet is considering suicide. He is trying to decide whether he should “suffer the slings and arrows of outrageous fortune” or “by opposing, end them” (lines 66 and 68), in other words continue living or end his life.

Activity 4: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Encourage students to each take a role (Hamlet or Ophelia) as they read each section aloud.

Remind students to use the Character Tracking Tool to record character development they identify and discuss.

Instruct student pairs to read lines 99–105 (from “Good my lord, / How does your Honor” to “No, not I. I never gave you aught”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *aught* means “anything; whatever.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *aught* on their copies of the text or in a vocabulary journal.

Describe Ophelia’s tone toward Hamlet in these lines. Which words demonstrate her tone?

Ophelia’s tone is formal and polite, as demonstrated by her calling him “my lord” (line 99) and “your Honor” (line 100). These words also indicate a subordination or submissiveness in her tone.

Describe Hamlet’s tone toward Ophelia in these lines. Which words demonstrate his tone?

Hamlet’s tone is also formal and polite, as demonstrated by his response “I humbly thank you, well” (line 101).

What is Ophelia doing in lines 102–104?

She is giving back “remembrances” (line 102) that Hamlet gave her.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What word part helps make meaning of the word *remembrances*?

The word part *remember* shows that *remembrances* must mean things people use to remember something.

Consider drawing students' attention to their application of standards L.11-12.4.b through the process of using word parts to make meaning of a word.

If necessary, consider providing students with the following definition: *remembrances* means "greetings or gifts recalling or expressing friendship or affection."

Students write the definition of *remembrances* on their copies of the text or in a vocabulary journal.

In line 105, how does Hamlet react to Ophelia's "redeliver[ing]" his "remembrances"?

Hamlet denies having given Ophelia the "remembrances" (line 102) when he says, "I never gave you aught" (line 105).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 106–112 (from "My honored lord, you know right well you did" to "when givers prove unkind. / There my lord") and answer the following question before sharing out with the class.

Provide students with the following definition: *wax* means "assume a (specified) characteristic, quality, or state."

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *wax* on their copies of the text or in a vocabulary journal.

Of what does Ophelia accuse Hamlet in these lines? Why is she returning his *remembrances*?

Ophelia accuses Hamlet of being unkind: "Rich gifts wax poor when givers prove unkind" (line 111). She is returning his gifts because he has been unkind to her lately.

Differentiation Consideration: If students struggle to answer this question, consider asking the following questions:

How did the "words of so sweet breath" (line 107) affect the "things" (line 108) or *remembrances* according to Ophelia?

The words made the things "more rich" (line 109).

What happens to “[r]ich gifts” “when givers prove unkind” (line 111)?

Rich gifts become poor gifts when the people who gave them are unkind.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 113–116 (“Ha, ha, are you honest? / My lord? / Are you fair? What means your Lordship?”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definitions of *honest* and *fair*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

Describe Hamlet’s tone to Ophelia in these lines. Which words demonstrate his tone?

Hamlet’s tone is questioning and rude. He rudely laughs, “Ha, ha” and asks, “are you honest?” (line 113) and “Are you fair?” (line 115).

How does Hamlet’s tone relate to what has just occurred in lines 102–104? What might be the cause of his tone here?

Hamlet is upset that Ophelia is returning his “remembrances” (line 102), so he is being cruel to her by questioning her chastity and beauty.

Reread lines 113–115. Besides “chaste,” what else can the word *honest* mean?

Honest can mean truthful.

Besides “beautiful,” what else can the word *fair* mean?

Fair can mean just or equal.

Draw students’ attention to their application of L.11-12.5.b through the process of determining nuances in word meaning.

What reasons might Ophelia have for lying or being unfair?

Ophelia knows Polonius and Claudius are watching her because they set up this “encounter” (line 37) between her and Hamlet. Also, Ophelia’s father and brother have asked her to act colder toward Hamlet.

Differentiation Consideration: If students struggle to answer this question, consider posing the following prompt:

Consider who else is present in this scene.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 117–120 (“That if you be honest and fair, your honesty / should admit no discourse to your beauty. / Could beauty, my lord, have better commerce / than with honesty?”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of *discourse to*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

Paraphrase and explain Hamlet’s statement in lines 117–118.

Hamlet says that if one is chaste and beautiful, one’s chastity should not be affected by one’s beauty. Hamlet means that by returning his “remembrances” (line 102), Ophelia is acting dishonestly—if she loves him, she should keep the gifts. If she does not, she should remain chaste and not use her beauty as a mask to deceive Hamlet.

How does Ophelia relate chastity and beauty in her response (lines 119–120)?

Ophelia says that beauty could not have “better commerce” (lines 119–120) than with chastity, or that they belong together.

Why might Hamlet be discussing chastity and beauty here? How do these ideas relate to lines 99–105?

Hamlet discusses chastity and beauty here because he is upset with Ophelia for returning his love tokens. He changes from using kind responses like “I humbly thank you, well” (line 101) to rude ones after she gave them back: “Ha, ha, are you honest?” (line 113).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 121–125 (from “Ay truly, for the power of beauty” to “time gives it proof. I did love you once”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *bawd* means “prostitute.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *bawd* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *transform* means “to change (something) completely.”

Students write the definition of *transform* on their copies of the text or in a vocabulary journal.

Paraphrase lines 121–125.

Beauty has more power to change a chaste person into a prostitute than chastity has to change a prostitute or unchaste person into a chaste one.

What does Hamlet suggest in lines 121–125?

Hamlet suggests that beautiful people are not chaste or that chastity is not as strong a force as beauty, because it is easily turned into a “bawd” (line 122), or prostitute, by beauty.

What is the cumulative impact of Hamlet’s words on his tone in lines 113–124?

Student answers may include:

- o The question “Are you honest?” (line 113) and the statement “the power of beauty will sooner / transform honesty from what it is to a bawd” (lines 121–122) make Hamlet’s tone accusatory.
- o The phrases “Ha, ha” (line 113) and “bawd” (line 122) make Hamlet’s tone rude.

Given Hamlet’s tone, what is the effect of Hamlet’s confession of love in line 125?

Hamlet’s confession that he “did love [Ophelia] once” (line 125) reveals that his rude and accusatory tone comes from a place of emotional pain: he is hurt that Ophelia has refused to see him and is now returning his love tokens to him. Line 125 explains Hamlet’s erratic and mean-spirited behavior.

Lead a brief whole-class discussion of student responses.

Instruct pairs to read lines 126–130 (from “Indeed, my Lord, you made me believe so” to “I loved you not / I was the more deceived”) and answer the following question before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *inoculate* means “to give (a person or animal) a weakened form of a disease in order to prevent infection by the disease” and *relish* means “to enjoy or take pleasure in something.”

Students write the definitions of *inoculate* and *relish* on their copies of the text or in a vocabulary journal.

How does Ophelia respond to Hamlet throughout this passage? Describe her tone in lines 114–130. Cite specific words that demonstrate her tone.

Student responses may include:

- o Ophelia remains calm, asking Hamlet to repeat himself when he rudely laughs and asks if she is chaste: “My lord?” (line 114).
- o Ophelia remains polite, calling Hamlet “lord” (lines 114, 119, and 126) and “Lordship” (line 116), even when he insults her.
- o Ophelia remains positive and suggests that beauty and chastity should relate to each other: “Could beauty, my lord, have better commerce / than with honesty?” (lines 119–120).
- o Even when Hamlet professes and then denies his love for her, Ophelia remains calm: “Indeed, my lord, you made me believe so” (line 126) and “I was the more deceived” (line 130).

Lead a brief whole-class discussion of student responses.

Consider showing a film interpretation of *Hamlet* to support students’ analysis of the text from this lesson. Gregory Doran’s *Hamlet* presents the lines from this lesson’s reading in 1 minute and 10 seconds (56:33–57:43).

Activity 5: Quick Write

10%

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

Determine the multiple meanings of *honest* and *fair* in this scene. What is the impact of these words on the development of Ophelia’s character in relation to Hamlet and Polonius in this scene?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.3, lines 13–48 (from “Think it no more. / For nature, crescent, does not grow alone” to “Youth to itself rebels, though none else near”) and Act 3.1, lines 99–130 (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”). Instruct students to annotate for connections between Laertes’s and Hamlet’s ideas.

Also for homework, instruct students to continue to read their AIR texts through the lens of 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 1.3, lines 13–48 (from “Think it no more. / For nature, crescent, does not grow alone” to “Youth to itself rebels, though none else near”) and Act 3.1, lines 99–130 (from “Good my lord / How does your Honor” to “I loved you not / I was the more deceived”). Annotate for connections between Laertes’s and Hamlet’s ideas.

Also, continue to read your Accountable Independent Reading text through the lens of 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.

Model Character Tracking Tool

Name:		Class:		Date:	
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Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	<i>Hamlet</i> by William Shakespeare
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Character	Trait	Evidence
Ophelia	Polite, Subservient	Even when Hamlet is cruel to her, Ophelia is always polite and subservient. She always refers to Hamlet as “your Lordship” (Act 3.1, line 116) or “my lord” (Act 3.1, line 119).
	Witty, Confident	After Laertes explains at length why she should not love or sleep with Hamlet, she reminds him to take his own advice: “Do not ... show me the steep and thorny way to heaven, whiles ... [you] ... reck[] [your] own rede” (Act 1.3, lines 51–55).
Hamlet	Hurt	Hamlet is hurt by Ophelia’s refusal of his “remembrances” (line 102), and therefore his love. After being cruel to her he admits he “did love [her] once” (line 125), but then quickly takes it back so as to lash out at Ophelia again.
	Angry	Hamlet, in response to Ophelia rejecting him, questions her “honesty” (line 122), claims that her “beauty” (line 118) is deceitful, and then implies her chastity has been corrupted by her “beauty” (line 121).
Polonius	Devious	Polonius puts a prayer book in Ophelia’s hand to “sugar o’er” (line 54) their deceitful scheme to force an interaction between Ophelia and Hamlet, so that Polonius and the King can figure out whether or not Hamlet has gone mad.
Claudius	Devious and Authoritative	Claudius collaborates with Polonius on the plan to be “lawful espials” (line 35) or spies who have a right to observe how Hamlet reacts to Ophelia.

11.1.2 Lesson 14

Introduction

In this second lesson on the dialogue between Hamlet and Ophelia, students read Act 3.1, lines 131–162 (from “Get thee to a nunnery. Why wouldst thou” to “The rest shall keep as they are. / To a nunnery, go”), the conclusion of the dialogue between Hamlet and Ophelia. Students continue to read and discuss the dialogue in pairs, focusing on the development of Ophelia’s character in relation to Hamlet and Laertes. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Ophelia’s character through her interactions with Laertes and Hamlet?

For homework, students reread Act 1.2, lines 150–162 (from “(Let me not think on ’t; frailty, thy name is woman!)” to “O, most wicked speed, to post / With such dexterity to incestuous sheets”) and explain briefly in writing the connections between Hamlet’s ideas in that soliloquy and his conversation with Ophelia in this lesson’s excerpt.

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.11-12.9.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”).
SL.11-12.1.a-e	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.

	<ul style="list-style-type: none"> 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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe 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. 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. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
<p>L.11-12.4.c</p>	<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> <ul style="list-style-type: none"> 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.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to 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 Ophelia’s character through her interactions with Laertes and Hamlet?
High Performance Response(s)
<p>A High Performance Response should:</p>

- Describe how Ophelia interacts with Laertes and how their interaction develops her character (e.g., Ophelia’s interaction with Laertes shows her to be a confident, witty woman. When Laertes gives Ophelia advice about how and why she should not “lose [her] heart or [her] chaste treasure open” to Hamlet’s affections (Act 1.3, line 35), Ophelia reminds Laertes not to be a hypocrite: “Do not ... / Show me the steep and thorny way to heaven, / Whiles ... / [you] ... reck[] not [your] own rede” (Act 1.3, lines 51–55). With this response, Ophelia demonstrates her wit and self-confidence in her relationship with her brother—she does not merely accept his advice but gives it back to him.).
- Describe how Ophelia interacts with Hamlet and how their interaction develops her character (e.g., Ophelia’s interactions with Hamlet reveal her to be polite and kind, as she never retaliates when Hamlet questions her “honesty” (Act 3.1, line 122), or otherwise berates her. Even when Hamlet tells Ophelia she should not marry lest she become “a breeder of sins” (Act 3.1, line 132), or when he commands that she go to a “nunnery” (Act 3.1, line 151), Ophelia only ever replies with exclamations for “[h]eavenly powers [to] restore him!” (Act 3.1, line 153) or asks polite, honest questions: “What means your Lordship?” (Act 3.1, line 116). Ophelia’s consistent references to Hamlet as “Lordship” (Act 3.1, line 116), or some variation of that, show that she honors Hamlet and his rank even when he does not act princely towards her.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- breeder (n.) – an animal, plant, or person that produces offspring or reproduces
- arrant (adj.) – downright; thorough
- knaves (n.) – unprincipled, untrustworthy, or dishonest people
- calumny (n.) – a false and malicious statement designed to injure the reputation of someone or something; false criticism or slander
- wantonness (n.) – disregard for what is right, just, humane, etc.

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

- nunnery (n.) – convent; sometimes used mockingly to refer to a brothel

Additional vocabulary to support English Language Learners (to provide directly)

- plague (n.) – a large number of harmful or annoying things
- amble (v.) – to walk slowly in a free and relaxed way
- lisp (v.) – to speak imperfectly, especially in a childish manner

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a-e, L.11-12.4.c Text: <i>Hamlet</i> by William Shakespeare, Act 3.1: lines 131–162; review of Act 1.3: lines 13–48 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 5%
4. Reading and Discussion	10. 50%
5. Review of Laertes’s Monologue	11. 15%
6. Quick Write	12. 10%
7. Closing	13. 5%

Materials

- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Student copies of the Short Response Checklist and Rubric (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 standard for this lesson: RL.11-12.3. In this lesson, students read the second half of the dialogue between Hamlet and Ophelia and review Laertes's monologue to analyze how Shakespeare develops Ophelia's character in relation to Laertes and Hamlet.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.4 or RI.11-12.4 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Students will be held accountable for the second part of their homework in Activity 5: Review of Laertes's Monologue.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of Act 3.1, lines 131–162 (from “Get thee to a nunnery. Why wouldst thou” to “The rest shall keep as they are. / To a nunnery, go”). Ask students to note the figurative language Hamlet uses.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do Hamlet and Laertes develop Ophelia's character?

Activity 4: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Encourage students to each take a role (Hamlet or Ophelia) as they read each section aloud.

Remind students to use the Character Tracking Tool to record character development as they identify and discuss.

Instruct student pairs to read lines Act 3.1, lines 131–140 (from “Get thee to a nunnery. Why wouldst thou” to “believe none of us. Go thy ways to a nunnery”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *breeder* means “an animal, plant, or person that produces offspring or reproduces,” *arrant* means “downright; thorough,” and *knaves* means “unprincipled, untrustworthy, or dishonest people.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *breeder*, *arrant*, and *knaves* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *nunnery*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

How does Shakespeare use the multiple meanings of “nunnery” (line 131) to develop Hamlet’s feelings about Ophelia?

Hamlet has already accused Ophelia of being unchaste, so he could be suggesting she go to a real “nunnery” so that she will become chaste, or he could be suggesting she go to a brothel because she is so unchaste.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

Why would Hamlet tell Ophelia to go to a nunnery? What subject(s) did he just discuss with her that relate to a nunnery?

Hamlet has just discussed Ophelia's chastity, so he suggests she go to a place where women have to be chaste—a "nunnery," or a convent.

What new reason for Ophelia needing a "nunnery" does Hamlet introduce in lines 131–132?

Hamlet suggests again that Ophelia go to a "nunnery" (line 131), so that she will not be "a breeder of sinners" (line 132); so she will not have children.

What evidence in lines 132–139 does Hamlet use to support this reason?

Hamlet tells Ophelia that all men are "arrant knaves" (line 139), and gives himself as an example. Although he is "indifferent honest" (line 132), he claims he could accuse himself of many things: "I could accuse me of such things that it / were better if my mother had not borne me" (line 133–134). In other words, he has done enough bad in the world that he feels it may have been better if his mother had not given birth to him.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 141–145 (from "Where's your father? At home, my lord" to "Farewell, / O, help him, you sweet heavens!") and answer the following questions before sharing out with the class.

Why might Hamlet ask about Ophelia's father at this point?

Hamlet knows or suspects that either Polonius is listening or that he asked Ophelia to give back his "remembrances" (line 102). Hamlet says that Polonius should "play the fool nowhere but in 's own house" (line 144). In other words, Polonius should not involve himself in things that do not take place outside his own home.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

Where is Polonius?

He is hiding and listening to Hamlet and Ophelia's conversation.

What does Ophelia's exclamation in line 145 suggest she believes about Hamlet?

When Ophelia exclaims, “O, help him, you sweet heavens!” she is begging the “heavens” to relieve Hamlet of his madness, which implies she thinks Hamlet is losing his mind.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 146–153 (from “If thou dost marry, I’ll give thee this plague” to “and quickly, too. Farewell. / Heavenly powers, restore him!”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *calumny* means “a false and malicious statement designed to injure the reputation of someone or something; false criticism or slander.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *calumny* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *plague* means “a large number of harmful or annoying things.”

Students write the definition of *plague* on their copies of the text or in a vocabulary journal.

What plague or curse does Hamlet place on Ophelia as a dowry?

Hamlet tells her that if she does marry, she will not escape “calumny” (line 148) no matter how pure or chaste she is.

The explanatory note for line 151 states that “monsters” can refer to “cuckolds.” Who does Hamlet suggest will be a cuckold? Why?

Hamlet says that if Ophelia is to marry, she should “marry a fool” because “wise men” (line 150) know what “monsters” (line 151), or cuckolds, women will turn them into by cheating on them. Hamlet feels that Ophelia is being unfaithful in breaking off their love.

To what other marriage might Hamlet also be referring with this image?

He may be referring to his parents’ marriage, suggesting that his mother made his father a cuckold by marrying again so quickly.

How does Ophelia respond? What do both of her responses reveal about her attitude towards Hamlet?

Ophelia again asks “[h]eavenly powers” (line 153) to bring Hamlet to his senses. The cumulative impact of her responses to Hamlet’s cruelty is that she is more concerned for Hamlet than she is insulted by his rude accusations.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 154–158 (from “I have heard of your paintings too” to “you nickname God’s creatures and make / your wantonness your ignorance”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *wantonness* means “disregard for what is right, just, humane, etc.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *wantonness* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *amble* means “to walk slowly in a free and relaxed way” and *lisp* means “to speak imperfectly, especially in a childish manner.”

Students write the definitions of *amble* and *lisp* on their copies of the text or in a vocabulary journal.

What does Hamlet mean by *paintings*?

He means make-up, because he says, “God hath given you one face, and you make yourselves another” (lines 155–156). Women make themselves “another” face (line 156) by applying make-up.

What is the impact of lines 154–158 on Hamlet’s tone toward Ophelia and women in general?

Hamlet's tone is harsh and critical. He accuses Ophelia and all women of "painting[]" (line 154) their "face" (line 155) and walking suggestively as in a "jig" or an "amble" (line 156), speaking with a "lisp" (line 157), and having "wantonness" and "ignorance" (line 158).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 158–162 (from "Go to, I'll no / more on 't". It hath made me mad" to "The rest shall keep as they are. To a nunnery, go") and answer the following questions before sharing out with the class.

What reasons has Hamlet given in the previous lines for having "no more marriage" (lines 159–160)?

Student responses may include:

- o Men are "arrant knaves" (line 138) who lie.
- o Women make "monsters" or cuckolds of men (line 151).
- o Women "paint[]" (line 154) their faces, "jig and amble" (line 156), "lisp" (line 157), and are "wanton[]" and "ignorant[]" (line 158).

To whom might Hamlet be referring when he says, "Those that are married already, / all but one shall live" (lines 160–161)?

Hamlet refers to his mother, Gertrude, and uncle, Claudius, when he says, "Those that are married already, / all but one shall live" (lines 160–161). Hamlet means his mother will live, and his uncle will die.

Review lines 131–162. What phrase does Hamlet repeat throughout this excerpt? What impact does the repetition have?

Hamlet repeats some form of "Get thee to a nunnery" (line 131). The repetition reinforces Hamlet's obsession with Ophelia's chastity, and how her chastity and honesty are interconnected.

Lead a brief whole-class discussion of student responses.

Activity 5: Review of Laertes's Monologue

15%

Transition students to a whole-class discussion of Laertes’s monologue in Act 1.3, lines 1–48. Discuss the following questions as a whole class. Remind students to refer to their annotations from the previous lesson’s homework. Encourage students to take notes and annotate their texts during the discussion for use in this lesson’s Quick Write and later lesson assessments.

This focused annotation supports students’ engagement with W.11-12.9.a, which focuses on the use of textual evidence in writing.

Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.

Remind students to use the Character Tracking Tool to record character development they identify and discuss.

What advice does Laertes give Ophelia regarding Hamlet?

He tells her to “[h]old” (line 7) the “trifling of his favor” (line 6) as “a toy” (line 7). In other words, she should not take his love seriously.

What reasons does he give for this advice?

Student responses may include:

- o Hamlet is young and as he “grow[s]” (line 14) and “waxes” (line 15), or changes, so may his “mind and soul” (line 16), or his love for Ophelia.
- o Because Hamlet is the son of a king, he “is subject to his birth” (line 21) and “his will is not his own” (line 20) regarding whom he can marry.
- o If Ophelia acts on her love outside of marriage, her “honor” will “sustain” a “loss” (line 33) of her “heart or [her] chaste treasure” (line 35).

Consider the idea that both men are raising here. Which of Laertes’s lines in Act 1.3, lines 13–48 echo Hamlet’s lines in Act 3.1, 131–162?

Students responses may include:

- o Laertes and Hamlet both discuss Ophelia’s chastity. Laertes cautions Ophelia about losing her “heart or [her] chaste treasure” to Hamlet’s potentially impermanent declarations of love (Act 1.3, line 35). Laertes also tells her that “[t]he chariest maid is prodigal enough / If she unmask her beauty to the moon” (Act 1.3, lines 40–41), which means that Ophelia (or any girl) cannot be too careful in showing her beauty.
- o Hamlet tells Ophelia “[t]hat if you be honest and fair, [her] honesty / should admit no discourse to [her] beauty” (Act 3.1, lines 117–118), meaning if she is indeed chaste, she

should not let her beauty interfere with her chastity. Multiple times Hamlet tells Ophelia to “[g]et thee to a nunnery” (Act 3.1, line 131), either so she can be chaste, or so she can be unchaste, as the alternate meaning of “nunnery” is a whorehouse. Hamlet also says that unchaste women like Ophelia make men into “monsters” (line 151), or cuckolds, with their promiscuousness.

How does Ophelia respond to Laertes’s advice? How does this relate to her response to Hamlet’s accusations? Consider both *what* she says and *how* she says it.

Student responses may include:

- Ophelia responds politely and kindly to both Laertes and Hamlet.
- She assures Laertes, “I shall the effect of this good lesson keep / As watchman to my heart” (Act 1.3, lines 49–50).
- She boldly suggests that Laertes should follow his own advice as well: “Do not ... show me the steep and thorny way to heaven, / Whiles ... [you] ... reck[] not [your] own rede” (Act 1.3, lines 51–55).
- Instead of arguing with Hamlet, Ophelia questions his accusations as if she does not understand him: “My lord?” and “What means your Lordship?” (Act 3.1, lines 114 and 116).
- Even when arguing against Hamlet she uses a question rather than a statement, showing her submissiveness: “Could beauty, my lord, have better commerce / than with honesty?” (Act 3.1, lines 119–120).

Activity 6: Quick Write

10%

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

How does Shakespeare develop Ophelia’s character through her interactions with Laertes and Hamlet?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 1.2, lines 150–162 (from “(Let me not think on ’t; frailty, thy name is woman!)” to “O, most wicked speed, to post / With such dexterity to incestuous sheets”) and respond briefly in writing to the following question:

How do Hamlet’s ideas in Act 1.2, lines 150–162 connect to his conversation with Ophelia in Act 3.1, lines 131–162?

Students follow along.

Homework

Reread Act 1.2, lines 150–162 (from “(Let me not think on ’t; frailty, thy name is woman!)” to “O, most wicked speed, to post / With such dexterity to incestuous sheets”) and respond briefly in writing to the following question:

How do Hamlet’s ideas in Act 1.2, lines 150–162 connect to his conversation with Ophelia in Act 3.1, lines 131–162?

Model Character Tracking Tool

Name:		Class:		Date:	
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Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	<i>Hamlet</i> by William Shakespeare
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Character	Trait	Evidence
Ophelia	Kind	Whenever Hamlet says something particularly cruel or outrageous Ophelia exclaims something like “Heavenly powers, restore him!” (Act 3.1, line 153)—she only wants Hamlet to be well.
Hamlet	Angry	Hamlet is angered by Ophelia’s refusal of his love and demands she go to a “nunnery” (Act 3.1, lines 130, 140, 149, 151, and 162). He insults Ophelia throughout most of his interactions with her in Act 3.1.
	Mean	Hamlet says mean-spirited things about women throughout his interaction with Ophelia in Act 3.1, including things like claiming that unchaste women turn men into “monsters” (line 151), and implies that women are deceptive in nature as evidenced by their “paintings” (line 154), or makeup.
Laertes	Brotherly	Laertes advises Ophelia not to fall for Hamlet’s affections as Hamlet’s marriage decisions are “not his own” (Act 1.3, line 20) because he is royalty, and because he is young and fickle. Laertes also tells Ophelia she must remain chaste, because if she loses her reputation then no matter how virtuous she is she will “scape[] not calumnious strokes” (Act 1.3, line 42); she will never be respected if she loses her virginity too early.

11.1.2 Lesson 15

Introduction

In this lesson, students read Act 3.1, lines 163–175 (from “O, what a noble mind is here o’erthrown!” to “T’ have seen what I have seen, see what I see!”), Ophelia’s monologue on Hamlet’s madness. Students analyze how Ophelia’s descriptions of Hamlet reflect her perspective on him. Student learning is assessed via a Quick Write at the end of the lesson: What does Ophelia’s characterization of Hamlet suggest about her perspective on Hamlet? Students 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.

For homework, students reread Act 3.1, lines 1–203 of *Hamlet* (from “And can you by no drift of conference” to “Madness in great ones must not unwatched go”), review their notes and annotations on the whole scene, and write an objective summary of the scene. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts.

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)	
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> <p>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.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set</p>

	<p>clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe 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, b	<p>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> <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., <i>conceive, conception, conceivable</i>).</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 is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● What does Ophelia’s characterization of Hamlet suggest about her perspective on Hamlet?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Describe how Ophelia depicts Hamlet using highly complimentary figurative language (e.g., Ophelia uses complimentary metaphors to describe Hamlet. She says that Hamlet is the “rose of

the fair state” (line 166), meaning the pride of the state, and the “mold of form” (line 167), or the standard of beauty. These metaphors demonstrate that Ophelia sees Hamlet as a powerful, beloved, and physically attractive character.).

- Explain how this language demonstrates her perspective on Hamlet (e.g., As Ophelia’s metaphor of the “rose of the fair state” (line 166) develops over the course of her monologue, the audience learns that while she sees Hamlet as a beautiful and admirable person, she recognizes that his “blown youth” (line 173), or fully-blossomed youth, has been ruined or “blasted” (line 174) by his madness. Therefore, the figurative language in Ophelia’s monologue demonstrates that Ophelia loves Hamlet and admires him, but is upset that his madness has transformed him into someone crazed and cruel.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- sovereign (adj.) – having supreme rank, power, or authority
- stature (n.) – level of achievement
- melancholy (n.) – a gloomy state of mind; depression
- 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
- commencement (n.) – beginning, start

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

- o’erthrown (v.) – overthrown, overcome, defeated
- deject (adj.) – dejected, made gloomy
- wretched (adj.) – very unhappy, ill, etc.

Additional vocabulary to support English Language Learners (to provide directly)

- neglected (adj.) – not given enough attention or care
- expel (v.) – to push or force (something) out
- origin (n.) – the point or place where something begins or is created; the source or cause of something
- entreat (v.) – to ask in a serious, emotional way
- confine (v.) – to shut or keep in

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RL.11-12.3, SL.11-12.1.a-e, L.11-12.4.a, b, L.11-12.5.a Text: <i>Hamlet</i> by William Shakespeare, Act 3.1: lines 163–175 (optional: lines 176–203) 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 5%
4. Reading and Discussion	10. 60%
5. Quick Write	11. 15%
6. Jigsaw (optional)	12. 0%
7. Closing	13. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
 - Copies of the Plans for Hamlet Jigsaw Tool (double-sided) for each student (optional)
 - Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7) (optional)
- Consider copying the two Plans for Hamlet Jigsaw Tools onto opposite sides of the same piece of paper so that each student has both tools.

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 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%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 1.2, lines 150–162 and respond briefly in writing to the following question: How do Hamlet’s ideas in Act 1.2, lines 150–162 connect to his conversation with Ophelia in Act 3.1, lines 131–162?) Instruct students to form small groups to discuss their responses to the homework assignment.

- Hamlet’s critique of his mother is similar to his critique of Ophelia. He accuses his mother of being unfaithful to his father by marrying too quickly after his death: “O, most wicked speed, to post / with such dexterity to incestuous sheets!” (Act 1.2, lines 161–162). Similarly, he questions Ophelia’s faithfulness and chastity by asking, “are you honest?” (Act 3.1, line 113) and suggesting she go “to a nunnery” (Act 3.1, line 131). This connects to Hamlet’s remark “for wise men know well enough what / monsters you make of them” (Act 3.1, lines 150–151), because in Act 1.2, Hamlet criticizes his mother for marrying her brother-in-law, and in Act 3.1, he makes the critique more general by suggesting that all women are unfaithful.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of Act 3.1, lines 163–175 (from “O, what a noble mind is here o’erthrown!” to “T’ have seen what I have seen, see what I see!”). Ask students to note the images Ophelia uses to describe Hamlet.

- Students follow along, reading silently.

- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Ophelia’s view of Hamlet develop in this passage?

Activity 4: Reading and Discussion

60%

Instruct students to remain in their groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 163–168 (from “O, what a noble mind is here o’erthrown!” to “Th’ observed of all observers, quite, quite down!”) and answer the following questions before sharing out with the class.

How do word parts and the context of line 163 help to define the word *o’erthrown*?

- The “O” and the exclamation point help the reader understand Ophelia is upset. The reader also knows from the previous lines that Ophelia is worried that Hamlet is mad, so the phrase “a noble mind” (line 163) helps the reader understand that *o’erthrown* has something to do with Hamlet losing his sanity. Also, the words *over* (“o’er”) and *thrown* appear in the word *o’erthrown*. Based on all of this, the word *o’erthrown* means “overcome or defeated.”
- Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of using context and word 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?

- Ophelia uses positive words and phrases like “courtier,” “soldier,” “scholar” (line 164), “rose of the fair state” (line 166), “glass of fashion,” and “mold of form” (line 167) to describe Hamlet. The cumulative impact of these images on Ophelia’s tone is one of very high admiration.
- **Differentiation Consideration:** If students struggle with this question, consider directing them to the explanatory notes for explanations of the words and phrases “rose,” “glass of fashion,” and “mold of form.”

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 169–175 (from “And I, of ladies most deject and wretched,” to “I have seen what I have seen, see what I see!”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *sovereign* means “having supreme rank, power, or authority” and *stature* means “level of achievement.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- Students write the definitions of *sovereign* and *stature* on their copies of the text or in a vocabulary journal.

What words does Ophelia use to describe herself in line 169? What is the meaning and connotation of these words?

- In line 169, Ophelia uses the words *deject*, which means “sad,” and *wretched*, which means “miserable,” to describe herself. The connotation is that Ophelia sees herself as the most sad and miserable of women.

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

- Student responses may include:
 - Ophelia means that she enjoyed Hamlet’s sweet words of love, or “musicked vows” (line 170).
 - This reference to Hamlet’s sweet words or “musicked vows” (line 170) contradicts the negative accusations Hamlet made just before this monologue, such as “God hath given you one face, and you / make yourselves another. You jig and amble, and you lisp” (line 155–157).
- Some students may identify a sexual tone to Ophelia’s words and that the sexual tone of this line is a contrast to Hamlet’s advice to be “chaste” (line 147) and “go to a nunnery” (line 131).

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

- Hamlet’s “vows” (line 170) were like music, but now his words are like sweet bells that are “jangled, out of time and harsh” (line 172). The metaphor begins positively and ends negatively, just like the change in Hamlet’s state of mind.

- **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?

- Lines 170–172 can be paraphrased as, “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.

Paraphrase lines 173–174: “That unmatched form and stature of blown youth / Blasted with ecstasy.”

- Hamlet’s mind and body, which were in full bloom and unequal to anyone else’s, are now destroyed by madness.
- **Differentiation Consideration:** If students struggle to paraphrase these lines, consider directing them to the explanatory notes for explanations of the words “blown” and “blasted with ecstasy.”

How do lines 173–174 compare to the imagery in the rest of the monologue?

- This imagery echoes earlier positive images such as “rose of the fair state” and “mold of form” (lines 166–167), and negative images such as “out of time and harsh” (line 172); however, this imagery is the most negative in this scene. In these lines, Ophelia first describes Hamlet as being the “unmatched form and stature of blown youth” (line 173); in other words, he is “unmatched,” or the best, and his youth is in full bloom. However, she continues, describing Hamlet’s youth as “blasted with ecstasy,” or destroyed by madness—the most negative image in this scene.
- Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

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

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Jigsaw (optional)

0%

Ask students to return to their groups from the Reading and Discussion activity. Assign each group either Claudius or Polonius and distribute the Plans for Hamlet Jigsaw Tool to each student. Instruct students to complete 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.

- Students work on the Plans for Hamlet Jigsaw Tool in their groups.
- See the Model Plans for Hamlet Jigsaw Tool for High Performance Responses.

Once student groups have completed their discussion, lead a whole-class discussion of student responses. Remind students to take notes on their tools or texts during the discussion.

- Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.1, lines 1–203 (from “And can you by no drift of conference” to “Madness in great ones must not unwatched go”) and review their notes and annotations on the whole scene. Instruct students to then write an objective summary of the scene. Ask students to use vocabulary from 11.1.2 Lessons 11–15 wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, instruct students to continue reading their AIR texts through the lens of the 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, lines 1–203 (from “And can you by no drift of conference” to “Madness in great ones must not unwatched go”) and review your notes and annotations on the whole scene. Then write an objective summary of the scene. Use vocabulary from 11.1.2 Lessons 11–15 wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

Also, continue reading your Accountable Independent Reading text through the lens of 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

Name:		Class:		Date:	
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Directions: Read the text in the left column 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; Nor what he spake, though it lacked form a little, Was not like madness. There’s something in his soul O’er which his melancholy sits on brood, And I do doubt the hatch and the disclose 180 Will be some danger; which for to prevent, I have in quick determination Thus set it down: he shall with speed to England For the demand of our neglected tribute. Haply the seas, and countries different, 185 With variable objects, shall expel This something-settled matter in his heart, Whereon his brains still beating puts him thus From fashion of himself. What think you on ’t?</p> <p><u>Vocabulary</u></p> <p>melancholy (n.) – a gloomy state of mind; depression neglected (adj.) – not given enough attention or care 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 push or force (something) out</p>	<p>How does Claudius characterize Hamlet’s state of mind? What does he think is causing this? (lines 176–179)</p> <p>What does Claudius fear may “hatch” (line 180) from Hamlet’s “melancholy” (line 179)?</p> <p>How does he hope to “prevent” this? (lines 181–184)</p> <p>What does Claudius plan for Hamlet to do there? How will this help? (lines 184–187)</p>

Polonius’s Plans for Hamlet Jigsaw Tool

Name:		Class:		Date:	
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Directions: Read the text in the left column 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>POLONIUS</p> <p>It shall do well. But yet I do believe 190</p> <p>The origin and commencement of his grief Sprung from neglected love.—How now, Ophelia?</p> <p>You need not tell us what Lord Hamlet said; We heard it all.—My lord, do as you please, But, if you hold it fit, after the play 195</p> <p>Let his queen-mother all alone entreat him; To show his grief. Let her be round with him And I’ll be placed, so please you, in the ear Of all their conference. If she find him not, To England send him, or confine him where 200</p> <p>Your wisdom best shall think.</p> <p>KING</p> <p>It shall be so.</p> <p>Madness in great ones must not unwatched go.</p> <p>Vocabulary</p> <p>origin (n.) – the point or place where something begins or is created; the source or cause of something</p> <p>commencement (n.) – beginning, start</p> <p>entreat (v.) – to ask in a serious, emotional way</p> <p>confine (v.) – to shut or keep in</p>	<p>What does Polonius believe is the cause of Hamlet’s “grief” (line 191)?</p> <p>In lines 192–194, how does Polonius respond to Ophelia?</p> <p>In lines 195–201, what alternative plan does Polonius propose?</p>

Model Claudius’s Plans for Hamlet Jigsaw Tool

Name:		Class:		Date:	
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Directions: Read the text in the left column 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; Nor what he spake, though it lacked form a little, Was not like madness. There’s something in his soul O’er which his melancholy sits on brood, And I do doubt the hatch and the disclose 180 Will be some danger; which for to prevent, I have in quick determination Thus set it down: he shall with speed to England For the demand of our neglected tribute. Haply the seas, and countries different, 185 With variable objects, shall expel This something-settled matter in his heart, Whereon his brains still beating puts him thus From fashion of himself. What think you on ’t?</p> <p>Vocabulary</p> <p>melancholy (n.) – a gloomy state of mind; depression neglected (adj.) – not given enough attention or care 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</p>	<p>How does Claudius characterize Hamlet’s state of mind? What does he think is causing this? (lines 176–179)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Claudius says Hamlet isn’t in love or mad, but has a depressed “something in his soul” (line 178). <p>What does Claudius fear may “hatch” (line 180) from Hamlet’s “melancholy” (line 179)?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Claudius fears “danger” may hatch from Hamlet’s sadness (line 181). <p>How does he hope to “prevent” this? (lines 181–184)</p> <ul style="list-style-type: none"> <input type="checkbox"/> To prevent this danger, Claudius decides to send Hamlet to England: “he shall with speed to England” (line 183). <p>What does Claudius plan for Hamlet</p>

<p>expel (v.) – to push or force (something) out</p>	<p>to do there? How will this help? (lines 184–187)</p> <ul style="list-style-type: none"> □ 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) or force away his sadness.
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Model Polonius’s Plans for Hamlet Jigsaw Tool

Name:		Class:		Date:	
<p>Directions: Read the text in the left column 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.</p>					
Act 3.1, Lines 190–203			Questions		
<p>POLONIUS</p> <p>It shall do well. But yet I do believe 190</p> <p>The origin and commencement of his grief</p> <p>Sprung from neglected love.—How now, Ophelia?</p> <p>You need not tell us what Lord Hamlet said;</p> <p>We heard it all.—My lord, do as you please,</p> <p>But, if you hold it fit, after the play 195</p> <p>Let his queen-mother all alone entreat him</p> <p>To show his grief. Let her be round with him;</p> <p>And I’ll be placed, so please you, in the ear</p> <p>Of all their conference. If she find him not,</p> <p>To England send him, or confine him where 200</p> <p>Your wisdom best shall think.</p> <p>KING</p> <p>It shall be so.</p> <p>Madness in great ones must not unwatched go.</p> <p>Vocabulary</p> <p>origin (n.) – the point or place where something begins or is created; the source or cause of something</p> <p>commencement (n.) – beginning, start</p> <p>entreat (v.) – to ask in a serious, emotional way</p> <p>confine (v.) – to shut or keep in</p>			<p>What does Polonius believe is the cause of Hamlet’s “grief” (line 191)?</p> <p><input type="checkbox"/> Ophelia’s “neglected love” (line 192).</p> <p>In lines 192–194, how does Polonius respond to Ophelia?</p> <p><input type="checkbox"/> He dismisses her and anything she might have to say.</p> <p>In lines 195–201, what alternative plan does Polonius propose?</p> <p><input type="checkbox"/> Polonius proposes that Gertrude speak to Hamlet while Polonius listens: “Let his queen-mother all alone entreat him ... And I’ll be placed ... in the ear / Of all their conference” (lines 196–199). If that doesn’t work, Claudius can send Hamlet to England or lock him up: “If she find him not, / To England send him, or confine him” (lines 199–200).</p>		

11.1.2 Lesson 16

Introduction

In this lesson, students read and analyze Act 3.3, lines 40–103 (from “O, my offense is rank, it smells to heaven” to “Words without thoughts never to heaven go”). This reading includes two soliloquies: 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. Student learning is assessed via a Quick Write at the end of the lesson: What is the impact of pairing Claudius’s confession with Hamlet’s “Now might I do it” soliloquy?

For homework, students continue to read their Accountable Independent Reading (AIR) texts 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)	
L.11-12.4.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. 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.
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Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

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

High Performance Response(s)

A High Performance Response should:

- 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 illustrates Hamlet’s indecision. The pairing sets up a contrast between Hamlet and Claudius in relation to the central idea of action vs. inaction. Claudius acted to take what he wanted—the “crown” and the “queen” (line 59)—by killing his brother. Hamlet fails to take action in this passage and instead waits for a “more horrid hent” (line 93), or a time when Claudius is sinning, to kill Claudius so that Claudius does not go to heaven. (Hamlet believes Claudius is praying and if killed would go to heaven). Hamlet’s misunderstanding continues his inaction, while Claudius contemplates the criminal actions he has already taken.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- arras (n.) – a wall hanging, as a tapestry or similar object

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

- audit (n.) – final account

Additional vocabulary to support English Language Learners (to provide directly)

- whereto (prep.) – to which
- gilded (adj.) – covered with a thin layer of gold
- repentance (n.) – a feeling that one is sorry for something bad or wrong that one did, and wants to do what is right
- relish (n.) – enjoyment of or delight in something

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, L.11-12.4.c Text: <i>Hamlet</i> by William Shakespeare, Act 3.3: lines 40–103 (Masterful Reading: lines 29–103) <p>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>	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	7. 15%
3. Masterful Reading	8. 10%
4. Reading and Discussion	9. 50%
5. Quick Write	10. 10%
6. Closing	11. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- 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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, student pairs read two soliloquies and consider how they further develop elements of the play.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.e. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with 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:

- o Students write using correct spelling and grammar.
- o Students write using a formal, not a casual, style.
- o Students avoid slang in writing.
- o Students support their claims with facts rather than stating their opinion or bias.
- o Students avoid statements like “I think” and “I believe” in favor of statements like “Shakespeare develops” and “Shakespeare uses.”

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

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several

students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread Act 3.1, lines 1–203 and review your notes and annotations on the whole scene. Then write an objective summary of the scene. Use vocabulary from 11.1.2 Lessons 11–15 wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.) Ask for volunteers to read their objective summaries of Act 3.1.

Student responses may include:

- o Rosencrantz and Guildenstern discuss Hamlet's madness with the King and Queen.
- o Claudius and Gertrude agree to watch the play performed by the players.
- o 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.
- o The Queen hopes that it is love that causes Hamlet's strange behavior.
- o Claudius and Polonius hide to watch the encounter.
- o Hamlet contemplates suicide in his "To be or not to be" (line 64) soliloquy.
- o Ophelia meets Hamlet and attempts to return the remembrances that he gave her.
- o Hamlet claims that he did not give her anything.
- o Hamlet is cruel to Ophelia: he denies that he ever loved Ophelia; he tells her to go to a nunnery, which is an insult about her chastity.
- o Ophelia laments Hamlet's madness.
- o Polonius and the King come out of hiding.
- o Claudius decides that Hamlet does not love Ophelia.
- o Polonius and Claudius decide that Hamlet should be sent away to England.

Activity 3: Masterful Reading

10%

Have students 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"). Ask students to note what Polonius plans to do and what decision Hamlet makes upon entering the scene.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare further develop Claudius and Hamlet in this scene?

Provide students with the following definition: *arras* means “a wall hanging, as a tapestry or similar object.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *arras* on their copies of the text or in a vocabulary journal.

In order to provide necessary context for this lesson, the masterful reading is followed by Turn-and-Talk questions intended to support student comprehension.

To whom is Polonius referring when he says, “he’s going to his mother’s closet” in line 29?

Polonius is referring to Hamlet going to Gertrude’s closet.

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: “Behind the arras I’ll convey myself” (line 30). Polonius wants to eavesdrop on Hamlet’s conversation with the Queen: “To hear the process” (line 31).

Activity 4: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

Instruct students to continue to annotate the text as they read and discuss.

Remind students to use the Character Tracking Tool to record character development they identify and discuss.

Instruct student pairs to read lines 40–60 (from “O, my offense is rank, it smells to heaven” to “May one be pardoned and retain th’ offense?”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *whereto* means “to which.”

Students write the definition of *whereto* on their copies of the text or in a vocabulary journal.

Which characters are on stage when Claudius says, “O, my offense is rank” (line 40)?

Claudius is alone on stage.

To what “offense” does Claudius refer in line 40?

Claudius’s “offense” (line 40) is killing Hamlet’s father.

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; 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” (line 44).

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

Claudius believes he cannot be forgiven for the “foul murder” (line 56) because he still possesses the “crown,” “ambition,” and “queen” (line 59) 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 “offense” (line 60) and his guilt, but he is unwilling to apologize or give up his power; the reader learns that Claudius is self-aware about his evil nature.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 61–76 (from “In the corrupted currents of this world” to “Be soft as sinews of the newborn babe. / All may be well”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *gilded* means “covered with a thin layer of gold” and *repentance* means “a feeling that one is sorry for something bad or wrong that one did, and wants to do what is right.”

Students write the definitions of *gilded* and *repentance* on their copies of the text or in a vocabulary journal.

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” (line 61) is corrupted, and money can help people escape justice, but “above” in heaven (line 64), people cannot escape the consequences of their actions.

How does Claudius describe his soul in 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” (line 72). By describing his soul this way Claudius reveals his powerful sense of guilt.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 77–101 (from “Now might I do it pat, now he is a-praying” to “This physic but prolongs thy sickly days”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *relish* means “enjoyment of or delight in something.”

Students write the definition of *relish* on their copy of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of *audit*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

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 a-praying” (line 77).

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

Hamlet “*draws his sword*” (line 78) while he is speaking. This action creates tension and anticipation as the audience 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.

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

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 seasoned 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*” (line 93.1), 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.

Stage directions are identified using “0.1” in the line reference to show that the stage direction follows the numbered line.

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

Hamlet resolves wait for a “more horrid hent” (line 93), or a more horrible time to kill Claudius, like while he is drunk, angry, sleeping with the Queen, or swearing. Hamlet wants to kill Claudius in a way that will send Claudius to hell, not heaven.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

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

Hamlet wants Claudius to go to hell.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 102–103 (“My words fly up, my thoughts remain below; / Words without thoughts never to heaven go.”) and answer the following question before sharing out with the class.

What does this final couplet of Act 3.3 suggest about Claudius’s prayer?

Claudius believes his prayer cannot be answered because he is not truly sorry. Even though Claudius offers the words of his guilt to “heaven” (line 103), he knows that “[w]ords without thoughts” (line 103), or praying for forgiveness, is pointless unless one is willing to repent or give up what one has gained from one’s crimes.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

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

Instruct students to practice using a formal style and objective tone in their responses. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of 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 Accountable Independent Reading text through the lens of 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.

Model Character Tracking Tool

Name:		Class:		Date:	
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Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	<i>Hamlet</i> by William Shakespeare
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Character	Trait	Evidence
Claudius	Unrepentant	Claudius is not sorry for the “foul murder” (line 56) of his brother, and though he tries to pray for forgiveness, he knows it is pointless because “[w]ords without thoughts never to heaven go” (line 103).
Hamlet	Indecisive	Hamlet comes upon Claudius kneeling in what he assumes is prayer. He draws his sword to “do ‘t” (line 78), to kill Claudius. But he pauses and considers that if he kills Claudius while he is in the act of “purging ... his soul” (line 90), then he will likely send Claudius “[t]o heaven” (line 83). Once again, Hamlet hesitates and decides not to act. He will look for a “more horrid” time (line 93) when Claudius is sinning: “drunk asleep, or in his rage, / Or in th’ incestuous pleasure of his bed” (lines 94–95). Then Hamlet will kill him and send him to “hell” (line 100).

11.1.2 Lesson 17

Introduction

In this lesson, students begin with 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”), and then analyze lines 43–102, in which Hamlet confronts Gertrude. Students analyze how Shakespeare develops Gertrude’s character through these lines. Students then participate in a jigsaw activity to analyze Hamlet’s monologues. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Gertrude’s character in this scene? To support comprehension and provide a broader context for the focus reading in this lesson, students view an excerpt from the end of the scene in Gregory Doran’s *Hamlet*. Students focus on Hamlet and Gertrude’s reactions to the Ghost.

For homework, students review the *Dramatis Personae*, Act 1.1, lines 1–190 of *Hamlet* and their notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras. Also for homework, students reread Act 3.4, lines 1–240 of *Hamlet* and track the development of a central idea using the Central Ideas Tracking Tool. Students then write a brief response to the following prompt: Identify a central idea from the play and explain how it is further developed in this scene.

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)	
SL.11-12.1.a-e	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.

	<ul style="list-style-type: none"> 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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe 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. 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. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
L.11-12.4.b	<p>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> <ul style="list-style-type: none"> b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare develop Gertrude’s character in this scene?

High Performance Response(s)

A High Performance Response should:

- Describe Gertrude’s character as she has been developed up to this scene (e.g., Up until Act 3.4, Gertrude never admits to having done anything wrong by marrying her former husband’s brother. When Hamlet first confronts her in this scene she replies, “What have I done, that thou dar’st wag thy tongue / In noise so rude against me?” (lines 47–48), which implies she does not know why Hamlet is so upset with her. She does not recognize her actions as wrong.)
- Explain how Hamlet effects a change in Gertrude during this scene and describe the change (e.g., Hamlet’s persistent accusations of how the devil tricked Gertrude into marrying Claudius, and that “Heaven’s face” (line 57) looks down on her misdeeds the same way it would “the doom” (line 59), or day of judgment. Eventually, she agrees with Hamlet and “see[s] such black and grainèd spots” on her soul that will not go away (line 101). In other words, Gertrude moves from denying her misdeeds to acknowledging them and recognizing their gravity.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- brazed (v.) – made like brass, as in hardness
- counterfeit presentment (phrase) – representation in portraits
- ear (n.) – part of a cereal plant like wheat
- batten (v.) – thrive by feeding; grow fat
- moor (n.) – broad area of open land that is not good for farming
- heyday (n.) – sense of excitement
- apoplexed (adj.) – paralyzed
- cozened (v.) – tricked
- hoodman-blind (n.) – the game of blind man’s bluff
- sans (prep.) – without
- so mope (v.) – be so stunned

<ul style="list-style-type: none"> ● mutine (v.) – incite rebellion ● grained (adj.) – indelible (grain was a “fast” or permanent dye) ● leave their tinct (phrase) – give up their color
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● penetrable (adj.) – capable of being entered
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● hypocrite (n.) – a person who claims or pretends to have certain beliefs about what is right but who behaves in a way that disagrees with those beliefs

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.3, SL.11-12.1.a-e, L.11-12.4.b, L.11-12.5.a ● Text: <i>Hamlet</i> by William Shakespeare, Act 3.4: lines 41–102 (Masterful Reading: lines 1–102) <p>□ 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. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Film Viewing 7. Closing 	<ol style="list-style-type: none"> 1. 5% 8. 10% 9. 10% 10. 45% 11. 10% 12. 15% 13. 5%

Materials

- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- Copies of the Hamlet’s Accusations Jigsaw Tool for each student
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- 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 Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7) —students may need additional blank copies

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 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 how Gertrude’s character changes 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 focus standard RL.11-12.4 or RI.11-12.4 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.4 or RI.11-12.4 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Masterful Reading**10%**

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”). Ask students to note how the characters change in relation to each other.

- Students follow along, reading silently.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Gertrude's character change from the beginning to the end of this scene?

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

Activity 4: Reading and Discussion**45%**

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- Remind students to use the Character Tracking Tool to record character development they identify and discuss.

Instruct student pairs to reread Act 3.4, 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.

Provide students with the following definition: *brazed* means “made like brass, as in hardness.”

- Students write the definition of *brazed* on their copies of the text or in a vocabulary journal.

What does Hamlet mean when he says he will “wring [Gertrude’s] heart” (line 43)?

- When Hamlet says he is going to “wring [Gertrude’s] heart” (line 43), he means he is going to make her heart nervous or upset.
- Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of using 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 “allowing someone or something to pass through or enter.”
- Consider drawing students’ attention to their application of standards L.11-12.4.b through the process of using word parts to make meaning of a word.
- **Differentiation Consideration:** If students struggle to define *penetrable*, consider providing the following definition: *penetrable* means “capable of being entered.”
- Students write the definition of *penetrable* on their copies of the text or in a vocabulary journal.

Paraphrase lines 43–46.

- I will squeeze your heart if it is still soft enough, if your continued evil acts have not made it hard like armor.
- **Differentiation Consideration:** If students struggle to paraphrase these lines, direct them to the explanatory notes for explanations of the following words: *damnèd custom* and *proof*. Students may need support with the explanatory notes. 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.”

Lead a brief whole-class discussion of student responses.

Distribute copies of the Hamlet’s Accusations Jigsaw Tool to each student. Instruct students to remain in their pairs and to analyze one of the sections of Hamlet’s monologue in lines 49–102 (from “Such an act / That blurs the grace and blush of modesty” to “And there I see such black and grainèd spots / As will not leave their tinct”) as designated on the tool. Ensure that the 4 sections of the monologue are evenly distributed throughout the class (several pairs will read and analyze each section).

- Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.
 - See the Model Hamlet’s Accusations Jigsaw Tools.

When student pairs have completed their analysis of their section, instruct them to leave their pairs to join with 3 other students who have each analyzed a different section to discuss their responses.

- Students form groups of 4 to share their responses to their section of text.

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

Lead a brief whole-class discussion of student responses, asking groups to discuss 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?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Film Viewing

15%

Show Act 3.4 from Gregory Doran’s *Hamlet* (1:53:44–2:06:05) and ask students to focus on the central idea of madness discussed in this scene.

Lead a brief whole-class discussion of what students noted about madness during their viewing.

- Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss. 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*, Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”), 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 all of Act 3.4 (from “He will come straight. Look you lay home to him” to “Come, sir, to draw toward an end with you.— / Good night, mother”) and use the Central Ideas Tracking Tool to track the development of central ideas. Then instruct students to respond briefly in writing to the following prompt:

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

- Students follow along.
- **Differentiation Consideration:** If students are not yet ready to reread the whole scene independently, consider asking them to reread just lines 41–102 and annotate for central ideas.

Homework

Review the *Dramatis Personae* or “Character List,” Act 1.1, lines 1–190 (from “Who’s there? / Nay, answer me. Stand and unfold yourself” to “Where we shall find him most convenient”) and your notes and annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras.

Also, reread Act 3.4, lines 1–240 (from “He will come straight. Look you lay home to him” to “Come, sir, to draw toward an end with you.— / Good night, mother”) and use the Central Ideas Tracking Tool to track the development of a central idea. Then respond briefly in writing to the following prompt:

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

Model Character Tracking Tool

Name:		Class:		Date:	
Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.					
Text:	<i>Hamlet</i> by William Shakespeare				
Character	Trait	Evidence			
Polonius	Deceased	Hamlet kills Polonius in lines 26–31.			
Hamlet	Murderous	Hamlet kills Polonius in lines 26–31. Hamlet thinks he may have killed the King at first.			
	Mean	Hamlet rails against his mother by saying he will “wring [her] heart” (line 43) if her evil acts have not hardened her heart like armor. He also says that Heaven looks down on her actions the way it looks down on “the doom” (line 59), or the day of judgment.			
Gertrude	Unaware	Gertrude behaves like she has no idea why Hamlet is so upset. When he accuses her of something, Gertrude replies that she has no idea what she has “done, that [Hamlet] dar’st wag [his] tongue / In noise so rude” (lines 47–48).			
	Repentant	Gertrude finally acknowledges that she has done bad things by marrying Claudius, her husband’s murderer, and concedes her deeds “will not leave their tinct” (line 102), or that they are permanent misdeeds that cannot be changed or undone.			

Hamlet’s Accusations Jigsaw Tool Part 1

Name:		Class:		Date:	
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Directions: Read the text in the left column 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>Calls virtue hypocrite, takes off the rose</p> <p>From the fair forehead of an innocent love</p> <p>And sets a blister there, makes marriage vows</p> <p>As false as dicers’ oaths—O, such a deed</p> <p>As from the body of contraction plucks 55</p> <p>The very soul, and sweet religion makes</p> <p>A rhapsody of words! Heaven’s face does glow</p> <p>O’er this solidity and compound mass</p> <p>With heated visage, as against the doom,</p> <p>Is thought-sick at the act. 60</p> <p>QUEEN</p> <p>Ay me, what act</p> <p>That roars so loud and thunders in the index?</p> <p>Vocabulary</p> <p>hypocrite (n.) – a person who claims or pretends to have certain beliefs about what is right but who behaves in a</p>	<p>Underline the images that Hamlet uses to describe the “act” (lines 49–54). How does the use of contrasting images impact Hamlet’s accusations?</p> <p>To what “act” (line 49) of Gertrude’s does Hamlet refer?</p> <p>According to Hamlet, how does “[h]eaven[.]” (line 57) react to Gertrude’s deed? Who or what is heaven?</p>

way that disagrees with those beliefs	In lines 61-62, how does Gertrude react to Hamlet’s words? What does her reaction indicate about her character?
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Hamlet’s Accusations Jigsaw Tool Part 2

Name:		Class:		Date:	
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Directions: Read the text in the left column 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 63–75	Questions
<p>HAMLET</p> <p>Look here upon this picture and on this, The counterfeit presentment of two brothers. See what a grace was seated on this brow, 65 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, A combination and a form indeed 70 Where every god did seem to set his seal To give the world assurance of a man. This was your husband. Look you now what follows. Here is your husband, like a mildewed ear Blasting his wholesome brother. 75</p> <p>Vocabulary</p> <p>counterfeit presentment (phrase) – representation in portraits</p> <p>ear (n.) – part of a cereal plant like wheat</p>	<p>What does Hamlet ask Gertrude to look at in lines 63–64?</p> <p>Underline the images Hamlet uses to describe his father in lines 65–72. What is the cumulative impact of these images?</p> <p>Underline the image that Hamlet uses to describe his uncle in line 74. What is the effect of this image following the other images?</p>

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Hamlet’s Accusations Jigsaw Tool Part 3

Name:		Class:		Date:	
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Directions: Read the text in the left column 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 75–87	Questions
<p>HAMLET</p> <p>Have you eyes? 75</p> <p>Could you on this fair mountain leave to feed And batten on this moor? Ha! Have you eyes?</p> <p>You cannot call it love, for at your age The heyday in the blood is tame, it’s humble And waits upon the judgment; and what judgment 80 Would step from this to this? Sense sure you have, Else could you not have motion; but sure that sense Is apoplexed; for madness would not err, Nor sense to ecstasy was ne’er so thrilled, But it reserved some quantity of choice 85 To serve in such a difference. What devil was ’t That thus hath cozened you at hoodman-blind?</p> <p><u>Vocabulary</u></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 has Gertrude not married Claudius for love?</p> <p>According to Hamlet in lines 81–86, Gertrude is not mad. So who or what is</p>

<p>batten (v.) – thrive by feeding; grow fat</p> <p>moor (n.) – broad area of open land that is not good for farming</p> <p>heyday (n.) – sense of excitement</p> <p>apoplexed (adj.) – paralyzed</p> <p>cozened (v.) – tricked</p> <p>hoodman-blind (n.) – the game of blind man’s bluff</p>	<p>the cause of her choosing Claudius? (lines 86–87)</p>
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Hamlet’s Accusations Jigsaw Tool Part 4

Name:		Class:		Date:	
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Directions: Read the text in the left column 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 88–102	Questions
<p>HAMLET</p> <p>Eyes without feeling, feeling without sight, Ears without hands or eyes, smelling sans all, Or but a sickly part of one true sense 90 Could not so mope. O shame, where is they blush? Rebellious hell, If thou canst mutine in a matron’s bones, To flaming youth let virtue be as wax And melt in her own fire. Proclaim no shame 95 When the compulsive ardor gives the charge, Since frost itself as actively doth burn, And reason panders will.</p>	<p>Underline the images Hamlet uses to describe Gertrude in lines 88–91. What is the cumulative impact of these images?</p> <p>Paraphrase lines 92–98. What does Hamlet suggest about Gertrude?</p>

<p>QUEEN O Hamlet, speak no more! Thou turn'st my eyes into my very soul, 100 And there I see such black and grainèd spots As will not leave their tinct.</p> <p><u>Vocabulary</u> sans (prep.) – without so mope (v.) – be so stunned mutine (v.) – incite rebellion grainèd (adj.) – indelible (grain was a “fast” or permanent dye) leave their tinct (phrase) – give up their color</p>	<p>How does Gertrude react to Hamlet’s accusations in lines 99–102? What does her reaction indicate about her character?</p>
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Model Hamlet’s Accusations Jigsaw Tool Part 1

Name		Class		Date	
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Directions: Read the text in the left column 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 <u>blurs the grace and blush of modesty,</u> 50</p> <p><u>Calls virtue hypocrite, takes off the rose</u></p> <p><u>From the fair forehead of an innocent love</u></p> <p><u>And sets a blister there, makes marriage vows</u></p> <p><u>As false as dicers’ oaths</u>—O, such a deed</p> <p>As from the body of contraction plucks 55</p> <p>The very soul, and sweet religion makes</p> <p>A rhapsody of words! Heaven’s face does glow</p> <p>O’er this solidity and compound mass</p> <p>With heated visage, as against the doom,</p> <p>Is thought-sick at the act. 60</p> <p>QUEEN</p> <p>Ay me, what act</p> <p>That roars so loud and thunders in the index?</p> <p>Vocabulary</p> <p>hypocrite (n.) – a person who claims or pretends to have certain beliefs about what is right but who</p>	<p>Underline the images that Hamlet uses to describe the “act” (lines 49–54). How does the use of contrasting images impact Hamlet’s accusations?</p> <p><input type="checkbox"/> Hamlet contrasts Gertrude’s evil, immodest acts with images of goodness and innocence. The contrast makes her actions seem even worse.</p> <p>To what “act” (line 49) of Gertrude’s does Hamlet refer?</p> <p><input type="checkbox"/> He refers to her “marriage” (line 53) to Claudius.</p> <p>According to Hamlet, how does “[h]eaven” (line 57) react to Gertrude’s deed? Who or what is heaven?</p> <p><input type="checkbox"/> Heaven, or God, “glow[s]” (line 57) at Gertrude’s dirty act as it will glow on the day of “doom” (line 59), or the end of the world.</p>

<p>behaves in a way that disagrees with those beliefs</p>	<p>In lines 61-62, how does Gertrude react to Hamlet’s words? What does her reaction indicate about her character?</p> <ul style="list-style-type: none"> □ She asks what “act” (line 61) she has done that “thunders” (line 62) such noise in the heavens. Her reaction shows that she is unaware of why Hamlet might be so upset.
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Model Hamlet’s Accusations Jigsaw Tool Part 2

Name :	Class :	Date :
<p>Directions: Read the text in the left column 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.</p>		
Act 3.4, Lines 63–75		Questions
<p>HAMLET</p> <p>Look here upon this picture and on this, The counterfeit presentment of two brothers. See what a <u>grace was seated on this brow,</u> 65 <u>Hyperion’s curls, the front of Jove himself,</u> <u>An eye like Mars’ to threaten and command,</u> <u>A station like the herald Mercury</u> <u>New-lighted on a heaven-kissing hill,</u> A combination and a form indeed 70 <u>Where every god did seem to set his seal</u> To give the world assurance of a man. This was your husband. Look you now what follows. Here is your husband, <u>like a mildewed ear</u> Blasting his wholesome brother. 75</p> <p>Vocabulary</p> <p>counterfeit presentment (phrase) – representation in portraits</p> <p>ear (n.) – part of a cereal plant like wheat</p>		<p>What does Hamlet ask Gertrude to look at in lines 63-64?</p> <ul style="list-style-type: none"> <input type="checkbox"/> A “picture” (line 63) of Claudius and Hamlet’s father. <p>Underline the images Hamlet uses to describe his father in lines 65–72. What is the cumulative impact of these images?</p> <ul style="list-style-type: none"> <input type="checkbox"/> The images of “Hyperion[,],” “Jove” (line 66), and “Mars[.]” (line 67) liken Hamlet’s father to the gods. Together they make him seem like he was more than human. <p>Underline the image that Hamlet uses to describe his uncle in line 74. What is the effect of this image following the other images?</p> <ul style="list-style-type: none"> <input type="checkbox"/> The image of Hamlet’s uncle as a “mildewed ear” (line 74) 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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Directions: Read the text in the left column 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 75–87	Questions
<p>HAMLET</p> <p>Have you eyes? 75</p> <p>Could you on this fair mountain leave to feed And batten on this moor? Ha! Have you eyes? You cannot call it love, for at your age The heyday in the blood is tame, it’s humble And waits upon the judgment; and what judgment 80 Would step from this to this? Sense sure you have, Else could you not have motion; but sure that sense Is apoplexed; for madness would not err, Nor sense to ecstasy was ne’er so thrilled, But it reserved some quantity of choice 85 To serve in such a difference. What devil was ’t That thus hath cozened you at hoodman-blind?</p> <p>Vocabulary</p> <p>batten (v.) – thrive by feeding; grow fat</p> <p>moor (n.) – broad area of open land that is not good for farming</p> <p>heyday (n.) – sense of excitement</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><input type="checkbox"/> Hamlet’s father is the “fair mountain” (line 76) that Gertrude has left to go to the “moor” (line 77) that is Claudius.</p> <p>According to Hamlet in lines 78–80, why has Gertrude not married Claudius for love?</p> <p><input type="checkbox"/> Hamlet thinks Gertrude cannot have married for love or passion because the “heyday in the blood is tame” (line 79), or because she is too old to feel passionate love anymore.</p> <p>According to Hamlet in lines 81–87, Gertrude is not mad. So who or what is the cause of her choosing Claudius (lines</p>

<p>apoplexed (adj.) – paralyzed</p> <p>cozened (v.) – tricked</p> <p>hoodman-blind (n.) – the game of blind man’s bluff</p>	<p>86-87)?</p> <ul style="list-style-type: none"> ☐ Hamlet states that the “devil” (line 86) has tricked Gertrude into being blind to the greatness of Hamlet’s father and Claudius’s weaknesses.
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Model Hamlet’s Accusations Jigsaw Tool Part 4

Name :		Class :		Date :	
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Directions: Read the text in the left column 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 88–102	Questions
<p>HAMLET</p> <p><u>Eyes without feeling, feeling without sight,</u> <u>Ears without hands or eyes, smelling sans all,</u> Or but a sickly part of one true sense 90 Could not so mope. O <u>shame, where is thy blush?</u> Rebellious hell, If thou canst mutine in a matron’s bones, To flaming youth let virtue be as wax And melt in her own fire. Proclaim no shame 95 When the compulsive ardor gives the charge, Since frost itself as actively doth burn, And reason panders will.</p> <p>QUEEN</p> <p>O Hamlet, speak no more! Thou turn’st my eyes into my very soul, 100 And there I see such black and grainèd spots As will not leave their tinct.</p> <p><u>Vocabulary</u></p>	<p>Underline the images Hamlet uses to describe Gertrude in lines 88–91. What is the cumulative impact of these images?</p> <ul style="list-style-type: none"> <input type="checkbox"/> The images of “[e]yes,” “feeling” (line 88), “[e]ars,” and “smelling” (line 89) together suggest that Hamlet believes Gertrude is without any working senses and is shameless. <p>Paraphrase lines 92–98. What does Hamlet suggest about Gertrude?</p> <ul style="list-style-type: none"> <input type="checkbox"/> 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. <input type="checkbox"/> Hamlet is accusing Gertrude of acting like a lustful youth in her old age. <p>How does Gertrude react to Hamlet’s</p>

<p>sans (prep.) – without</p> <p>so mope (v.) – be so stunned</p> <p>mutine (v.) – to rebel</p> <p>grainèd (adj.) – indelible (grain was a “fast” or permanent dye)</p> <p>leave their tinct (phrase) – give up their color</p>	<p>accusations in lines 99–102? What does her reaction indicate about her character?</p> <ul style="list-style-type: none"> □ Gertrude begs Hamlet to “speak no more” (line 99) and admits to the evil that is in her. Gertrude has changed from denying any faults to accepting all her failings.
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Model Central Ideas Tracking Tool

Name :	Class :	Date :
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text :	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 3.4, lines 26–31	Revenge Action vs. inaction	Hamlet attempts revenge and kills Polonius thinking Polonius is actually Claudius. This is the first time Hamlet has acted on his impulse to get revenge for his father’s murder.
Act 3.4, lines 118–151	Madness	Hamlet sees the Ghost and says, “Save me and hover over me with your wings, / You heavenly guards!” (lines 118–119) and Gertrude says, “he’s mad” (line 121) in response. When Hamlet asks Gertrude if she sees the Ghost she replies, “Nothing at all; yet all that is I see” (line 151), which implies that she believes Hamlet sees things that are not there.

11.1.2 Lesson 18

Introduction

In this lesson, students listen to a masterful reading of Act 4.4, lines 1–69 (from “Go, Captain, from me greet the Danish king” to “My thoughts be bloody or be nothing worth!”), and then analyze Hamlet’s final soliloquy in lines 34–56, in which he resolves to act on his vengeful thoughts. Students note how Shakespeare continues to develop Hamlet’s character in this passage, paying particular attention to the use of comparisons and Fortinbras’s role as a foil for Hamlet. Students first read closely for comprehension and then work in pairs to consider larger ideas developed in this soliloquy that relate to Hamlet’s character. Student learning is assessed via a Quick Write at the end of the lesson: How does the comparison of Hamlet to Fortinbras develop Hamlet’s character?

For homework, students reread Act 4.4, lines 34–69 of *Hamlet* (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and paraphrase lines 56–69.

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)	
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> <p>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.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>

	<p>c. Propel conversations by posing and responding to questions that probe 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>
<p>L.11-12.5.b</p>	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>

Assessment

Assessment(s)	
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How does the comparison of Hamlet to Fortinbras develop Hamlet’s character? 	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify an important aspect of Hamlet’s character (e.g., Hamlet’s indecisiveness, Hamlet’s self-pity, Hamlet’s concern with his own cowardice, etc.). ● Discuss the relationship of Hamlet’s character to Fortinbras (e.g., Fortinbras acts as a foil that emphasizes Hamlet’s self-pity, indecisiveness, and his concern with cowardice. Hamlet spends his monologue comparing himself to Fortinbras. Hamlet laments that while Fortinbras marches on Poland to avenge his father’s death, Hamlet has done nothing to avenge his own father’s death even though Hamlet has the “cause, and will, and strength, and means” (line 48) to kill Claudius. Hamlet, unlike Fortinbras, has been indecisive about avenging his father’s death, either because of mindlessness, or “craven scruple” (line 42), the cowardice brought on by thinking too much. Hamlet’s concern for his cowardice stands in stark contrast to Fortinbras’s willingness to risk so much for land as big and important as “an eggshell” (line 56).). 	

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> exhort (v.) – to urge, advise, or caution earnestly
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> dull (adj.) – not sharp; blunt
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> occasions (n.) – particular times, especially as marked by certain circumstances or occurrences capability (n.) – the ability to do something puffed (adj.) – made larger than normal

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11.12.3, SL.11-12.1.a-e, L.11-12.5.b Text: <i>Hamlet</i> by William Shakespeare, Act 4.4: lines 34–56 (Masterful Reading: Act 4.4: lines 1–69) <p>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 Homework Accountability Masterful Reading Reading and Discussion Small Group Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 5% 45% 15% 10% 5%

Materials

- Free audio resource: <https://librivox.org/hamlet-by-william-shakespeare/> (8:25–12:52)

- Student copies of the Character Tracking Tool (refer to 11.1.2 Lesson 3)—students may need additional blank copies
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Copies of the Paraphrase Tool for each student

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.
L	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students listen to a masterful reading of the soliloquy. Students analyze the first half of the soliloquy through a whole-class discussion before working in small groups to examine how Shakespeare develops Hamlet’s character in this passage.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Review the *Dramatis Personae* or “Character List,” Act 1.1, lines 1–190, and your notes and

annotations from 11.1.2 Lesson 1 in order to gather information about the character of Fortinbras.) Instruct students to form pairs to discuss and share their homework responses.

Student responses may include:

- In the *Dramatis Personae*, Fortinbras is referred to as the Prince of Norway.
- In lines 91–119, Horatio explains that Fortinbras’s father died in a battle against Denmark. The battle ended with Denmark gaining land from Norway.
- In these lines, Horatio describes Fortinbras as being “Of unimprovèd mettle hot and full” (Act 1.1, line 108) and explains that Fortinbras is preparing for a battle against Poland.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Reread Act 3.4, lines 1–240 and use the Central Ideas Tracking Tool to track the development of central ideas. Then respond briefly in writing to the following prompt: Identify a central idea from the play and explain how it is further developed in this scene.) Instruct student pairs to discuss their homework responses.

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

See the Model Central Ideas Tracking Tool at the end of this lesson.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of Act 4.4, lines 1–69 (from “Go, Captain, from me greet the Danish king” to “My thoughts be bloody or be nothing worth!”). As students listen, ask them to note the comparisons Hamlet makes in the soliloquy.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does the audience learn about Hamlet by comparing him to Fortinbras?

Activity 4: Reading and Discussion

45%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Remind students to use the Character Tracking Tool and the Central Ideas Tracking Tool to record character development and central ideas they identify and discuss.

Instruct student pairs to read Act 4.4, lines 34–49 (from “How all occasions do inform against me” to “Sith I have cause, and will, and strength, and means / To do ’t”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *occasions* means “particular times, especially as marked by certain circumstances or occurrences” and *capability* means “the ability to do something.”

Students write the definitions of *occasions* and *capability* on their copies of the text or in a vocabulary journal.

What does the word *dull* mean at the beginning of the soliloquy (line 35)? In what ways is Hamlet’s revenge *dull*?

Dull means “not sharp; blunt.” Hamlet’s revenge is harmless, like a “dull” knife, because he has not yet killed Claudius.

Consider drawing students’ attention to their application of standard L.11-12.5.b through the process of analyzing nuances of word meanings.

To what “occasions” does Hamlet refer in line 34: “How all occasions do inform against me”?

Student responses may include:

- o Hamlet has accidentally killed Polonius instead of Claudius.
- o Hamlet is being sent to England, where he will not be able to kill Claudius and where Claudius plans to have Hamlet killed.
- o Hamlet sees Fortinbras marching an army toward Poland.

Differentiation Consideration: If students struggle with this question, consider asking them to recount what important events happened before Hamlet began the soliloquy.

What effect do these “occasions” (line 34) have on Hamlet?

The “occasions” suggest that Hamlet is not doing enough to avenge his father’s death.

What comparison does Hamlet make in lines 35–37? How does this comparison relate to Hamlet’s current situation?

Hamlet compares a person who only “sleep[s] and feed[s]” (line 37) to a beast. He makes the comparison to show that people should do more than just meet their basic needs. In other words, Hamlet should do more than just sleep and eat; he should avenge his father’s death.

What comparison does Hamlet make in lines 38–41? How does this comparison relate to Hamlet’s current situation?

Hamlet compares reason to a quality of the gods by describing it as “godlike” (line 40). Hamlet makes this comparison to show that people should use their reason in order to live a life that is more meaningful than a basic, animal life. In other words, Hamlet should use his reason to live rather than living like an unthinking animal.

Differentiation Consideration: If students struggle with this question, consider directing them to the explanatory notes for an explanation of lines 38–39.

How does Shakespeare develop Hamlet’s character in lines 33–41?

Student responses may include:

- o Shakespeare shows that Hamlet wants to do more than live a very basic life where he is only concerned with “sleep[ing] and feed[ing]” (line 37).
- o Shakespeare shows that Hamlet wants to use “godlike reason” (line 40) to find meaning in life and to make moral decisions.
- o Shakespeare shows that Hamlet’s indecision is causing him to “fust” (line 41), or molder, with inaction, which causes Hamlet to question what kind of life he is leading.

Differentiation Consideration: If students struggle with this question, consider directing them to the explanatory notes for an explanation of the word “fust.”

What two possible reasons does Hamlet give in line 42 for not having made a decision?

Hamlet says he might not have decided because of “[b]estial oblivion,” or mindlessness, or a “craven scruple” (line 42), meaning cowardice.

Differentiation Consideration: If students struggle with this question, consider directing them to the explanatory notes for explanations of the phrases “bestial oblivion” and “craven scruple.”

Hamlet describes his lack of action as “but one part / wisdom / And ever three parts coward” in lines 44–46. What does this phrase reveal about Hamlet’s character in relation to the central idea of revenge?

Student responses may include:

- Hamlet believes he uses “thinking too precisely” (line 43), or thinking too much, as an excuse because he is afraid of killing Claudius in revenge, which keeps Hamlet inactive.
- Hamlet accuses himself of being a “coward” (line 46) here, as he has elsewhere, for his failure to avenge his father’s death.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread lines 49–56 (from “Examples gross as Earth exhort me” to “To all that fortune, death, and danger dare, / Even for an eggshell”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *exhort* means “to urge, advise, or caution earnestly.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *exhort* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *puffed* means “made larger than normal.”

Students write the definition of *puffed* on their copies of the text or in a vocabulary journal.

What are the “[e]xamples” to which Hamlet refers and, according to Hamlet, what do they “exhort” (line 49) him to do?

The examples are the soldiers led by Fortinbras, the “delicate and tender prince” (line 51). They “exhort” Hamlet to take action to avenge his father’s death by murdering Claudius.

Differentiation Consideration: If students struggle with this question, consider directing them to the explanatory notes for an explanation of the phrase “gross as Earth.”

Who is the “delicate and tender prince” to whom Hamlet refers in line 51?

Hamlet refers to Fortinbras as the “delicate and tender prince”.

Differentiation Consideration: If students struggle with this question, consider reminding them of the work they did reviewing information about Fortinbras for the previous lesson’s homework.

Lead a brief whole-class discussion of student responses.

Activity 5: Small Group Discussion

15%

Instruct students to form small groups and gather their text, notes, and annotations to prepare for a small group discussion.

Consider reminding students that this is an opportunity to work with standard SL.11-12.1.a-e. Direct students to their copies of the 11.1 Speaking and Listening Rubric and Checklist as necessary.

Post or project the following discussion prompts or provide hard copies to each student group.

How does Hamlet describe Fortinbras, his actions, and his goals in lines 50–56 (from “Witness this army of such mass and charge” to “To all that fortune, death, and danger dare, / Even for an eggshell”)?

Student responses may include:

- Hamlet describes Fortinbras as a “delicate and tender prince” (line 51).
- Hamlet describes Fortinbras as “with divine ambition puffed” (line 52), which means Fortinbras is very ambitious and determined.
- Hamlet says Fortinbras “makes mouths” (line 53), or makes faces, at his likely death.
- Hamlet describes the piece of land Fortinbras hopes to acquire as “an eggshell” (line 56), or as a very small piece of otherwise unimportant land.

Differentiation Consideration: If students struggle with this question, consider directing them to the explanatory notes for an explanation of the phrase “make mouths at.”

How do these descriptions reveal Hamlet’s attitude toward Fortinbras?

Student responses may include:

- Hamlet’s words reveal that he admires Fortinbras in some ways. Hamlet says, “Witness this army of such mass and charge” (line 50), revealing that he is impressed by Fortinbras’s ability to act and command an entire army.
- Hamlet seems to admire Fortinbras’s courage when he says that Fortinbras is “Exposing what is mortal and unsure / To all that fortune, death, and danger dare” (lines 54–55).

Fortinbras is an ambiguous character, so students may have a range of responses. Students' interpretations of Fortinbras shape their interpretations of Hamlet's choice to model himself after Fortinbras.

Consider drawing students' attention to their application of standard RL.11-12.1 through the recognition that Fortinbras's character is an example of where the text leaves matters uncertain.

Consider drawing students' attention to the alliteration in this phrase as an example of beautiful language. If time permits, ask students to volunteer additional examples of beautiful language in lines 34–56, and explain why the language is beautiful.

How does Shakespeare develop Hamlet's character in the lines describing Fortinbras?

Shakespeare uses Hamlet's discussion of Fortinbras to demonstrate Hamlet's self-pity. Hamlet sees Fortinbras's current march as an "occasion[]" that "inform[s] against" (line 34) him, making it clear to Hamlet that if even Fortinbras can take action to gain a small piece of land that is no more than "an eggshell" (line 56), then Hamlet should be able to take action to accomplish something large and important like avenging his father's death. Hamlet remarks that he has "a father killed, a mother stained" (line 60), but he has not done as much as Fortinbras has for his cause.

Explain that a *foil* is a literary device in which one character is used to emphasize particular qualities of another character (usually the main character) through contrast. Instruct students to record this definition in their notes.

How is Fortinbras a *foil* for Hamlet?

Student responses may include:

- o Fortinbras is a foil for Hamlet because both men are princes seeking to avenge their fathers' deaths. Hamlet wants to avenge his father's murder. Fortinbras wants to avenge his father's death and loss of territory in Poland.
- o Hamlet has not made a clear plan to avenge his father's death and has accidentally killed Polonius. Fortinbras marches on Poland and is risking the lives of his men to reach his goal.
- o Fortinbras is rash and acts boldly, but Hamlet is cautious and spends a lot of time thinking.
- o Hamlet has "cause, and will, and strength, and means" to act (line 48), but does not do so, while Fortinbras does not have as great a cause, but uses his will and strength and means to act.

Lead a brief whole-class discussion about how Fortinbras as a foil for Hamlet has developed their understanding of Hamlet’s character.

Consider having students use the 11.1 Speaking and Listening Rubric and Checklist for an informal self-evaluation after completing the discussion.

Activity 6: Quick Write

10%

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

How does the comparison of Hamlet to Fortinbras develop Hamlet’s character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Hamlet’s last soliloquy, Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and paraphrase lines 56–69 (from “Rightly to be great / Is not to stir without great argument” to “My thoughts be bloody or be nothing worth!”).

Consider giving students the Paraphrase Tool to scaffold the homework activity.

Students follow along.

Homework

Reread Hamlet’s last soliloquy, Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and paraphrase lines 56–69 (from “Rightly to be great / Is not to stir without great argument” to “My thoughts be bloody or be nothing worth!”).

Model Character Tracking Tool

Name:		Class:		Date:	
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Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	<i>Hamlet</i> by William Shakespeare
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Character	Trait	Evidence
Hamlet	Self-pitying	Hamlet laments that while Fortinbras marches on Poland to avenge his father’s death, Hamlet has done nothing to avenge his own father’s death, though Hamlet has the “cause, and will, and strength, and means” to do so (line 48).
	Cowardly	Hamlet’s concern for his cowardice stands in stark contrast to Fortinbras’s willingness to risk so much for land as big and important as “an eggshell” (line 56).
	Indecisive	Hamlet, unlike Fortinbras, has been indecisive about avenging his father’s death, either because of mindlessness or “craven scruple” (line 42), or the cowardice brought on by thinking too much.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 3.4, lines 83–86	Madness	Hamlet tells Gertrude that even if all of her senses were “thralled” (line 84) by madness she would have had the choice to refrain from marrying Claudius.
Act 3.4, line 121	Madness	When Hamlet sees the Ghost, Gertrude says that “he’s mad” (line 121) because she does not see it.
Act 3.4, lines 133–141	Madness	Gertrude wants to know how Hamlet can “bend [his] eye on vacancy” and speak to “th’ incorporeal air” (lines 134–135). Gertrude sees that Hamlet’s hairs are standing on end, which indicates that he truly believes he sees something, though to her there is nothing there.
Act 3.4, lines 157–160	Madness	Gertrude states that the “ecstasy” (line 158), or madness, that allows Hamlet to see the Ghost is the “very coinage of [his] brain” (line 157), or is a fabrication of his brain.
Act 3.4, lines 162–167	Madness	Hamlet does not believe he is mad. He says, “It is not madness / That I have uttered” (lines 162–163). He challenges Gertrude to ask him to repeat everything he has just seen and said, which a madman could not do. He tells her not to flatter herself that it is his madness and not her “trespass” (line 167), or crime, that makes her unable to see the Ghost.
Act 4.4, lines 42–43	Action vs. inaction	Hamlet believes he uses “thinking too precisely” (line 44), or thinking too much, as an excuse because he is afraid of killing Claudius in revenge, which keeps Hamlet inactive. Fortinbras, on the other hand, has already taken action and marches on Poland.

Paraphrase Tool

Name:		Class:		Date:	
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Directions: Read the text in the second column. Write a paraphrase of the text in your own words in the third column. While paraphrasing or discussing, record any notes about the text in the fourth column.

Lines	Shakespeare’s Language	Paraphrase	Notes
Act 4.4, lines 56–59	Rightly to be great / Is not to stir without great argument, / But greatly to find quarrel in a straw / When honor’s at the stake.		
Act 4.4, lines 59–62	How stand I, then, / That have a father killed, a mother stained, / Excitements of my reason and my blood, / And let all sleep,		
Act 4.4, lines 62–68	while to my shame I see / The imminent death of twenty thousand men / That for a fantasy and trick of fame / Go to their graves like beds, fight for a plot / Whereon the numbers cannot try the cause, / Which is not tomb enough and continent / To hide the slain?		
Act 4.4, lines 68–69	O, from this time forth / My thoughts be bloody or be nothing worth!		

11.1.2

Lesson 19

Introduction

In this lesson, students use annotation to focus on the central ideas they encounter in Hamlet’s last soliloquy, Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”), in which Hamlet sets his mind to getting revenge. Earlier lessons in 11.1.2 analyzed central ideas within a single soliloquy. This analysis builds on the work students did in 11.1.2 Lesson 18 and provides scaffolding for the Performance Assessment, which requires analysis of central ideas across the module’s three texts. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas introduced earlier in the play continue to develop and interact in Hamlet’s final soliloquy?

For homework, students reread Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and Act 2.2, lines 577–634 of *Hamlet* (from “O, what a rogue and peasant slave am I!” to “Wherein I’ll catch the conscience of the King”) and respond briefly in writing to the following prompt: How do both the player and Fortinbras serve as foils for Hamlet? Students also continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.5 or RI.11-12.5.

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.
Addressed Standard(s)	
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.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. 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.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. <ul style="list-style-type: none"> How do two central ideas introduced earlier in the play continue to develop and interact in Hamlet’s final soliloquy?
High Performance Response(s)
A High Performance Response should: <ul style="list-style-type: none"> Identify two central ideas in the soliloquy (e.g., revenge or action vs. inaction). Explain how the two ideas interact with each other (e.g., The central ideas of revenge and action vs. inaction interact with each other through Hamlet’s shame. In line 62, Hamlet says that it is “to [his] shame” that he has not acted and avenged his father’s death. Here the two central ideas are united by Hamlet’s shame. Revenge and action vs. inaction further develop and interact at the end of the soliloquy when Hamlet says, “O, from this time forth / My thoughts be bloody or be nothing worth!” (lines 68–69). In these lines, Hamlet commits himself to finally taking revenge for his father’s death: his thoughts will “be bloody” (line 68), or focused on revenge, or they will be worth nothing to him. From Hamlet’s shame comes a rekindled desire to act.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> argument (n.) – a statement, reason, or fact for or against a point
Vocabulary to teach (may include direct word work and/or questions)

<ul style="list-style-type: none"> ● excitements of (n.) – motives or incentives for ● blood (n.) – passion
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● quarrel (n.) – an angry argument or disagreement ● continent (n.) – one of the great divisions of land

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RL.11-12.2, W.11-12.9.a, L.11-12.4.c ● Text: <i>Hamlet</i> by William Shakespeare: Act 4.4, lines 56–69 (Masterful Reading: Act 4.4: lines 34–69) <p style="color: #4F81BD;">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. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 7. 10% 8. 5% 9. 60% 10. 15% 11. 5%

Materials

- Student copies of the Paraphrase Tool (refer to 11.1.2 Lesson 18)
- Free audio resource: <https://librivox.org/hamlet-by-william-shakespeare/> (8:25–12:52)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- 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.
L	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students reread Hamlet’s final soliloquy, focusing on the second half of the passage. Students listen to a masterful reading of the soliloquy and then work in small groups to determine the central ideas that Shakespeare develops in this passage.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Hamlet’s last soliloquy, Act 4.4, lines 34–69 and paraphrase lines 56–69.) Instruct students to Turn-and-Talk in pairs about their responses.

Differentiation Consideration: Students who used the Paraphrase Tool to support their homework may refer to the tool as they share with their peer.

See Model Paraphrase Tool at the end of this lesson.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”). Ask students to note references to some of the play’s central ideas in this passage.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do two central ideas develop in this passage?

Activity 4: Reading and Discussion

60%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student pairs to read Act 4.4, lines 56–59 (from “Rightly to be great / Is not to stir without great argument” to “But greatly to find quarrel in a straw / When honor’s at the stake”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Instruct students who used the Paraphrase Tool for the previous lesson’s homework to refer to their paraphrases as they complete this activity. Remind students to revise their responses in the Notes section of the Paraphrase Tool. This annotation supports students’ engagement with W.11-12.9.a, as they draw evidence from the text to use in their writing.

Provide students with the following definition: *argument* means “a statement, reason, or fact for or against a point.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *argument* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *quarrel* means “an angry argument or disagreement.”

Students write the definition of *quarrel* on their copies of the text or in a vocabulary journal.

What does Hamlet mean by “Rightly to be great / Is not to stir without great argument” (lines 56–57)?

Hamlet means that great people do not take action unless something is important.

How does Hamlet think a person should act when honor is at stake (lines 58–59)?

A person should argue about even a small matter, or “find quarrel in a straw” (line 58), if the dispute involves honor.

According to Hamlet’s definition of what it means to be great, is he great or not? What evidence from the play supports your answer?

No, Hamlet is not great because he has a very good reason to act but does not do it. His uncle murdered his father and married his mother, taking over the throne of Denmark in the process, and his “honor’s at the stake” (line 59) because someone in his family has been killed, and the murderer has not been held accountable.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 59–62 (“How stand I then / That have a father killed” to “and my blood / And let all sleep”) and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for definitions of *excitements of* and *blood*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Hamlet mean when he says he has “a mother stained” (line 60)?

By “a mother stained,” Hamlet means that his mother has stained her honor by marrying her husband’s brother and murderer.

What recent events does Hamlet describe in lines 59–61?

Hamlet describes the murder of his father and marriage of his mother to Claudius: he has “a father killed” (line 60) and “a mother stained” (line 60) both by Claudius.

What does Hamlet mean when he refers to “excitements of [his] reason and [his] blood” (line 61)?

By “[e]xcitements of [his] reason and [his] blood” Hamlet means that he has reasons to be angry, both intellectually and emotionally.

Summarize lines 59–62.

Even though Hamlet is upset that he has “a father killed” and “a mother stained” (line 60), he is not taking action, and so he does not “stand” up (line 59) to what it means to be great, but rather lets all his problems “sleep” (line 62).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 62–68 (from “while to my shame I see / The imminent death of twenty thousand men” to “Which is not tomb enough and continent / To hide the slain”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *continent* means “one of the great divisions of land.”

Students write the definition of *continent* on their copies of the text or in a vocabulary journal.

What does Hamlet mean when he says that Fortinbras is sending his soldiers into battle “for a fantasy and trick of fame” in line 64?

When Hamlet says that Fortinbras is sending his soldiers into battle “for a fantasy and trick of fame,” Hamlet means that Fortinbras is going into battle not for any real need, but because he thinks that regaining land will bring him glory and fame.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What is the relationship between “this army” that Hamlet mentions in line 50 and the “twenty thousand men” he mentions in line 63?

“[T]his army” and “twenty thousand men” both describe Fortinbras’s soldiers going to war.

Based on Hamlet’s definition of greatness in lines 56–59, is Fortinbras great?

Student responses may include:

- Yes, because Fortinbras is acting when his “honor’s at the stake” (line 59). Even though he will only gain a small piece of land, this action will avenge his father’s death.

- o No, because Fortinbras is risking men’s lives for a small matter, an “eggshell” (line 56), and no honor is involved. Hamlet admires Fortinbras for his decisive action, but not for risking “twenty thousand men” just “for a fantasy and trick of fame” (lines 63–64).

How do Fortinbras’s actions develop central ideas that Shakespeare introduces earlier in the play?

Student responses may include:

- o Fortinbras is going to war to avenge his father’s death and because his “honor’s at the stake” (line 59), which develops the central idea of revenge.
- o Shakespeare develops the central idea of action vs. inaction by contrasting Fortinbras’s action to lead to “imminent death” of “twenty thousand men” (line 63), to Hamlet’s inaction: he lets the reasons for avenging his father “all sleep” (line 62).

Lead a brief, whole-class discussion of student responses.

During this discussion, consider reminding students of Fortinbras’s role as a foil for Hamlet. Remind students of their work with the term *foil* in 11.1.2 Lesson 18 and refer them to their notes for a definition.

Instruct student pairs to read lines 59–69 (from “How stand I, then, / That have a father killed” to “My thoughts be bloody or be nothing worth”) and answer the following questions before sharing out with the class.

Rereading these lines after having established a clearer understanding of Hamlet’s description of Fortinbras’s plans enables students to understand Hamlet’s reference to shame.

Why does Hamlet say that it is “to [his] shame” (line 62) that he sees “[t]he imminent death of twenty thousand men” (line 63)?

Student responses may include:

- o Hamlet’s inaction, when he believes he has a good reason to act, is “to [his] shame,” or shameful, when compared to Fortinbras’s willingness to take action.
- o The soldiers have no personal investment in the battle, yet they are marching to their deaths, or “[g]oing to their graves like beds” (line 65). Meanwhile Hamlet, who has a strong personal reason for killing Claudius, has not taken action.

How does Hamlet’s expression of shame in line 62 develop central ideas that Shakespeare introduces earlier in the play?

Hamlet’s belief that it is “to [his] shame” (line 62) that he has not avenged his father’s death develops the central ideas of revenge and action vs. inaction—showing that Hamlet feels shame about not acting to avenge his father’s death.

How do Hamlet’s concluding lines, “O, from this time forth / My thoughts be bloody or be nothing worth!” (lines 68–69), develop a central idea that Shakespeare has already introduced?

In lines 68–69, Hamlet decides that he will dedicate himself to revenge “from this time forth” (line 68), which further develops the central ideas of revenge and action vs. inaction by showing that Hamlet is recommitting to act in vengeance for his father. Hamlet says his thoughts will “be bloody” (line 69) or not worth anything, which means he is prepared to take revenge and will only allow himself to think along those lines.

Lead brief whole-class discussion of student responses and instruct students to revise their paraphrases, as appropriate.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identified and discussed. 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 morality, family duty, and cowardice.

Activity 5: Quick Write

15%

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

How do two central ideas introduced earlier in the play continue to develop and interact in Hamlet’s final soliloquy?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and Act 2.2, lines 577–634 (from “O, what a rogue and peasant slave am I!” to “Wherein I’ll catch the conscience of the King”). Instruct students to respond briefly in writing to the following prompt:

How do both the player and Fortinbras serve as foils for Hamlet?

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

Introduce standards RL.11-12.5 and RI.11-12.5 and model what applying a focus standard looks like. For example, RL.11-12.5 asks students to “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.” Students who are reading *Hamlet* might say, “Shakespeare’s choice to begin the play with the guards’ nervous interaction with the Ghost establishes a scary, ominous mood for the play.”

Students follow along.

Homework

Reread Act 4.4, lines 34–69 (from “How all occasions do inform against me” to “My thoughts be bloody or be nothing worth!”) and Act 2.2, lines 577–634 (from “O, what a rogue and peasant slave am I!” to “Wherein I’ll catch the conscience of the King”). Respond briefly in writing to the following prompt:

How do both the player and Fortinbras serve as foils for Hamlet?

Also, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.

Model Paraphrase Tool

Name		Class		Date	
:		:		:	

Directions: Read the text in the second column. Write a paraphrase of the text in your own words in the third column. While paraphrasing or discussing, record any notes about the text in the fourth column.

Lines	Shakespeare’s Language	Paraphrase	Notes
Act 4.4, lines 56–59	Rightly to be great / Is not to stir without great argument, / But greatly to find quarrel in a straw / When honor’s at the stake.	To be great is to only act if you have good reason, but to act strongly, even if the matter seems small, if honor is involved.	
Act 4.4, lines 59–62	How stand I, then, / That have a father killed, a mother stained, / Excitements of my reason and my blood, / And let all sleep,	Why am I doing nothing when my father has been killed, my mother has been dishonored, and my mind and body are ready for action?	
Act 4.4, lines 62–68	while to my shame I see / The imminent death of twenty thousand men / That for a fantasy and trick of fame / Go to their graves like beds, fight for a plot / Whereon the numbers cannot try the cause, / Which is not tomb enough and continent / To hide the slain?	I am ashamed that I am not avenging my father’s death when I watch 20,000 men marching to their deaths just to gain a piece of land that is so small that it isn’t even big enough to hold all of their graves.	
Act 4.4, lines 68–69	O, from this time forth / My thoughts be bloody or be nothing worth!	From now on if I’m not thinking about revenge, my thoughts are worthless.	

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 4.4, lines 56–65	Revenge Action vs. inaction	Hamlet laments that he has been unable to act on his revenge when he compares Fortinbras’s military action to his own. Even Fortinbras’s troops, who “[g]o to their graves like beds” (line 65) for a cause not directly related to them, make Hamlet feel ashamed of his inaction.
Act 4.4, lines 68–69	Revenge Action vs. inaction	Hamlet decides to recommit himself to acting out his plot of revenge when he says, “O, from this time forth / My thoughts be bloody or be nothing worth!” (lines 68–69).

11.1.2 Lesson 20

Introduction

In this lesson, students listen to two masterful readings of Act 5.1 before reading 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”), in which Ophelia is buried. As students read the scene they pause to notice how the setting impacts other elements in the drama. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare’s choice of setting impact another element of the drama (e.g., plot, mood, etc.) in this scene?

For homework, students choose a different dramatic element and explain how the setting of the scene impacts that element. Students also continue reading their Accountable Independent Reading (AIR) texts.

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.
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. a, c	<p>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> <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>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>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to 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 (e.g., plot, mood, etc.) in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a significant text element from the passage (e.g., dialogue, mood, or plot). Explain how the setting impacts that element (e.g., The setting of the graveyard impacts the play by creating a mournful or somber mood. At first, the mournful mood is contrasted with the joking between the gravediggers. They can joke about the dead and death because “[c]ustom hath made it in [them] a property of easiness” (lines 69–70), or because being around death is part of their job. Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters’ grief during Ophelia’s burial in the graveyard demonstrates the mournful mood. Gertrude says, “Sweets to the sweet, farewell!” (line 254), Laertes jumps into Ophelia’s grave to be buried with her, and Hamlet says, “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287). In Act 5.1, the graveyard setting establishes a somber mood that develops through characters who contrast the mood and characters who contribute to it.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • quick (n.) – living persons • rash (adj.) – acting or tending to act too hastily or without due consideration
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • decked (adj.) – adorned; arrayed • sense (n.) – conscious awareness or rationality • splenitive (adj.) – quick-tempered • forbear (v.) – be patient with
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • strewed (v.) – spread or scattered things over or on the ground or some other surface • deprived (v.) – took something away from someone or something • conjures (v.) – creates or imagines (something) • asunder (adv.) – into parts • quantity (n.) – an amount or number of something

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, W.11-12.9.a, L.11-12.4.a, c • Text: <i>Hamlet</i> by William Shakespeare, Act 5.1: lines 254–289 (Masterful Reading: Act 5.1: lines 1–68 and lines 224–319) <p>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. Masterful Reading 4. Reading and Discussion 	<ol style="list-style-type: none"> 1. 10% 2. 15% 3. 20% 4. 20%

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 resources for masterful reading:
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (0:00–3:24)
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (10:18–15:20)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Copies of the Setting Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbols	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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students consider how the setting affects other elements of the drama. Students listen to masterful readings of Act 5.1, lines 1–68 and lines 224–319, studying how the setting impacts other elements in

the scene, including mood, characterization, and plot. Students then participate in a discussion of Act 5.1, lines 254–289 and analyze how the setting impacts another element of the drama.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.2.d. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard W.11-12.2.d.

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

Student responses may include:

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

Inform students that in this lesson they are asked to 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 use in this unit.

Student responses may include:

- o An *act* is a large division of a play.
- o A *scene* is a smaller part of an act that takes place within a single timeframe and a single setting.
- o The *setting* is where and when a play takes place.
- o The *plot* is the sequence of events in a play.
- o *Characterization* is how a playwright develops the characters in a play.

Remind students to look for opportunities to use the correct vocabulary terms to describe the play as an application of W.11-12.2.d.

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

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread Act 4.4, lines 34–69 and Act 2.2, lines 577–634. Respond briefly in writing to the following prompt: How do both the player and Fortinbras serve as foils for Hamlet?) Instruct student pairs to discuss their homework responses.

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 [his] cause" (Act 2.2, line 595). 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's death, 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.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

20%

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"). Ask students to note both the content and the tone of the gravediggers' conversation.

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

Students follow along, reading silently.

Note that in the recording cited in this lesson, the narrator refers to the gravediggers as *clowns*, meaning "peasants" or "countrymen."

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What mood does the setting create in this scene?

Instruct students to Turn-and-Talk to answer 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” (lines 3–4).
- Hamlet comments that the man “sings in grave-making” (line 68).

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” (line 5).

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

Student responses may include:

- The gravediggers’ tone is light-hearted. The gravediggers make jokes like, “The scripture says Adam / digged. Could he dig without arms?” (lines 37–38).
- One gravedigger starts singing while he is working, as described in the stage directions: “*the Gravedigger digs and sings*” (line 62.1).

Why does Hamlet ask, “Has this fellow no feeling of his business?” in line 67?

Hamlet is surprised that the Gravedigger is singing while he is digging a grave, a serious business. After he asks, “Has this fellow no feeling of his business?” Hamlet says, “He sings in grave-making” (lines 67–68), explaining why he thinks the Gravedigger has no feelings.

Lead a brief whole-class discussion of student responses.

Have students listen to a masterful reading of Act 5.1, lines 224–319 (from “But soft, but soft awhile! Here comes the King” to “Till then in patience our proceeding be”). Ask students to note 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 with a different peer to answer the following questions.

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

Hamlet notices “the King, / The Queen, the courtiers” (lines 224–225) following a body that will be buried.

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 do in line 229?

Hamlet “couch[es],” or hides, from the King, Queen, and everyone who has come with them.

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” (line 251).

Why does Laertes argue with the priest in lines 230–252?

Laertes wants a more elaborate “ceremony” or funeral for Ophelia (line 230), but the priest says the church has already done more than is appropriate since “her death was doubtful (line 234). In other words, there is some question of whether or not Ophelia killed herself and deserves to be laid in the “ground unsanctified,” or unholy (line 236).

Lead a brief whole-class discussion of student responses.

Activity 4: Reading and Discussion

20%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student pairs to read 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”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *quick* means “living persons” and *rash* means “acting or tending to act too hastily or without due consideration.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *quick* and *rash* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *strewed* means “spread or scattered things over or on the ground or some other surface,” *deprived* means “took something away from someone or something,” *conjures* means “creates or imagines (something),” *asunder* means “into parts,” and *quantity* means “an amount or number of something.”

Students write the definitions of *strewed*, *deprived*, *conjures*, *asunder*, and *quantity* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *decked*, *sense*, *splinitive*, and *forebear*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using explanatory notes to make meaning of a word.

What does Gertrude say she had hoped for Ophelia?

Gertrude had hoped that Ophelia would “have been [her] Hamlet’s wife” (line 255).

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

Laertes describes Hamlet. It is clear that Laertes describes Hamlet because Laertes then says, “whose wicked deed thy most ingenious sense / Deprived thee of” (lines 260–261), meaning Hamlet’s act of killing Polonius deprived Ophelia of her senses.

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

Laertes means that the mourners should fill the grave with “dust” or dirt, so that he can be buried alive with Ophelia.

Differentiation Consideration: If students struggle with this question, direct them to the stage directions after line 262: “<Leaps in the grave.>”

To whom does Hamlet refer when he describes “he whose grief / Bears such an emphasis, whose phrase of sorrow / Conjures the wand’ring stars” (lines 267–269)? What evidence in the text supports your answer?

Hamlet refers to Laertes. In the text, Laertes has just finished asking everyone to bury him with Ophelia until they have made a “mountain” (line 264) over the grave.

Differentiation Consideration: If students struggle with this question, consider asking the following question:

What other word might replace the word *conjures* in line 269?

Calls or *commands* could replace *conjures* in this sentence.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

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 “forebear” or be patient with Hamlet (line 289).

Lead a brief whole-class discussion of student responses.

Activity 5: Setting Discussion

20%

Remind students of the literary and dramatic terms they identified at the beginning of this lesson in relation to 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 (except characterization as they will discuss this in the next lesson).

Student responses may include:

- o Dialogue
- o Tone
- o Mood
- o Stage Directions

Differentiation Consideration: If necessary, explain to students that *tone* is the author or speaker's attitude toward a subject, whereas *mood* is the emotional state of feeling a text conveys or evokes.

Distribute a copy of the Setting Tool to each student.

Instruct students to review their notes and annotations before completing the Setting Tool. Instruct students to each choose one text element and find examples from the text to demonstrate how the setting of this scene affects that particular element.

See the Model Setting Tool for possible responses.

Lead a brief whole-class discussion, selecting students who have focused on different elements to provide examples of text evidence that supports their responses.

Consider drawing students' attention to their application of standard W.11-12.9.a through the process of reviewing their annotations and notes to gather evidence.

Activity 6: Quick Write

10%

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

How does Shakespeare's choice of setting impact other elements of the drama (e.g., plot, mood, etc.) in this scene?

Ask students to use this lesson's vocabulary and literary terms wherever possible in their written responses. Instruct students to review their annotations and notes from today's lesson and earlier lessons to gather text evidence to support their responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to choose a dramatic element other than the one they worked with in class and add the new dramatic element to their Setting Tool. Instruct students to include an explanation about how the setting of this scene impacts the new element and text evidence to support their explanations.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their text based on that standard.

Students follow along.

Homework

Choose a dramatic element other than the one you worked with in class today and add the new dramatic element to your Setting Tool. Include an explanation about how the setting of this scene impacts the new element and text evidence to support your explanation.

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.5 or RI.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: In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic element.

Element	Impact of Setting	Text Evidence

Model Setting Tool

Name:		Class:		Date:	
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Directions: In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic 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? ... 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>“What is he whose grief / Bears such an emphasis ... Nay an thou’lt mouth, / I’ll rant as well as thou.” (lines 267–301)</p>
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>“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>

	Hamlet and Laertes fight at the graveside.	“This is I, / Hamlet the Dane / The devil take thy soul ... Hamlet! Hamlet! / Gentlemen / Good my lord, be quiet.” (lines 270–281)
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’ertop old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)</p> <p>“The devil take they soul ... I’ll rant as well as thou.” (lines 272–301)</p>
Mood	<p>The setting of the graveyard impacts the play by creating a mournful or somber mood.</p> <p>At first the mournful mood is contrasted with the joking between the gravediggers.</p> <p>Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters’ grief during Ophelia’s burial in the graveyard demonstrates the mournful mood.</p>	<p>They can joke about the dead and death because “[c]ustom hath made it in [them] a property of easiness” (lines 69–70), or because being around death is part of their job.</p> <p>Gertrude says, “Sweets to the sweet, farewell!” (line 254), Laertes jumps into Ophelia’s grave to be buried with her, and Hamlet says, “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287).</p>

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 5.1, lines 69–70	Mortality	The gravediggers see mortality as a regular part of their day because they work in a graveyard. This is clear when one says, “Custom hath made it in him a property of / easiness” (lines 69–70).
Act 5.1, lines 254–266, 285–287	Mortality	<p>Gertrude, Laertes, and Hamlet mourn for Ophelia.</p> <p>Gertrude says that she thinks Opehlia “should’st have been [her] Hamlet’s wife” (line 255) and that she had hoped they would have decorated Ophelia’s “bride-bed” (line 256) instead of her grave—establishing a contrast between life and death.</p> <p>Laertes wishes that he could “c[atch] her once more in [his] arms” (line 262) and leaps into the grave to be with Ophelia—demonstrating his love for her and his unwillingness to see her dead and buried.</p> <p>Hamlet says that he “loved Ophelia. Forty thousand brothers / Could not with all their quantity of love” (lines 285–286) could not equal the love he had for Ophelia. This demonstrates his love for her, something he could not do when she was alive; death has made him honest.</p>
Act 5.1, lines 258–261, 272	Revenge	Laertes’s anger at the graveside emphasizes his desire for revenge. Laertes blames “that cursèd head” (line 259), or Hamlet, for Ophelia’s madness and her death. Laertes also demonstrates his desire for revenge when he tells Hamlet he wants the “[t]he devil [to] take [Hamlet’s] soul” (line 272).

11.1.2 Lesson 21

Introduction

In this lesson, students listen to a masterful reading of 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”), in which Ophelia is buried. Students analyze how Shakespeare develops characters through their responses to Ophelia’s death. Students also analyze how character development in this scene interacts with the development of central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How do the characters’ reactions to Ophelia’s death further develop central ideas in the play.

For homework, students reread “My Last Duchess” and write a short paragraph (3–5 sentences) explaining how the setting of the poem relates to other elements of the text. Students also continue to read their Accountable Independent Reading (AIR) text through the lens of the focus standard RL.11-12.5 or RI.11-12.5.

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)	
W.11-12.9 .a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p>

L.11-12.4. c	<p>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> <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>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the characters’ reactions to Ophelia’s death further develop central ideas in the play?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe the reactions of the main characters to Ophelia’s death (e.g., The Queen expresses how she wanted Ophelia to marry Hamlet; Laertes jumps in the grave, curses Hamlet, and asks to be buried with Ophelia; Hamlet declares his love for Ophelia and fights with Laertes.). Identify central ideas developed in this scene (e.g., madness, mortality, revenge, action vs. inaction, etc.). Explain how the characters’ reactions further develop the central ideas (e.g., Laertes’s accusation that Hamlet “[d]eprived” (line 261) Ophelia of her “most ingenious sense” (line 260) develops the central idea of madness by implying that Ophelia was driven to madness because of Hamlet’s actions. By leaping into the grave and asking to be buried with Ophelia, Laertes provides the third example in the play in which death separates family members, refining the central idea of mortality. When Laertes confronts Hamlet at the grave, Laertes says, “The Devil take thy soul!” (line 272), suggesting that Laertes wants to kill Hamlet to avenge Ophelia’s death. Laertes’s desire for revenge refines the central idea of revenge and action vs. inaction. Laertes shows how unlike Hamlet he is, because Hamlet only speaks about revenge but does not act. Laertes fights with Hamlet, demonstrating that he is ready to take action immediately.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*See 11.1.2 Lesson 20 for vocabulary from Act 5.1, lines 254–289.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, L.11-12.4.c Text: <i>Hamlet</i> by William Shakespeare, Act 5.1: lines 254–289 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Optional Film Viewing Closing 	<ol style="list-style-type: none"> 5% 15% 5% 55% 15% 0% 5%

Materials

- Student copies of the Setting Tool (refer to 11.1.2 Lesson 20)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Copies of the Mourners Chart 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* (2:34:32–2:46:44) (optional)

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.11-12.2 and RL.11-12.3. In this lesson, students reread the scene they read in 11.1.2 Lesson 20, focusing on how Shakespeare develops the characters in this scene to further develop central ideas of the play.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Choose a dramatic element other than the one you worked with in class today and add the new dramatic element to your Setting Tool. Include an explanation about how the setting of this scene impacts the new element

and text evidence to support your explanation.) Instruct students to share their homework responses in small groups.

See the Model Setting Tool at the end of this lesson for sample student responses.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of 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”). Ask students to consider how the characters express their grief over Ophelia’s death.

Students follow along, reading silently.

Consider asking students who are willing and able to read these lines aloud.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Ophelia’s death affect the other characters?

Activity 4: Reading and Discussion

55%

Instruct students to form pairs. Instruct student pairs to review their notes and annotations to generate a list of at least 3 central ideas that Shakespeare has introduced and developed in *Hamlet* that are further developed in this scene.

Student responses may include:

- Revenge
- Mortality
- Action vs. inaction
- Madness

Instruct students to consider these central ideas as they examine how Shakespeare develops the characters in this scene. Instruct students to annotate for central ideas using the code CI throughout the lesson.

Consider drawing students’ attention to their application of standard W.11-12.9.a through the process of annotating for central ideas.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss. 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 family duty and morality.

Distribute the Mourners Chart. Instruct students to form small groups. Post or project each set of questions below for student groups to discuss.

Instruct student groups to read 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”) and answer the following questions before sharing out with the class. Instruct students to record their responses to the questions in the “Words/Actions” column of the Mourners Chart.

Provide students with the following definitions: *rash* means “acting or tending to act too hastily or without due consideration” and *asunder* means “into parts.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *rash* and *asunder* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *conjures* means “creates or imagines (something).”

Students write the definition of *conjures* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *decked* and *splentive*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using the explanatory notes to make meaning of a word.

What do Gertrude’s words and actions at the burial site suggest about her relationship with Ophelia?

Gertrude’s words and actions show that she was fond of Ophelia. She scatters flowers on Ophelia’s grave and says that she had “hoped” that Ophelia would “have been [] Hamlet’s wife” (line 255).

What do Laertes’s words and actions at the burial site suggest about his relationship with Ophelia and his relationship with Hamlet?

Laertes demonstrates his love for Ophelia when he “[l]eaps in the grave” (line 262.1) and then asks to be buried with her. Laertes demonstrates that he may be angry enough to kill Hamlet when he says, “The devil take thy soul!” (line 272) and begins to fight with him.

Why does Hamlet approach Laertes (lines 267–271)? What evidence in the text supports your answer?

He wants to confront Laertes. He announces himself as “This is I, / Hamlet the Dane!” (lines 270–271), making himself sound impressive and trying to intimidate Laertes. He is making fun of Laertes’s melodramatic behavior.

How does Hamlet describe himself in lines 275–277?

Hamlet says he is “not splenitive and rash” (line 275) yet he has in him “something dangerous” (line 276), which Laertes should fear.

Does the text support or contradict Hamlet’s description of himself? How?

Student responses may include:

- Hamlet is not splenitive or rash; Hamlet has still not taken any action against Claudius.
- Hamlet is splenitive and rash. He is planning to murder Claudius and has impulsively killed Polonius, thinking he was the King.
- There is something dangerous about Hamlet because he has a fight with Laertes and has been contemplating murdering Claudius. He has already murdered Polonius and his behavior around Ophelia was disturbing.

What evidence in the play supports or contradicts Hamlet’s statement that he loves Ophelia?

Student responses supporting Hamlet’s statement may include:

- Hamlet gave Ophelia tokens of his affection before his father died.
- When Hamlet hears Ophelia coming, after his “To be or not to be” soliloquy, he says, “Soft you now, / The fair Ophelia.—Nymph, in thy orisons be all my sins remembered” (Act 3.1, lines 96–98), using a term of endearment for her, even though she cannot hear him.
- Hamlet only said cruel things to Ophelia because he knew Claudius and Polonius were listening and he was pretending to be crazy. He asks, “Where’s your father?” (Act 3.1, line 141).
- He only said cruel things to Ophelia because she was returning his gifts. When Ophelia tries to give him her remembrances, he says, “No, not I. I never gave you aught” (Act 3.1, line 105).

- He is grieving now that he has discovered that Ophelia is dead: “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (Act 5.1, lines 285–287).

Student responses contradicting Hamlet’s statement may include:

- Hamlet was cruel to Ophelia when she was forced to return his gifts. He laughs and accuses her of lying and/or being immodest: “Ha, ha, are you honest?” (Act 3.1, line 113).
- Hamlet used offensive language to Ophelia: “Get thee to a nunnery. Why wouldst thou be / a breeder of sinners?” (Act 3.1, lines 131–132).
- Hamlet did not seem to care that Ophelia’s feelings were hurt: When Hamlet says, “I loved you not” (Act 3.1, line 129), Ophelia responds, “I was the more deceived” (Act 3.1, line 130), but Hamlet continues berating her by saying, “Get thee to a nunnery!” (Act 3.1, line 131).
- Hamlet says he values honor but he cannot be believed because sometimes he says what he means and other times he pretends to be mad and says crazy things. For example, when Ophelia returns his “remembrances” (line 102), he denies giving them to her, denies loving her, and then says he did love her.

Lead a brief whole-class discussion of student responses. Instruct students to add to their charts based on the discussion.

Instruct students to answer the following questions in their small groups and record their responses in the “Central Ideas” column of the Mourners Chart.

Compare Laertes’s words and actions to Hamlet’s words and actions in this scene. In what ways does Laertes serve as a foil for Hamlet?

Student responses may include:

- Laertes and Hamlet are both grieving for Ophelia.
- Laertes publicly expresses his anger at Hamlet. Hamlet has only expressed his thoughts about Claudius in private.
- Laertes uses melodramatic language and actions to express his grief (e.g., he jumps into the grave and asks to be buried with Ophelia). Hamlet expresses his grief and anger more in private than in public, though in the beginning Claudius reprimanded him for wearing black and being excessive in his grief.

How does Laertes’s role as a foil for Hamlet in this scene further a central idea?

Student responses may include:

- Having Laertes as a foil emphasizes the different responses to mortality. Laertes is very public in his grief, cursing Hamlet, leaping in the grave, and fighting Hamlet as the cause of his father's and sister's deaths. Hamlet is more private in his grief, trying to find an appropriate means of avenging his father's death; he usually broods and plots as evidenced by his soliloquies.
- Having Laertes as a foil highlights the central idea of action vs. inaction. Laertes does not spend a lot of time thinking about the situation. He curses Hamlet and fights him as soon as he sees him, while Hamlet tries to find the proper response to the Ghost's command to avenge the king's murder and delays his action throughout the whole play.

Lead a brief whole-class discussion of student responses. Instruct students to add to their charts based on the discussion.

Remind students that their notes and annotations on this scene help them keep track of evidence they use in the lesson assessment and later in the 11.1.2 End-of-Unit and Performance Assessments, which focus on the development of central ideas.

This focused annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Activity 5: Quick Write

15%

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

How do the characters' reactions to Ophelia's death further develop central ideas in the play?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Film Viewing (optional)

0%

If time and access allow, consider showing students an excerpt of Act 5.1 from Gregory Doran’s *Hamlet* (2:34:32–2:46:44), from the gravediggers’ initial conversation until all characters exit the graveyard. Ask students to focus on Hamlet’s musings on death.

Viewing this portion of the play supports comprehension by allowing students to experience visually the impact of the setting on other elements of the drama, and offers students the opportunity to examine more thoroughly Hamlet’s consideration of death, particularly in relation to his musings about “poor Yorick.”

Note that Gregory Doran’s *Hamlet* omits some of the banter between the gravediggers, though the general tone of the conversation is clearly light-hearted.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread “My Last Duchess” from 11.1.1 and write a short paragraph (3–5 sentences) explaining how the setting of the poem is important to other elements of the text.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Reread “My Last Duchess” and write a short paragraph (3–5 sentences) explaining how the setting of the poem is important to other elements of the text.

Also for homework, continue to read your Accountable Independent Reading text through the lens of focus standard RL.10-11.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.

Model Setting Tool

Name :		Class :		Date :	
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Directions: In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic 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? ... 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>“What is he whose grief / Bears such an emphasis ... Nay an thou’lt mouth, / I’ll rant as well as thou.” (lines 267–301)</p>
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>“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>

	Hamlet and Laertes fight at the graveside.	“This is I, / Hamlet the Dane / The devil take thy soul ... Hamlet! Hamlet! / Gentlemen / Good my lord, be quiet.” (lines 270–281)
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’ertop 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.” (lines 272–301)</p>
Mood	<p>The setting of the graveyard impacts the play by creating a mournful or somber mood.</p> <p>At first the mournful mood is contrasted with the joking between the gravediggers.</p> <p>Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters’ grief during Ophelia’s burial in the graveyard demonstrates the mournful mood.</p>	<p>They can joke about the dead and death because “[c]ustom hath made it in [them] a property of easiness” (lines 69–70), or because being around death is part of their job.</p> <p>Gertrude says, “Sweets to the sweet, farewell!” (line 254), Laertes jumps into Ophelia’s grave to be buried with her, and Hamlet says, “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287).</p>

Mourners Chart

Name:		Class:		Date:	
Mourner	Words/Actions What does each character say and do?	Central Ideas How do the character's words and actions develop or refine a central idea?			
Gertrude					
Laertes					
Hamlet					

Model Mourners Chart

Name:		Class:		Date:	
Mourner	Words/Actions	Central Ideas			
	What does each character say and do?	How do the character's words and actions develop or refine a central idea?			
Gertrude	<p>Throws flowers on grave</p> <p>Calls Ophelia "sweet" (line 254) and "sweet maid" (line 256)</p> <p>Says she had hoped Ophelia would be Hamlet's bride</p>	<p>Mortality:</p> <p>Gertrude sincerely mourns Ophelia as a "sweet maid" (line 256) and says, "I hoped thou shouldst have been my Hamlet's wife" (line 255).</p>			
Laertes	<p>Curses Hamlet when Gertrude mentions him, "O, treble woe / Fall ten times treble on that cursèd head" (lines 258–259) and "The devil take thy soul!" (line 272).</p> <p>Jumps in grave to be buried alive with Ophelia</p> <p>Fights Hamlet</p>	<p>Mortality:</p> <p>Laertes grieves loudly and publicly for Ophelia; Hamlet grieves quietly for his father; Hamlet is prompted to display grief.</p> <p>Action vs. inaction:</p> <p>Even though Laertes has a well-thought-out plan for revenge, he goes ahead and instinctively attacks Hamlet; Hamlet wants to kill Claudius, but has never given in to this urge and still has no real plan.</p>			
Hamlet	<p>Mocks Laertes's melodrama</p> <p>Fights with Laertes</p> <p>Professes love for Ophelia</p>	<p>Mortality:</p> <p>Hamlet accuses Laertes of making a show of mourning Ophelia: "What is he whose grief / Bears such an emphasis" (lines 267–268), while he (Hamlet) is the one who most mourns her: "Forty thousand brothers / Could not with all their quantity of love / Make up my sum" (lines 285–287).</p> <p>Revenge:</p>			

	<p>Hamlet’s description of himself supports the idea that he is dangerous and capable of taking his revenge: “have I in me something dangerous” (line 276).</p> <p>Action vs. inaction:</p> <p>Responds to Laertes’s display of grief without considering the situation rather than merely thinking about it; recalls Hamlet’s many thoughts about revenge that have not been acted on. Compare to the previous instance of Hamlet’s acting without thinking, when he accidentally killed Polonius.</p> <p>Even when describing himself, Hamlet expresses the tension between thought—“though I am not splenitive and rash” (line 275)—and action or emotion: “Yet have I in me something dangerous” (line 276).</p> <p>The description supports the idea that Hamlet is reluctant to take revenge because he is “not splenitive and rash,” (line 275) even while he is fighting.</p>
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11.1.2 Lesson 22

Introduction

In this lesson, students first listen to a masterful reading of the conversation between Claudius and Laertes to provide context about the plan to kill Hamlet in Act 4.7, lines 141–186 (from “Hamlet comes back; what would you undertake” to “Our purpose may hold there.—But stay, what / noise?”). Students then listen to, read, and analyze Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand from me” to “Part them. They are incensed. / Nay, come again”), in which Hamlet and Laertes fence and wound each other with the poisoned blade. Students discuss how central ideas interact and build on one another in this scene. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas from the play develop and build on one another in the fencing match between Hamlet and Laertes?

For homework, students respond briefly in writing to the following prompt: How does the action in Act 5.2, lines 239–332 further develop or refine 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.

W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p>
L.11-12.4.c	<p>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> <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>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to 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 the play 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 (e.g., madness, mortality, revenge, action vs. inaction). Analyze how the two identified central ideas build on one another (e.g., During the fencing match, Claudius and Laertes intend to kill Hamlet with the poisoned blade or the poisoned cup. While making their plans to kill Hamlet, Laertes says, “I’ll anoint my sword” with poison (Act 4.7, line 160), and Claudius says, “I’ll have prepared / him / A chalice for the nonce” or poison (Act 4.7, lines 181–183). However, similar to Hamlet’s earlier accidental killing of Polonius, other characters die unintentionally. The deaths of the Queen, who drinks the poisoned cup intended for Hamlet (Act 5.2, line 318.1), and Laertes, who is wounded by the poisoned blade intended for Hamlet (Act 5.2, line 330.1), illustrate the interaction of the central ideas of mortality and revenge. Laertes believes

he can avenge Ophelia and Polonius’s deaths by killing Hamlet, but Laertes’s attempt at revenge leads to two more deaths, further developing the idea that death is inevitable but unpredictable.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> palpable (adj.) – capable of being touched or felt; tangible
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> sore (adj.) – severe; grave foils (n.) – blunted weapons
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> aloof (adj.) – not involved in or influenced by something wager (n.) – the money or other valuable thing that you could win or lose in a bet mock (v.) – to laugh at or make fun of (someone or something)

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, W.11-12.9.a, L.11-12.4.c Text: <i>Hamlet</i> by William Shakespeare, Act 5.2: lines 239–332 (Masterful Reading: Act 4.7: lines 141–186 and Act 5.2: lines 239–332) <p style="color: #4F81BD;">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 Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20px;">1.</td> <td style="width: 80%;">10%</td> </tr> <tr> <td>7.</td> <td>15%</td> </tr> <tr> <td>8.</td> <td>15%</td> </tr> <tr> <td>9.</td> <td>45%</td> </tr> <tr> <td>10.</td> <td>10%</td> </tr> <tr> <td>11.</td> <td>5%</td> </tr> </table>	1.	10%	7.	15%	8.	15%	9.	45%	10.	10%	11.	5%
1.	10%												
7.	15%												
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11.	5%												

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- 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 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.11-2.2 and RL.11-12.3. In this lesson, students analyze how central ideas interact and build on one another at the end of *Hamlet*.

Students look at the agenda.

Students also work 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 using the definitions of the individual words to help them define the phrase.

Student responses may include:

- 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.

Provide students with the following definition: *tragic resolution* means “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 Common Core Learning Standards Tool with this definition. Remind students that the full title of *Hamlet* is *The Tragedy of Hamlet, Prince of Denmark*.

Students read and annotate standard RL.11-12.5 on their 11.1 Common Core Learning Standards Tool with the definition of *tragic resolution*.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread “My Last Duchess” and write a short paragraph (3–5 sentences) explaining how the setting of the poem is important to other elements of the text.) Instruct students to form pairs to share their homework responses.

Student responses may include:

- Being in his own house allows the Duke to show off the portrait of his “last Duchess” (line 1), as well as “Neptune ... / Taming a sea-horse” (lines 54–56).
- 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: “none puts by / The curtain I have drawn for you” (lines 9–10). He also decides where to take the visitor: “Will ’t please you rise? We’ll meet / The company below then” (lines 47–48).
- 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. For example, he admits to murdering or silencing his former wife: “I gave commands; / Then all smiles stopped together” (lines 45–46).

Activity 3: Masterful Reading

15%

This lesson includes excerpts from Acts 4 and 5 and includes a separate masterful reading of each excerpt.

Inform students that the first masterful reading is of 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 Ophelia’s funeral.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How successful is Laertes’s and Claudius’s plan in the final scene?

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?”). Ask students to focus on Laertes’s and Claudius’s plan and their 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. Then invite two or three pairs 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 at a break during the fencing match. Laertes and Claudius say they are motivated by revenge because Hamlet killed Polonius.

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”). Ask students to focus on how Laertes’s and Claudius’s plan unfolds.

Students follow along, reading silently.

Activity 4: Reading and Discussion

45%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text and focus on the development of central ideas as they read and discuss.

Consider drawing students' attention to their application of standard W.11-12.9.a through the process of annotating for central ideas.

Instruct student pairs to read Act 5.2, lines 240–276 (from “Give me your pardon, sir. I have done you wrong” to “You mock me, sir. / No, by this hand”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *aloof* means “not involved in or influenced by something” and *wager* means “the money or other valuable thing you could win or lose in a bet.”

Students write the definitions of *aloof* and *wager* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *sore* and *foils*.

Consider drawing students' attention to their application of standard L.11-12.4.c through the process of using the explanatory notes to make meaning of a word.

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

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

What is the meaning of Hamlet’s question, “Was ’t Hamlet wronged Laertes? Never Hamlet” (line 247)?

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

What is the effect of Hamlet referring to himself in the third person in lines 247–253?

Student responses may include:

- Hamlet seems less guilty for the murder of Polonius when he refers to himself in the third person.
- When he shifts from the first person to the third person, Hamlet seems mad and may be using the madness to try to gain Laertes’s forgiveness.

How does Laertes respond to Hamlet’s request for forgiveness (lines 259–267)?

Laertes says that he is “satisfied in nature” (line 259), or in terms of his feelings, by Hamlet’s request for forgiveness, but he cannot forgive Hamlet until “some elder masters” (line 263) advise him about whether his “honor” (line 261) and “name” are “ungored” (line 265). In other words, he cannot fully forgive Hamlet until he knows that his honor will be safe.

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

Student responses may include:

- o The exchange between Hamlet and Laertes further develops the central idea of madness, as the audience is left to wonder whether throughout the play Hamlet was mad or was only pretending to be so. Hamlet claims madness as his reason for offending Laertes when he says, “I here proclaim was madness” (line 246), but it is unclear whether Hamlet is using madness as an excuse or if he was truly mad and is now sane enough to understand his madness.
- o The exchange between Hamlet and Laertes further develops the central idea of revenge, as Laertes demonstrates what Hamlet has not been able to throughout the play: revenge for a wrongfully murdered father. Like Hamlet, Laertes considers all aspects of his revenge and admits that his feelings for his loved ones “stir [him] most / to [his] revenge” (lines 260–261), and those are now satisfied by Hamlet’s apology and explanation of his madness. However, “in [his] terms of honor” (line 261), he is not satisfied, so he must fight Hamlet in order “to keep [his] name ungored” (line 265), in other words, to honor his family.

What are the different meanings of *foil* as it is used in line 272?

Hamlet uses the pun, “I’ll be your foil, Laertes” in line 272. *Foil* has three different meanings that apply in this scene. First, Hamlet is referring to the blunted or 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.

Differentiation Consideration: If students struggle with this question, consider reminding them of their work with literary foils in 11.1.2 Lesson 18.

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.”

Lead a brief whole-class discussion of student responses.

Instruct students to read lines 277–332 (from “Give them the foils, young Osric. Cousin Hamlet” to “Part them. They are incensed. / Nay, come again”).

Provide students with the following definition: *palpable* means “capable of being touched or felt; tangible.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *palpable* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *mock* means “to laugh at or make fun of (someone or something).”

Students write the definition of *mock* on their copies of the text or in a vocabulary journal.

Instruct student pairs 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 in pairs to write a brief summary of the events in lines 306–320.

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 a second time to drink from the cup.

Ask for student volunteers to share their written summaries.

Instruct student pairs to answer the following questions before sharing out with the class.

Why does Laertes say, “it is almost against my conscience” (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.

- o 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: "*Laertes wounds Hamlet. Then in scuffling they change / rapiers, and Hamlet wounds Laertes*" (line 330.1). This means both Hamlet and Laertes will die soon, as a result of the fencing match.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss. 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.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

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

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand from me” to “Part them. They are incensed. / Nay, come again”). Then instruct students to respond briefly in writing to the following prompt:

How does the action in Act 5.2, lines 239–332 further develop or refine Hamlet’s character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students follow along.

Homework

Reread Act 5.2, lines 239–332 (from “Come, Hamlet, come and take this hand from me” to “Part them. They are incensed. / Nay, come again”) and respond briefly in writing to the following prompt:

How does the action in Act 5.2, lines 239–332 further develop or refine Hamlet’s character?

Use this lesson’s vocabulary wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 5.2, lines 318–330	Mortality	The deaths of the Queen, who drinks the poisoned cup intended for Hamlet (line 318.1), and Laertes, who is wounded by the poisoned blade intended for Hamlet (line 330.1), illustrate the central idea of mortality: death is inevitable but unpredictable.
Act 5.2, lines 260–265	Revenge	Laertes says his feelings for his loved ones “stir [him] most / to [his] revenge” (lines 260–261), demonstrating that revenge motivates him more than “honor” (line 261) or his “name” (line 265).
Act 5.2, lines 246–253	Madness	Hamlet claims he was not responsible for hurting Laertes because he was mad: “What I have done / That might your nature, honor, and exception / Roughly awake, I here proclaim was madness” (lines 244–246). Hamlet refers to himself in the third person to seem more mad: “His madness is poor Hamlet’s enemy” (line 253).
Act 5.2, lines 318–330	Action vs. inaction	By fighting Laertes, Hamlet finally moves from inaction to action.

11.1.2 Lesson 23

Introduction

In this lesson, students read Act 5.2, lines 344–398 (from “It is here, Hamlet. Hamlet, thou art slain” to “And flights of angels sing thee to thy rest”) and analyze the play’s tragic resolution in which Hamlet, Laertes, Claudius, and Gertrude all die. To support their analysis, students view a film representation of the fencing match and the resulting action. Student learning is assessed via a Quick Write at the end of the lesson: How does Hamlet’s downfall contribute to the tragic resolution of the play?

For homework, students review, organize, and expand their notes for the 11.1.2 End-of-Unit Assessment.

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).
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.
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)	
L.11-12.4.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>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>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How does Hamlet’s downfall contribute to the tragic resolution of the play?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Use a formal style and objective tone. ● Avoid slang and statements of opinion (e.g., “I think,” “I believe”). ● Use standard English and academic vocabulary. ● Convey an understanding that Hamlet resolves the play’s main conflict but only by bringing about his own downfall and death in the process (e.g., Hamlet finally avenges his father’s death by “forcing [Claudius] to drink the poison” (line 357.1). However, because he was unable to kill Claudius prior to the fencing match, Hamlet’s only option is to kill him after his own death is already guaranteed. As a tragic hero, Hamlet also loses his place as the rightful King of Denmark in the process of removing Claudius as the illegitimate ruler of Denmark.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● felicity (n.) – the state of being happy, especially in a high degree; bliss
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● unbated (adj.) – sharp ● envenomed (adj.) – poisoned ● mutes (n.) – actors without speaking parts
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● slain (adj.) – killed

- treacherous (adj.) – not able to be trusted
- treason (n.) – the crime of trying to overthrow your country’s government
- tremble (v.) – to shake slightly because you are afraid, nervous, excited, etc.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.11-12.3, RL.11-12.5, W.11-12.2.e, L.11-12.4.c ● Text: <i>Hamlet</i> by William Shakespeare, Act 5.2: lines 344–398 (Masterful Reading: Act 5.2: lines 333–398) <p style="color: #4F7942; font-style: italic;">In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</p>	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 10%
4. Film Viewing	10. 20%
5. Reading and Discussion	11. 40%
6. Quick Write	12. 10%
7. Closing	13. 5%

Materials

- Excerpt from Gregory Doran’s *Hamlet* (2:52:11–3:00:19)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbols	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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	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, RL.11-12.5, and W.11-12.2.e. In this lesson, students read and view an excerpt from the final scene of *Hamlet*. Throughout the lesson, students continue to think about the significance of the play’s tragic resolution.

Consider reminding students of their work with W.11-12.2.e in 11.1.2 Lesson 16, noting that *formal style* uses academic vocabulary and standard English grammar, and *objective tone* describes analysis supported with evidence from the text.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Act 5.2, lines 239–332 and respond briefly in writing to the following prompt: How does the action in Act 5.2, lines 239–332 further develop or refine Hamlet’s character?) Instruct students to form pairs and share their responses to the homework assignment.

Student responses may include:

- o This scene further develops the question of Hamlet’s madness: Hamlet claims to Laertes that his actions were the result of madness: “What I have done / That might your nature, honor, and exception / Roughly awake, I here proclaim was madness” (lines 244–246).
- o This scene represents a shift in Hamlet’s character, in which he moves finally from inaction to action in finally killing Claudius: Hamlet says, “Drink off this potion” (line 357) and then “forc[es] him to drink the poison” (line 357.1) so that the “King dies” (line 357.2).

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 5.2, lines 333–398 (from “Look to the Queen there, ho! / They bleed on both sides” to “And flights of angels sing thee to thy rest”). Ask students to analyze how Shakespeare develops central ideas in this section.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How are conflicts resolved in the final scene of the play?

Activity 4: Film Viewing

20%

Show an excerpt from Gregory Doran’s adaptation of *Hamlet* that includes the fencing match and the resulting action in Act 5.2 (2:52:11–3:00:19). Ask students to focus on how the play’s conflicts are resolved.

This film excerpt portrays the events of the masterful reading in 11.1.2 Lesson 22 and 11.1.2 Lesson 23, so students will have listened to the events of the excerpt before viewing the film interpretation.

Although the film’s script almost matches Shakespeare’s *Hamlet*, some events in the film were reordered and some lines omitted. Notably, the film ends with Horatio’s words on line 398 and omits all references to Fortinbras in Act 5.2.

Students watch the film with a focus on the play’s resolution.

Activity 5: Reading and Discussion

40%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read lines 344–398 (from “It is here, Hamlet. Hamlet, thou art slain” to “And flights of angels sing thee to thy rest”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *felicity* means “the state of being happy, especially in a high degree; bliss.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *felicity* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *slain* means “killed,” *treacherous* means “not able to be trusted,” *treason* means “the crime of trying to overthrow your country’s government,” and *tremble* means “to shake slightly because you are afraid, nervous, excited, etc.”

Students write the definitions of *slain*, *treacherous*, *treason*, and *tremble* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for definitions of the following words: *unbated*, *envenomed*, and *mutts*.

Consider drawing students’ attention to their application of standard L.11-12.4.c through the process of using the explanatory notes to make meaning of a word.

What does Laertes mean when he says, “The treacherous instrument is in thy hand, / Unbated and envenomed” (lines 347–348)?

Laertes means Hamlet is holding a poisoned rapier or a sword that has been “envenomed” (line 348), or covered with poison.

What does Hamlet mean when he says, “Then, venom to thy / work” (lines 352–353)? What does Hamlet do after he says this? Use the stage direction for context.

Hamlet means he wants to use the poisoned rapier to kill Claudius. He then cuts Claudius with the poisoned rapier as the stage direction indicates: “*Hurts the King*” (line 353.1).

Before Laertes dies, what does he request of Hamlet? What does Hamlet mean when he responds, “Heaven make thee free of it” (line 364)?

Laertes asks Hamlet to “[e]xchange forgiveness” with him (line 361). Hamlet responds, “Heaven make thee free of it,” which means Hamlet forgives Laertes.

Why does Hamlet ask Horatio to “[a]bsent [himself] from felicity a while” (line 382)?

Hamlet wants Horatio to delay the happiness of death so he can tell Hamlet’s story or “draw [his] breath in pain / To tell [Hamlet’s] story” (lines 383–384).

Lead a brief whole-class discussion of student responses.

Remind students that a *tragic resolution* involves a reversal of fortune and the resolution of previously unresolved conflicts. Inform students that *tragic hero* is the term used to describe a protagonist in a tragedy who is destined for downfall, suffering, or defeat.

Instruct student pairs to discuss the following questions before sharing out with the class.

Why is Hamlet a *tragic hero*?

Hamlet is a tragic hero because he avenges his father's death but loses his life and his opportunity to be king in the process.

What aspect of Hamlet's character leads to his downfall?

Hamlet's indecision leads to his downfall. His indecision makes him unable to avenge his father's death earlier in the play, which leads to the events of the final scene.

Explain to students that *tragic flaw* means "the character trait that leads to a protagonist's downfall."

Why is the resolution to the play defined as "tragic"?

Student responses may include:

- The resolution of *Hamlet* is tragic because Hamlet resolves the main conflict in the play when he kills Claudius, but the play also ends with a catastrophe that includes Hamlet's death in his best friend's arms.
- The resolution is especially meaningful because it ties together several of the play's central ideas including mortality, revenge, and action vs. inaction.

The final lines of Act 5.2 include an important series of events in which Fortinbras arrives at Elsinore, claims the crown of Denmark, and orders a military funeral for Hamlet. While these lines are not addressed in the activities of this lesson, they provide valuable opportunities to analyze the development of central ideas and the play's tragic resolution.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write

10%

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

How does Hamlet’s downfall contribute to the tragic resolution of the play?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use a formal style and objective tone. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review, organize, and expand their notes and annotations in preparation for the 11.1.2 End-of-Unit Assessment.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Review, organize, and expand your notes and annotations in preparation for the 11.1.2 End-of-Unit Assessment.

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11.12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2 Lesson 24

Introduction

In this lesson, the first part of the 11.1.2 End-of-Unit Assessment, students collect evidence to support their analysis of how central ideas interact and build on one another in *Hamlet*. Student learning is assessed via a Central Idea Evidence Collection Tool in preparation for responding to the End-of-Unit Assessment prompt.

For homework, students review the evidence collected during this lesson and consider how to synthesize their evidence to respond thoughtfully to the End-of-Unit Assessment prompt.

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.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
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.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)

Student learning is assessed via a Central Idea Evidence Collection Tool in preparation for students' responses to the following End-of-Unit Assessment prompt:

- Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.
- Student responses will be assessed using the [11.1.2 End-of-Unit Text Analysis Rubric](#).

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas from the play (e.g., action versus inaction, revenge, mortality, or madness).
- Demonstrate how these ideas interact and build on one another.
- Determine at least one literary device that Shakespeare uses in this play (e.g., foil, personification, metaphor, simile, repetition, imagery, etc.).
- Explain how Shakespeare's use of a literary device supports the development of central ideas.
- See the [Model Central Idea Evidence Collection Tool](#) at the end of this lesson.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

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

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RL11-12.2, W11-12.5, W.11-12.9.a, L.11-12.5 Text: <i>Hamlet</i> by William Shakespeare 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	6. 15%
3. Evidence Collection and Assessment	7. 55%
4. Class Discussion	8. 20%
5. Closing	9. 5%

Materials

- Copies of the Central Idea Evidence Collection Tool for each student

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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, W.11-12.5, W.11-12.9.a, and L.11-12.5. In this lesson, students work in pairs to gather evidence about central ideas, but they do not engage in writing a response to the End-of-Unit Assessment until the next lesson.

- Students look at the agenda.

Remind students of their work with standards L.11-12.1, L.11-12.2, and W.11-12.2 in earlier lessons. Inform students that these standards are assessed on the End-of-Unit Assessment in the next lesson, 11.1.2 Lesson 25.

- Consider reviewing the 11.1 Common Core Learning Standards Tool so that students may re-familiarize themselves with the expectations of these standards. Allow opportunity for students to pose any questions they may have.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Review, organize, and expand your notes and annotations in preparation for the End-of-Unit Assessment.) Instruct students to talk in pairs about how they prepared for the End-of-Unit Assessment. Select several students (or student pairs) to explain how they selected new evidence and expanded their notes.

- Student pairs discuss examples of evidence they selected to expand and revise their notes.

Activity 3: Evidence Collection and Assessment

55%

Distribute a copy of the Central Idea Evidence Collection Tool to each student. Instruct students to form small groups to collect evidence about how central ideas interact and build on one another. Encourage

students to use evidence from the text and their annotations to complete the Central Idea Evidence Collection Tool with the evidence that best supports their analysis.

Share the following End-of-Unit Assessment prompt with students:

Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

- Students listen.
- Display the prompt for students to see, or provide the prompt in hard copy.
- Differentiation Consideration:** If students need additional support to understand what the prompt requires, consider reviewing the wording of the prompt. Also, if students need additional support in identifying literary devices, work together as a class to list on the board or chart paper common literary devices and an example of each from *Hamlet*.

Explain that students may choose to focus on different central ideas, but they should still work collaboratively. Remind students to confer with their groups to discuss their analysis.

- Students work collaboratively to gather evidence on the Central Idea Evidence Collection Tool.

Activity 4: Class Discussion

20%

Transition students to a whole-class discussion about the central ideas and the evidence they collected to support their analysis. Invite each group to share one central idea and the evidence they collected related to the development of that central idea.

Inform students that they will use the evidence they gathered during this lesson to support their written analysis in the next lesson, 11.1.2 Lesson 25.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and synthesize the evidence they collected on their Central Idea Evidence Collection Tool and consider how to respond to the 11.1.2 End-of-Unit Assessment prompt.

- Students follow along.

Homework

Review and synthesize the evidence you collected on your Central Idea Evidence Collection Tool and consider how to respond to the 11.1.2 End-of-Unit Assessment prompt.

Central Idea Evidence Collection Tool

Name:		Class:		Date:	
<p>Directions: Identify the central ideas that you encountered throughout the text. Trace the development of those ideas by noting how Shakespeare introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work. Also, cite examples of literary devices Shakespeare uses to develop the central ideas.</p>					
	Central Idea #1	Central Idea #2	Central Idea #3	Central Idea #4	
	_____	_____	_____	_____	
Evidence from text					

<p>Literary devices Shakespeare uses to develop the central idea</p>				
<p>What role does this central idea play in <i>Hamlet</i>?</p>				

Model Central Idea Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encountered throughout the text. Trace the development of those ideas by noting how Shakespeare introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work. Also, cite examples of literary devices Shakespeare uses to develop the central ideas.

	Central Idea #1 Revenge	Central Idea #2 Action vs. inaction	Central Idea #3 Madness	Central Idea #4 Mortality
Evidence from text	<p>The Ghost commands Hamlet to avenge his death: “Let not the royal bed of Denmark be / A couch for luxury and damned incest” (Act 1.5, lines 89–90), meaning remove Claudius from Gertrude’s bed.</p> <p>Hamlet promises the Ghost he will avenge his father’s death: “thy commandment all alone shall live / Within the book and volume of my brain” (Act 1.5, lines 109–110).</p> <p>However,</p>	<p>Throughout the text, Hamlet thinks instead of acts. In his first soliloquy, he wishes he would die: “O, that this too, too sullied flesh would melt” (Act 1.2, line 133), but he doesn’t kill himself because he believes God has “fixed / His canon ‘gainst self-slaughter” (Act 1.2, lines 135–136), or made laws against suicide.</p> <p>After he speaks with the Ghost and learns of Claudius’s murder of his father, Hamlet vows to act: “So, uncle, there you are. Now to my word. / It is ‘adieu, adieu,</p>	<p>The question of Hamlet’s madness endures throughout the play. Hamlet tells Horatio he might “put an antic disposition on” (Act 1.5, line 192), meaning Hamlet may act like he is mad.</p> <p>When Ophelia gives back his remembrances, he acts mad, telling Ophelia repeatedly, “Get thee to a nunnery” (Act 3.1, lines 131, 140, 148–149, 151, 162). He acts so strangely with Ophelia that she thinks he is mad:</p>	<p>Claudius introduces the idea of mortality when he tells Hamlet that it is a natural part of life: “your father lost a father, / That father lost, lost his” (Act 1.2, lines 93–94).</p> <p>Hamlet contemplates his mortality when he wishes he would die: “O, that this too, too sullied flesh would melt” (Act 1.2, line 133).</p> <p>He contemplates mortality again when he considers what happens after death: “For in that sleep of death what dreams may come”</p>

	<p>throughout the rest of the play, until the last scene, Hamlet thinks and talks about revenge, but does nothing to avenge his father’s death: “Prompted to my revenge by heaven and hell, / Must, like a whore, unpack my heart with words” (Act 2.2, lines 613–614).</p> <p>At the very end of the play, prompted to action by Laertes’s challenge to a duel, Hamlet finally avenges his father’s death by killing Claudius: “The point envenomed too! Then, venom, to thy / work. <Hurts the King>” (Act 5.2, lines 352–353) and “Here, thou incestuous, murd’rous, damnèd Dane, / Drink off this potion. Is thy union here? / Forces him to drink the poison. / <King dies>” (Act 5.2, lines 356–</p>	<p>remember me.’ / I have sworn ‘t” (Act 1.5, lines 117–119).</p> <p>Yet he doesn’t act. Instead, he thinks about whether or not he should act. He compares himself to many unflattering and inactive things: “Like John-a-dreams, unpregnant of my cause” (Act 2.2, line 595) and “what an ass am I!” (Act 2.2, line 611) and “like a whore, unpack my heart with words” (Act 2.2, line 614).</p> <p>Then instead of acting and killing Claudius, he contemplates suicide: “To be or not to be—that is the question” (Act 3.1, line 64).</p> <p>He realizes that all this thinking about mortality has made him inactive: “Thus conscience does make cowards of us all / And thus the native hue of resolution / Is sicklied o’er with the pale cast of thought” (Act 3.1, lines 91–</p>	<p>“O, what a noble mind is here o’erthrown!” (Act 3.1, line 163).</p> <p>When Hamlet sees the Ghost while talking with his mother, she does not see the Ghost and therefore thinks him mad: “Alas, he’s mad” (Act 3.4, line 121).</p> <p>But Hamlet protests to her, “It is not madness / That I have uttered” (Act 3.4, lines 162–163).</p> <p>Yet when Hamlet fights with Laertes at Ophelia’s grave, Claudius and Gertrude tell Laertes to “forbear him” (Act 5.1, line 289) because “he is mad” (Act 5.1, line 288).</p> <p>And when Hamlet is asking Laertes for forgiveness before their mortal duel, Hamlet admits that everything he did to offend Laertes (killing his father and maddening his</p>	<p>(Act 3.1, line 74).</p> <p>Again, Hamlet contemplates mortality when he decides not to kill Claudius because he believes he is praying, and praying people go to “heaven,” (Act 3.3, line 98) whereas sinners go to “hell” (Act 3.3, line 100).</p> <p>As Hamlet dies he comments on the nature of mortality: “Death, / Is strict in his arrest” (Act 5.2, lines 368–369), meaning death is permanent. Hamlet urges Horatio not to die, so that he can tell Hamlet’s story, a kind of immortality and justice for Hamlet and his father: “report me and my cause aright” (Act 5.2, line 371).</p>
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	<p>358.1).</p>	<p>93).</p> <p>When Hamlet comes upon Claudius kneeling, he thinks he is praying, so he does not act and kill Claudius because he thinks doing so would send Claudius to heaven: “And I ... do this same villain send / To heaven” (Act 3.3, lines 82–83). Again, Hamlet doesn’t act, but decides to wait for “a more horrid hent” (Act 3.3, line 93), to kill Claudius when he is sinning so Claudius will go to hell.</p> <p>Hamlet laments his inaction compared with Fortinbras’s action: “How stand I, then, / That have a father killed, a mother stained ... / And let all sleep, while to my shame I see / The imminent death of twenty thousand men” (Act 4.4, lines 59–63).</p>	<p>sister) was because of his madness: “I here proclaim was madness” (Act 5.2, line 246).</p>	
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<p>Literary devices Shakespeare uses to develop the central idea</p>	<p>Metaphor: Hamlet promises the Ghost he will avenge his father’s death: “thy commandment all alone shall live / Within the book and volume of my brain” (Act 1.5, lines 109–110). He compares his brain to a book.</p>	<p>Foil: Shakespeare uses Claudius, Laertes, and Fortinbras as foils to highlight Hamlet’s inaction. All of these men are active: Claudius kills his brother, marries his sister-in-law, and takes control of his country; Laertes fights Hamlet for the deaths of his sister and father; and Fortinbras goes to war to avenge his father’s death.</p>	<p>Simile: Ophelia compares Hamlet’s lost reason to “sweet bells jangled, out of time and harsh” (Act 3.1, line 172).</p>	<p>Metaphor: In Act 3.1, Hamlet imagines death as sleep: “To die, to sleep” (line 68).</p>
<p>What role does this central idea play in <i>Hamlet</i>?</p>	<p>Revenge is constantly in Hamlet’s thoughts throughout the play as he struggles with how and when to kill Claudius.</p>	<p>Action vs. inaction is central to Hamlet’s tragic flaw of indecision.</p>	<p>Hamlet acts mad at times in the play, but the audience is not certain if Hamlet is pretending to be mad or if Hamlet has actually gone mad.</p>	<p>Hamlet considers mortality throughout the play, and in the tragic resolution, four main characters die.</p>

11.1.2 Lesson 25

Introduction

In this lesson, the second part of the 11.1.2 End-of-Unit Assessment, students draft a multi-paragraph response to the End-of-Unit Assessment prompt: Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.11-12.5 or RI.11-12.5.

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.
W.11-12.2.a-f	<p>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.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and</p>

	<p>examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Assessment

Assessment(s)

Student learning is assessed via a multi-paragraph response to the 11.1.2 End-of-Unit Assessment. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

□ Student responses will be assessed using the 11.1.2 End-of-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas from the play (e.g., action versus inaction, revenge, mortality, madness, etc.).
- Demonstrate how these ideas interact and build on one another.
- Determine at least one literary device that Shakespeare uses to develop or relate these ideas (e.g., foil, personification, metaphor, simile, repetition, imagery, etc.).
- Explain how Shakespeare’s use of a literary device supports the development of central ideas.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- After Hamlet’s first interaction with his father’s ghost, he commits to a course of revenge. Hamlet claims, “thy commandment all alone shall live / Within the book and volume of my brain” (Act 1.5, lines 109–110), to mean that he will focus only on revenge.
- However, in the next soliloquy, Hamlet criticizes himself for being slow to act. After hearing from a passionate actor, Hamlet laments his being a “John-a-dreams, unpregnant of [his] cause” (Act 2.2, line 595). This means Hamlet only dreamed of revenge but has not done anything.
- Revenge and action vs. inaction continue to build on each other as Hamlet decides once again not to kill Claudius, because Hamlet thinks he is praying and if killed will go “to heaven” (Act 3.3, line 79). Finally, Hamlet resolves to act after seeing the example of Fortinbras who, unlike Hamlet, acts by leading an “army of such mass and charge” (Act 4.4, line 50) and faces “fortune, death, and danger” (Act 4.4, line 55) to avenge his father’s death. While fencing with Laertes, Hamlet finally acts, avenging his father’s death, his mother’s death, and his own death by killing Claudius.

- Shakespeare presents Fortinbras as a foil to Hamlet, which contributes to the development of the central ideas of action vs. inaction and revenge. Fortinbras demonstrates his decisive bravery when he risks his own life and that of “twenty thousand men” (Act 4.4, line 63) for a piece of land that seems to Hamlet but “an eggshell” (Act 4.4, line 56). Fortinbras’s determination to avenge his father’s death contrasts with Hamlet’s cowardice and indecision. Both characters are princes, and both have had a father killed, but Fortinbras is brave and decisive about revenge, while Hamlet is mild and indecisive about revenge. As Hamlet himself admits, he has good reason to act: “a father killed, a mother stained” (Act 4.4, line 60), yet he “let[s] all sleep” (Act 4.4, line 62) instead of acting.

Students may analyze the development of other central ideas. For more sample textual evidence and literary devices, see the Model Central Idea Evidence Collection Tool in 11.1.2 Lesson 24.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*
Additional vocabulary to support English Language Learners (to provide directly)
● None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
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<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, L.11-12.2, W.11-12.5 Text: <i>Hamlet</i> by William Shakespeare <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 11.1.2 End-of-Unit Assessment Closing 		<ol style="list-style-type: none"> 5% 10% 80% 5%
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Materials

- Student copies of Central Idea Evidence Collection Tool (refer to 11.1.2 Lesson 24)
- Copies of the 11.1.2 End-of-Unit Assessment for each student
- Copies of 11.1.2 End-of-Unit Text Analysis Rubric and Checklist for each student

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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, and L.11-12.2. In this lesson, students draft a written response to the End-of-Unit Assessment prompt.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review and synthesize the evidence you collected on your Central Idea Evidence Collection Tool and consider how to respond to the 11.1.2 End-of-Unit Assessment prompt.) Instruct students to talk in pairs about their homework responses.

- Student pairs discuss how they synthesized their evidence to prepare for the 11.1.2 End-of-Unit Assessment.

Activity 3: 11.1.2 End-of-Unit Assessment

80%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by significant and relevant evidence, and a concluding statement or section that articulates the significance of the topic. Remind students to use domain-specific vocabulary, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone. Ask students to use this unit's vocabulary wherever possible in their written responses.

Instruct students to write a multi-paragraph response to the following prompt:

Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

Distribute and review the 11.1.2 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the rubric and checklist to guide their written responses.

- Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their End-of-Unit Assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
- Consider encouraging students who finish early to reread and revise their response.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.5 or RI.11-12.5 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.2 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *Hamlet* to write a well-developed response to the following prompt:

Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

Your response will be assessed using the 11.1.2 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: RL.11-12.2, W.11-12.2.a-f, W.11-12.9.a, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures RL.11-12.2 because it demands that students:

- 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.

This task measures W.11-12.2.a-f because it demands that students:

- 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.

- Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
- Use precise language and domain-specific vocabulary to inform about or explain the topic.
- Establish and maintain a formal style.
- Provide a concluding statement or section that follows from and supports the information or explanation presented.

This task measures W.11-12.9.a because it demands that students:

- Draw evidence from literary texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

11.1.2 End-of-Unit Text Analysis Rubric

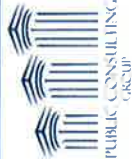
/ / (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text.</p> <p>CCSS.ELA-Literacy.RL.11-12.2</p> <p>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.</p>	<p>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate and objective summary of a text.</p>	<p>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>



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Our Students. Their Moment.



File: 11.1.2 Lesson 25, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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<p>significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2 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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p>knowledge of the topic. (W.11-12.2.b)</p>			<p>(W.11-12.2.b)</p>
<p>Command of Evidence and Reasoning The extent to which the response draws evidence from literary texts to support analysis, reflection, or</p>	<p>Skilfully utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from literary texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from literary texts to support analysis, reflection, or research.</p>



<p>research.</p> <p>CCSS.ELA-Literacy.W.11-12.9.a</p> <p>Draw evidence from literary texts to support analysis, reflection, and research; apply <i>grades 11–12 Reading standards</i> to literature.</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text; create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or</p>

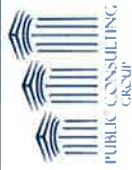


<p>element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p>	<p>12.2.e) Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>12.2.e) Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>explanation presented. (W.11-12.2.f)</p>
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<p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or</p>				
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<p>explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>Control of Conventions</p> <p>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p> <p>CCSS.ELA-Literacy.L.11-12.1</p> <p>CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</p>
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.



11.1.2 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>

ENGLISH LANGUAGE ARTS

GRADE 11
Curriculum Guide
Module 1.3

11.1.3

Unit Overview

“Anonymity runs in their blood.”

Text(s)	Excerpt from Chapter 3 of <i>A Room of One's Own</i> by Virginia Woolf
Number of Lessons in Unit	8

Introduction

In this unit, students engage with Virginia Woolf’s *A Room of One’s Own*, building skills for close reading and analysis of nonfiction. Throughout 11.1.3, students learn to approach informational texts by analyzing an author’s use of evidence and rhetoric to support her point of view. Students read an excerpt from *A Room of One’s Own* that considers what would have happened to a woman of Shakespeare’s genius during Shakespeare’s time. Woolf poses a hypothetical sister of Shakespeare and uses both specific and more general forms of argument to make the case that the absence of great female writers from this period is an effect of the social pressures on them and the opportunities denied them.

In this unit, students also focus on strengthening their writing as well as building their skills for civil and productive conversation. In both forums, students learn to articulate analysis backed by ample references to the text, while also learning to engage in a critical, democratic dialogue with peers. Students examine previous texts in this module in light of Woolf’s essay, developing the critical skill of analysis across texts in order to form a more coherent understanding of the voice of the disenfranchised, in particular, as represented in literature.

In the Mid-Unit Assessment, students choose two or more central ideas in *A Room of One’s Own* and analyze their development and interaction over the course of the text.

In the End-of-Unit Assessment, students craft a multi-paragraph response analyzing the relationship between Woolf’s text and the character of Ophelia. Students return to *Hamlet* to look again at Ophelia, this time in conversation with the portion of Woolf’s *A Room of One’s Own* essay that they have studied.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text, specifically around central ideas
- Determine meaning of unknown vocabulary
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Write original evidence-based claims
- Generate and respond to questions in scholarly discourse

Standards for This Unit

CCS Standards: Reading	
NJSLSA.R9	NJSLSA.R9 Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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).
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

CCS Standards: Writing	
W.11-12.2.a-f	<p>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.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. 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. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> 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”). b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).
CCS Standards: Speaking & Listening	

<p>SL.11-12.1.a-e</p>	<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> <p>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.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe 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>
<p>CCS Standards: Language</p>	
<p>L.11-12.1</p>	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>
<p>L.11-12.2</p>	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>
<p>L.11-12.4.a, b</p>	<p>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> <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., <i>conceive, conception, conceivable</i>).</p>

Note: Bold text indicates targeted standards assessed in this unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	NJSLSA.R9, RL.11-12.3, RI.11-12.2, RI.11-12.3, RI.11-12.6, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, L.11-12.2
Description of Assessment	Varies by lesson but may include: answer text-dependent questions, write informally in response to text-based prompts, revise and strengthen writing through peer- and self-review, participate in group discussion, and present information in an organized and logical manner.

Mid-Unit Assessment	
Standards Assessed	RI.11-12.2, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2
Description of Assessment	In the Mid-Unit Assessment, students write a multi-paragraph response to the following prompt: Analyze how two central ideas interact and develop over the course of <i>A Room of One's Own</i> .

End-of-Unit Assessment	
Standards Assessed	CCRA.R.9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, L.11-12.2
Description of Assessment	In the End-of-Unit Assessment, students write a multi-paragraph response to the following prompt: Analyze the relationship between Woolf's text and the character of Ophelia.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>A Room of One's Own</i> , Chapter 3, page 48 (Masterful)	In this lesson, students are introduced to the chapter 3 excerpt from Virginia Woolf's <i>A Room of One's Own</i> , which they study throughout the unit. Students engage in discussion about the similarities and differences between the RL and RI standards. In this lesson, students read the first

	Reading: pages 48–52)	section of the excerpt and answer questions designed to foster general comprehension and analysis of central ideas.
2	<i>A Room of One’s Own</i> , Chapter 3, pages 48–50	Students continue reading the excerpt from chapter 3 of <i>A Room of One’s Own</i> by Virginia Woolf. In the focus excerpt, students read about how Judith Shakespeare’s opportunities contrasted with her brother’s, as she was forced to stay at home while he went to London. Students focus on how Woolf develops a central idea in the text, with particular attention to how her use of language helps to achieve the development of the idea.
3	<i>A Room of One’s Own</i> , Chapter 3, pages 50–51	In this lesson, students are introduced to RI.11-12.1 and RI.11-12.6, considering how the standards relate to the same standards for reading literature. Then, students read pages 50–51 from the excerpt of chapter 3 from <i>A Room of One’s Own</i> . Students focus on Woolf’s use of rhetoric to create meaning in her text and advance her argument about women writers during Shakespeare’s time.
4	<i>A Room of One’s Own</i> , Chapter 3, pages 51–52	In this lesson, the last before the Mid-Unit Assessment, students read the last paragraph of the excerpt from <i>A Room of One’s Own</i> through the lens of a new focus standard: RI.11-12.3. Students analyze the interaction of ideas and events and consider how the experiences of a gifted girl such as Judith Shakespeare interact with a central idea in the text.
5	<i>A Room of One’s Own</i> , Chapter 3, pages 48–52	In this lesson, the Mid-Unit Assessment, students compose a multi-paragraph response about the development and interaction of central ideas in the excerpt of <i>A Room of One’s Own</i> .
6	<i>A Room of One’s Own</i> , Chapter 3, pages 48–52	This lesson builds directly on the Mid-Unit Assessment now that students have had a chance to delve more deeply into the <i>A Room of One’s Own</i> excerpt. Students analyze the central ideas of Virginia Woolf’s text and discuss the ways in which the ideas develop and interact with the events of the text.
7	<i>A Room of One’s Own</i> , Chapter 3, pages 48–52; <i>Hamlet</i> , Act 4.5: lines 148–224	In this lesson, students review the central ideas they identified in the excerpt from <i>A Room of One’s Own</i> before using those concepts as a lens through which to read an additional excerpt from <i>Hamlet</i> . Students listen to a masterful reading of the excerpt, which centers on Ophelia’s descent into madness, before engaging in a class discussion. Following this discussion, students prepare for the End-of-Unit Assessment by using the Cross-Text Evidence Collection Tool on Woolf and Ophelia to collect evidence about the

		relationship of Ophelia to the ideas expressed by Virginia Woolf in the excerpt from <i>A Room of One’s Own</i> .
8	<i>A Room of One’s Own</i> , Chapter 3, pages 48–52; <i>Hamlet</i> , Acts 1.3, 3.1, 4.5, and 5.1	This lesson comprises the End-of-Unit Assessment for 11.1.3. In this lesson, students craft a multi-paragraph response analyzing the relationship between Woolf’s text and the character of Ophelia. Students return to <i>Hamlet</i> to look again at Ophelia, this time in conversation with the portion of Woolf’s <i>A Room of One’s Own</i> essay that they have studied.

Preparation, Materials, and Resources

Preparation

- Read and annotate pages 48–52 from Chapter 3 of *A Room of One’s Own*.
- Review the 11.1.3 Mid-Unit and End-of-Unit Text Analysis Rubrics.
- Review all unit standards and post in classroom.

Materials/Resources

- Copies of pages 48–52 from Chapter 3 of *A Room of One’s Own*
- Self-stick notes for students (optional)
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the 11.1 Speaking and Listening Rubric and Checklist
- Copies of the 11.1.3 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the 11.1 Common Core Learning Standards Tool
- Copies of the Central Ideas Tracking Tool

A ROOM OF ONE'S OWN

BY VIRGINIA WOOLF

Be that as it may, I could not help thinking, as I looked at the works of Shakespeare on the shelf, that the bishop was right at least in this; it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. Let me imagine, since facts are so hard to come by, what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say. Shakespeare himself went, very probably – his mother was an heiress – to the grammar school, where he may have learnt Latin – Ovid, Virgil and Horace – and the elements of grammar and logic. He was, it is well known, a wild boy who poached rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighbourhood, who bore him a child rather quicker than was right. That escapade sent him to seek his fortune in London. He had, it seemed, a taste for the theatre; he began by holding horses at the stage door. Very soon he got work in the theatre, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practising his art on the boards, exercising his wits in the streets, and even getting access to the palace of the queen. Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as

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48

adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter – indeed, more likely than not she was the apple of her father's eye. Perhaps she scribbled some pages up in an apple loft on the sly but was careful to hide them or set fire to them. Soon, however, before she was out of her teens, she was to

be betrothed to the son of a neighbouring wool-stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her. He begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat, he said; and there were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London. She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theatre. She stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager – a fat, looselipped man – guffawed. He bellowed something about poodles dancing and women acting – no woman, he said, could possibly be an actress. He hinted – you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for fiction and lusted to feed abundantly upon

49

the lives of men and women and the study of their ways. At last – for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows – at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so – who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body? – killed herself one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle.

That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius. But for my part, I agree with the deceased bishop, if such he was – it is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius. For genius like Shakespeare's is not born among labouring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born today among the working classes. How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom? Yet genius of a sort must have existed among women as it must have existed among the working classes. Now and again an Emily Brontë or a Robert Burns blazes out and proves its presence. But certainly it never got itself on to paper. When, however, one reads of a witch being ducked, of a woman possessed by devils, of a wise woman selling herbs, or even of a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a

suppressed poet, of some mute and inglorious Jane Austen, some Emily Brontë who dashed her brains out on the moor or mopped and mowed about the highways crazed with the torture that her gift had put her to. Indeed, I would venture to guess that Anon, who wrote so many poems without

50

singing them, was often a woman. It was a woman Edward Fitzgerald, I think, suggested who made the ballads and the folk-songs, crooning them to her children, beguiling her spinning with them, or the length of the winter's night.

This may be true or it may be false – who can say? – but what is true in it, so it seemed to me, reviewing the story of Shakespeare's sister as I had made it, is that any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. For it needs little skill in psychology to be sure that a highly gifted girl who had tried to use her gift for poetry would have been so thwarted and hindered by other people, so tortured and pulled asunder by her own contrary instincts, that she must have lost her health and sanity to a certainty. No girl could have walked to London and stood at a stage door and forced her way into the presence of actor-managers without doing herself a violence and suffering an anguish which may have been irrational – for chastity may be a fetish invented by certain societies for unknown reasons – but were none the less inevitable. Chastity had then, it has even now, a religious importance in a woman's life, and has so wrapped itself round with nerves and instincts that to cut it free and bring it to the light of day demands courage of the rarest. To have lived a free life in London in the sixteenth century would have meant for a woman who was poet and playwright a nervous stress and dilemma which might well have killed her. Had she survived, whatever she had written would have been twisted and deformed, issuing from a strained and morbid imagination. And undoubtedly, I thought, looking at the shelf where there are no plays by women, her work would have gone unsigned. That refuge she would have sought certainly. It was the relic of the sense of chastity that dictated anonymity to women even so late in

51

the nineteenth century. Currer Bell, George Eliot, George Sand, all the victims of inner strife as their writings prove, sought ineffectively to veil themselves by using the name of a man. Thus they did homage to the convention, which if not implanted by the other sex was liberally encouraged by them (the chief glory of a woman is not to be talked of, said Pericles, himself a much-talked-of man) that publicity in women is detestable. Anonymity runs in their blood.

11.1.3 Lesson 1

Introduction

In this first lesson of the unit, students begin reading the text for this unit, Virginia Woolf’s *A Room of One’s Own*. In this unit, students learn to approach informational texts by analyzing Woolf’s arguments and her use of evidence and rhetoric to support her point of view. In this lesson, students read and analyze an excerpt from chapter 3 on page 48 of *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “his extraordinarily gifted sister, let us suppose, remained at home”), in which Woolf introduces the character of Shakespeare’s sister and imagines what youth would have been like for William Shakespeare and his sister. Student learning is assessed via a Quick Write at the end of the lesson: Write an objective summary of page 48 of *A Room of One’s Own* and determine a central idea introduced in the text. Cite evidence from the text to support the central idea you identify.

For homework, students use the notes they made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. Students may also use any other classifications they deem appropriate, explaining why they categorized in that way.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.2.b, d, e	<p>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.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>

	<p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p>
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.4.a	<p>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> <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>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● Write an objective summary of page 48 of <i>A Room of One’s Own</i> and determine a central idea introduced in the text. Cite evidence from the text to support the central idea you identify. <p style="color: #4F7942;">Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Provide a concise summary of the excerpt (e.g., On page 48, Virginia Woolf claims, “it would have been impossible, completely and entirely for any woman to write the plays of Shakespeare in the age of Shakespeare” (p. 48). In order to support her claim, Woolf imagines a “wonderfully gifted sister” (p. 48) of Shakespeare and names her Judith. Woolf then describes Shakespeare’s youth: he studied the classics at grammar school, was “a wild boy” (p. 48) who “had, rather sooner than he should have done, to marry a woman in the neighborhood, who bore him a child rather quicker than was right” (p. 48). In other words, Shakespeare conceived a child out of wedlock and married

the child’s mother quickly before leaving to “seek his fortune” (p. 48) in the theaters of London. Soon he was a success, “even getting access to the palace of the queen” (p. 48). Woolf ends the story of Shakespeare’s youth by returning to his “extraordinarily gifted sister” (p. 48) who “remained at home” (p. 48) while her brother was becoming a success in London.).

- Identify a central idea in the text (e.g., gender roles).
- Cite evidence from the text to support the central idea (e.g., Virginia Woolf constructs the fictional existence of Shakespeare’s sister Judith to make it clear that even if a woman was “extraordinarily gifted” (p. 48), she would have “remained at home” (p. 48) while her brother went to school and then London to become a success in theater. Woolf introduces the central idea of gender roles by contrasting Shakespeare’s freedom and opportunities with his sister’s confinement at home.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● heiress (n.) – a woman who inherits or has a right of inheritance, especially a woman who has inherited or will inherit considerable wealth
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● escapade (n.) – a reckless adventure or wild prank
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● poached (v.) – hunted illegally ● hub (n.) – the central or most active part or place

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RI.11-12.2, W.11-12.2.b, d, e, W.11-12.9.b, L.11-12.4.a ● Text: <i>A Room of One’s Own</i> by Virginia Woolf, Chapter 3, page 48 (Masterful Reading: pages 48–52) <p>In order to provide initial context, the masterful reading extends beyond the pages students read and discuss during the lesson.</p> <p>Learning Sequence:</p> <p>1. Introduction of Lesson Agenda</p>	<p>1. 10%</p>

2. Homework Accountability	7. 10%
3. Masterful Reading	8. 15%
4. Reading and Discussion	9. 45%
5. Quick Write	10. 15%
6. Closing	11. 5%

Materials

- Copies of *A Room of One’s Own* for each student
- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Central Ideas Tracking Tool for each student
- 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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this unit, students analyze an excerpt from chapter 3 of *A Room of One’s Own* by Virginia Woolf. In this lesson, students consider how Woolf introduces a central idea in the first paragraph of the excerpt.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: RI.11-12.2 and W.11-12.9.b.

Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards RI.11-12.2 and W.11-12.9.b.

Ask students to reread standard RL.11-12.2 and form pairs to discuss the similarities and differences between RL.11-12.2 and RI.11-12.2.

The standards are almost identical in that they ask students to determine central ideas and how the ideas interact. In the literature standard, the interaction produces a “complex account,” whereas in the informational standard, the interaction produces a “complex analysis,” which shows the different purposes of literary and informational texts.

Ask students to reread standard W.11-12.9.a and discuss in pairs the similarities and differences between W.11-12.9.a and W.11-12.9.b.

The standards are almost identical in that they ask students to gather evidence from texts to support analysis, reflection, and research. The only difference is that W.11-12.9.a is about gathering evidence from literature and W.11-12.9.b is about gathering evidence from informational texts.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Masterful Reading

15%

Provide context for Virginia Woolf’s essay, *A Room of One’s Own*. Explain that it was a lecture, and this excerpt is a small part of it. Inform students that the title refers to the need for women writers to have at least a room of their own and the privacy, time, and material support necessary to produce literature. This section contains a famous thought experiment about what may have happened if Shakespeare had a sister.

Have students listen to a masterful reading of chapter 3, pages 48–52 (from “Be that as it may, I could not help thinking” to “Anonymity runs in their blood”). Instruct students to focus on their initial reactions and questions.

Students follow along, reading silently.

Instruct students to share out their initial reactions and questions.

Consider recording students’ questions on chart paper or on the board to refer to throughout 11.1.3, as students discover answers to their questions.

Differentiation Consideration: Consider posting or projecting the following to support students in their reading throughout this lesson:

How does Virginia Woolf develop a central idea on page 48?

Activity 4: Reading and Discussion

45%

Distribute the Central Ideas Tracking Tool. Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate the text for central ideas, using the annotation code CI, as they read and discuss.

This focused annotation supports students’ engagement with W.11–12.9.b, which addresses the use of textual evidence in writing.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct students to individually reread the passage on page 48 from “Be that as it may, I could not help thinking” to “—and the elements of grammar and logic,” and then answer the following questions in their groups before sharing out with the class.

Provide students with the following definition: *heiress* means “a woman who inherits or has a right of inheritance, especially a woman who has inherited or will inherit considerable wealth.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

Students write the definition of *heiress* on their copies of the text or in a vocabulary journal.

Paraphrase Woolf’s claim beginning with “It would have been impossible” (p. 48). What words does Woolf use in this sentence to emphasize her claim?

Woolf claims that a woman in Shakespeare’s time could not have written his works. The words “impossible” (p. 48) and “completely” (p. 48) and “entirely” (p. 48) create a strong emphasis and make it clear what her claim is.

Reread the sentence that begins with “Let me imagine, since the facts are so hard to come by” (p. 48). What will Woolf imagine in this essay? Why does she need to imagine it?

Woolf will imagine the life of Shakespeare’s sister in order to examine what might have happened to her. Woolf needs to imagine the sister’s life because “the facts” about women in Shakespeare’s time “are so hard to come by” (p. 48), in other words, the facts are difficult to find.

Lead a brief whole-class discussion of student responses.

Instruct students to individually reread the passage on page 48 from “He was, it is well known, a wild boy” to “his extraordinarily gifted sister, let us suppose, remained at home,” and answer the following questions in their groups before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *poached* means “hunted illegally” and *hub* means “the central or most active part or place.”

Students write the definitions of *poached* and *hub* on their copies of the text or in a vocabulary journal.

What “escapade” sent Shakespeare “to seek his fortune in London” (p. 48)?

Shakespeare went to “seek his fortune in London” because he married “a woman in the neighborhood ... rather sooner than he should have,” and she “bore him a child rather quicker than was right” (p. 48). In other words, Shakespeare had to go to London to get a job because he conceived a child out of wedlock and needed to support his new wife and child.

What is your understanding of the meaning of the word *escapade* (p. 48) from this sentence?

The word *escapade* means “a reckless adventure or wild prank.”

Consider drawing students’ attention to their application of standard L.11-12.4.a, through the process of using context to make meaning of a word.

What experiences did Shakespeare have in London?

Shakespeare quickly got work. He “lived at the hub of the universe” (p. 48), meaning the center of his society’s world. He “practis[ed] his art” and “exercis[ed] his wits,” or used his mind, and he even got “access to the queen” (p. 48).

What word choices does Woolf make to describe Shakespeare’s lifestyle? What overall impression does this convey?

The word choices “[v]ery soon he got work,” “successful,” “meeting everybody,” and “knowing everybody” (p.48) give the impression of quick success.

How does Woolf immediately contrast the experience of Shakespeare’s sister with the experience of Shakespeare?

The word “[m]eanwhile” clearly sets up a contrast as does the clipped sentence: “his extraordinarily gifted sister, let us suppose, remained at home” (p. 48). The short, unexciting sentence emphasizes the confinement Judith experienced in contrast to Shakespeare’s freedom and opportunities.

What central idea does Woolf introduce through the contrast between Shakespeare and his sister?

The contrast between the lives of Judith and William Shakespeare develops the central idea of gender roles because while William was “a wild boy” who eventually went to London and quickly found success in theater, Judith simply “remained at home” (p. 48).

Consider defining *gender roles* as “society’s expectations of how men and women should behave and what types of lives they are allowed to lead” and explain that students may use the term *gender roles* to describe similar ideas developed across the module 11.1 texts.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

Write an objective summary of page 48 of *A Room of One’s Own* and determine a central idea introduced in the text. Cite text evidence from the text to support the central idea you identify.

Instruct students to use significant and relevant evidence, domain-specific vocabulary, a formal style and objective tone. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to use the notes made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. Students may also use any other classifications they deem appropriate, explaining why they categorized in that way.

Students follow along.

Homework

Use the notes you made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. You may also use any other classifications you deem appropriate, explaining why you categorized in that way.

Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	
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Page #	Central Ideas	Evidence, Connections, and Development

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text: *A Room of One’s Own* by Virginia Woolf

Page #	Central Ideas	Evidence, Connections, and Development
Page 48	Gender roles	Woolf introduces the central idea of gender roles: “it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare” (p. 48) because of how rigid gender roles and expectations were.
Page 48	Gender roles	Woolf constructs the fictional existence of Shakespeare’s sister Judith to make it clear that even if a woman was “extraordinarily gifted” (p. 48), she would have “remained at home” (p. 48) while her brother went to school and then London to become a success in theater. Woolf introduces the central idea of gender roles by contrasting Shakespeare’s freedom and opportunities with his sister’s confinement at home.

11.1.3

Lesson 2

Introduction

In this lesson, students continue reading chapter 3, pages 48–50 of *A Room of One’s Own* by Virginia Woolf (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”). In this excerpt, students read about how Judith Shakespeare’s opportunities contrast with her brother’s, as she was forced to stay at home while he went to London. Student learning is assessed via a Quick Write at the end of the lesson: How does Woolf’s comparison of Shakespeare to his sister further develop and build upon a central idea in the text?

For homework, students choose one moment from this lesson’s focus excerpt and analyze Woolf’s use of language to describe the characters and their actions. Students also write a paragraph in response to the following prompt: How do Woolf’s word choices impact the meaning and tone of the text?

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>

L.11-12.4.a	<p>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> <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>
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Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Woolf’s comparison of Shakespeare to his sister further develop and build upon a central idea in the text?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the text (e.g., gender roles).
- Analyze how Woolf’s comparison of Shakespeare and his sister further develops a central idea in the text (e.g., Woolf makes a negative comparison between Judith and William Shakespeare’s lives. Shakespeare’s life floated by with relative ease—he married and had a child with his bride “rather quicker than was right” (p. 48), but was free leave his wife and child to go to London to find work. In London, he “[v]ery soon got work in the theatre” (p. 48). Judith, on the other hand, was not free in her life choices the way William was. Judith’s parents prevented her from reading and writing because they “knew the conditions of life for a woman” (p. 49), which means that her parents know that gender roles and expectations for women are very different from that of men. Woolf continues to develop the central idea of gender roles as she contrasts details of Judith’s life with those of her brother: whereas William married whom he pleases, Judith was “betrothed” (p. 49) in her youth; whereas William found theater work with ease, Judith was laughed at and mocked by the “fat, loose-lipped” (p. 49) theater manager. William Shakespeare rose to incredible fame, but Judith had a child out of wedlock and killed herself because there was no place in Shakespeare’s era for a woman who wrote. Judith’s gift and desire did not align with the prescribed gender roles, so she was driven from society and driven to “kill[] herself one winter’s night” (p. 50).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● agog (adj.) – highly excited by eagerness, curiosity, anticipation ● guffawed (v.) – laughed loudly and boisterously
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● betrothed (adj.) – engaged to be married
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● moon about (v. phrase) – to move around slowly because you are unhappy ● substantial (adj.) – wealthy or important ● loft (n.) – a room or space that is just below the roof of a building and that is often used to store things ● on the sly (adv. phrase) – in a secret way ● bellowed (v.) – shouted in a deep voice ● lusted (v.) – had a strong (sexual) desire for someone or something ● abundantly (adv.) – extremely

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.a ● Text: <i>A Room of One's Own</i> by Virginia Woolf, Chapter 3, pages 48–50 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 6. 10% 7. 60% 8. 20% 9. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.1.3 Lesson 1)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbols	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 standard for this lesson: RI.11-12.2. In this lesson, students continue reading chapter 3, pages 48–50 of *A Room of One’s Own* by Virginia Woolf (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”) and focus on the development of central ideas and how Woolf’s use of language supports the development of these ideas.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Use the notes you made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and

Entertainment. You may also use any other classifications you deem appropriate, explaining why you categorized in that way.) Instruct students to talk in pairs about their homework responses.

Student responses should include:

- o Work: Shakespeare held “horses at the stage door,” got “work in the theatre,” and practiced “his art on the boards” (p. 48).
- o Family: Shakespeare got a woman pregnant, married her, and then left her and the child “to seek his fortune in London” (p. 48).
- o Education: Shakespeare went “to the grammar school” (p. 48).
- o Relationships: Shakespeare met everybody, knew everybody, and had “access to the Queen” (p. 48).
- o Entertainment: Shakespeare poached rabbits, shot a deer, and “exercis[ed] his wits in the streets” (p. 48).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Remind students that annotation identifies evidence that they may use later in the Mid-Unit Assessment and Performance Assessment, which focus on the development of central ideas.

Consider reminding students that this focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does William Shakespeare’s life compare to Judith Shakespeare’s life?

Instruct student groups to read chapter 3, pages 48–50 (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *agog* means “highly excited by eagerness, curiosity, and anticipation” and *guffawed* means “laughed loudly and boisterously.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *agog* and *guffawed* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *moon about* means “to move around slowly because you are unhappy,” *substantial* means “wealthy or important,” *loft* means “a room or space that is just below the roof of a building and that is often used to store things,” *on the sly* means “in a secret way,” *bellowed* means “shouted in a deep voice,” *lusted* means “had a strong (sexual) desire for someone or something,” and *abundantly* means “extremely.”

Students write the definitions of *moon about*, *substantial*, *loft*, *on the sly*, *bellowed*, *lusted*, and *abundantly* on their copies of the text or in a vocabulary journal.

What was the attitude Judith’s parents took toward her education, and how does it contrast to their attitude toward Shakespeare’s education?

Judith was “not sent to school” (p. 49). Her parents stopped her from reading and made her do housework instead: “She picked up a book now and then ... But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers” (p. 49). Shakespeare, on the other hand, “went very probably ... to grammar school” where he likely learned the classics like “Latin ... and the elements of grammar and logic” (p. 48). In other words, their parents encouraged or allowed Shakespeare’s education and forbade Judith’s.

Why did Judith’s parents act this way toward her?

Judith’s parents “knew the conditions of life for a woman and loved their daughter” (p. 49), meaning that they knew Judith did not have the same opportunities in life as her brother and did not want her to be disappointed.

What was Judith “careful to hide” or “set fire to” (p. 49)? Why did Judith do this?

Judith was “careful to hide” or “set fire to” (p.49) her writing. Judith hid her writing from her parents because she knew they disapproved and did not want her to “moon about with books and papers” (p. 49).

Read from “Soon, however, before she was out of her teens” to “she was severely beaten by her father” (p. 49) and determine what the word *betrothed* means. Which words or phrases from the context demonstrate this meaning?

The word *betrothed* means “engaged to be married.” The phrases “the son of a neighboring wool-stapler” and “[s]he cried out that marriage was hateful to her” (p. 49) demonstrate that the word *betrothed* means to be promised in marriage.

Consider drawing students’ attention to their application of standard L.11-12.4.a, through the process of using context to determine the meaning of a word.

Describe the involvement of Judith and William Shakespeare’s parents in each of their young lives.

In Woolf’s description of William’s youth, his parents did not ask William to do anything; in fact, they did not seem to be a factor in any of his actions. In contrast, the parents were involved in many aspects of Judith’s life, from whether she should read to whom she was “betrothed” (p. 49).

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

What were the circumstances of Shakespeare’s marriage and how do these circumstances differ from how his sister was engaged?

Shakespeare had to marry only after he got a woman pregnant “rather sooner than he should have” (p. 48), while Judith was “severely beaten” and “begged ... not to shame” (p. 49) her parents by refusing to marry the man they chose for her.

What does Woolf mean by, “The force of her own gift alone drove her to it” (p. 49)?

By “[t]he force of her gift alone drove her to it,” Woolf means that Judith’s ability and her desire to write were so strong that she disobeyed her father with regard to marriage and “took the road to London” (p. 49).

How does Judith’s experience of trying to get in the theater contrast with her brother’s?

Judith's experience trying to get in the theater contrasts in that "[m]en laughed in her face" (p. 49) while Shakespeare "very soon ... got work in the theatre" (p. 48).

How does Woolf characterize the theater manager? What specific word choices does Woolf make in this characterization?

Woolf characterizes the theater manager in a negative way. He was "fat, loose-lipped" (p. 49), meaning he was unattractive and either talked too much or had a vacant, open-mouthed look on his face. Also, the words "guffawed" and "bellowed" (p. 49) imply that he was loud. Finally, he compared women in the theater to "poodles dancing" (p. 49), which demonstrates that he considered it impossible that women should be in the theater.

What does Woolf mean by "[h]e hinted—you can imagine what" (p.49)?

Woolf suggests that "he hinted" at sex.

How do Woolf's characterizations of Nick Greene, Judith's father, and the theater manager develop a central idea of the text?

Nick Greene, Judith's father, and the theater manager all demanded that Judith perform the perceived duties of a woman rather than pursue her dream and "gift" (p. 49). These characterizations further develop the central idea of gender roles: Judith was inhibited and confined by her role as a woman.

What was Judith finally driven to do? Why did she commit this act?

Judith "killed herself one winter's night" (p. 50) because she was denied the ability to use her "gift" (p. 49) and because she "found herself with child" (p. 50), or pregnant and not married.

How does the use of the words "caught and tangled" create meaning and add beauty to the text: "who shall measure the heat and violence ... caught and tangled in a woman's body" (p. 50)?

The words "caught and tangled" show that because Judith was a woman, she could not express herself, and her gift became something that was trapped inside her, causing her anguish. The beauty comes from Woolf's use of powerful imagery: the "heat and violence of the poet's heart" that was "caught and tangled in a woman's body" (p. 50), shows the power of Judith's gift for words and how tragic it is that she could not use this gift because she was a woman.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

20%

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

How does Woolf’s comparison of Shakespeare to his sister further develop and build upon a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to choose one moment from this lesson’s focus excerpt, chapter 3, pages 48–50 (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”) and analyze Woolf’s use of language to describe the characters and their actions. Instruct students to respond briefly in writing to the following prompt:

How do Woolf’s word choices impact the meaning and tone of the text?

Ask students to use this lesson’s vocabulary where possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students follow along.

Homework

Choose one moment from this lesson’s focus excerpt, chapter 3, pages 48–50 (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had

Shakespeare’s genius”) and analyze Woolf’s use of language to describe the characters and their actions. Respond briefly in writing to the following prompt:

How do Woolf’s word choices impact the meaning and tone of the text?

Use this lesson’s vocabulary where possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>A Room of One's Own</i> by Virginia Woolf
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Page #	Central Ideas	Evidence, Connections, and Development
Page 49	Gender roles	Woolf describes how Judith was discouraged from writing or “moon[ing] about with books and papers” (p. 49) because her parents “knew the conditions of life for a woman” and reading and writing were not part of those “conditions” (p. 49).
Page 49	Gender roles	While William Shakespeare marries whomever he pleased and was allowed to read and write, Judith’s parents kept her from “moon[ing] about with books and papers” and instead asked her to “mind the stew” or “mend the stockings” (p. 49). She was “betrothed” (p. 49) to someone her parents had chosen for her.
Page 49	Gender roles	William was able to “seek his fortune in London” where he “became a successful actor” (p. 48), whereas Judith had to “disobey” (p. 49) her parents and run away to London, where “[s]he stood at the stage door” (p. 49) but got no work as an actress, just jeers and leers from the “fat, loose-lipped” stage manager (p. 49).
Page 50	Gender roles	Judith “killed herself one winter’s night” (p. 50) because she was unmarried and “with child” (p. 50). She could not use her gift for writing, a “heat and violence” (p. 50) that was “caught and tangled” (p. 50) in her “woman’s body” (p. 50). Because of societal gender roles, Judith could not express her gift and it drove her to suicide.

File: 11.1.3 Lesson 2, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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12



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11.1.3 Lesson 3

Introduction

In this lesson, students examine Virginia Woolf’s point of view and use of rhetoric. Students focus on chapter 3, pages 50–51 of *A Room of One’s Own* (from “But for my part, I agree with the deceased bishop” to “or the length of the winter’s night”), in which Woolf develops her point of view about why it would have been “impossible” (p. 48) for a woman to write Shakespeare’s works during his time. Student learning is assessed via a Silent Discussion at the end of the lesson in response to the following prompt: How does Woolf use rhetoric to convey her point of view?

For homework, students write an objective summary of the excerpts from *A Room of One’s Own* studied so far, using vocabulary from 11.1.3 Lessons 1–3. Students also continue with their Accountable Independent Reading (AIR) through the lens of focus standard RL.11-12.6 or RI.11-12.6.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed Standard(s)	
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).

<p>SL.11-12.1.a, c, d</p>	<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> <p>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.</p> <p>c. Propel conversations by posing and responding to questions that probe 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>L.11-12.4.a, b</p>	<p>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> <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>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Silent Discussion at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How does Woolf use rhetoric to convey her point of view?
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify one or more rhetorical devices Woolf uses (e.g., parallel structure, rhetorical question, alliteration).

- Convey an understanding of Woolf’s point of view (e.g., Woolf states that it is “unthinkable that any woman in Shakespeare’s day should have had Shakespeare’s genius” (p. 50) because gender roles were so strict as to keep women from writing.).
- Demonstrate how Woolf’s use of rhetoric contributes to the development of her point of view (e.g., Woolf uses a rhetorical question to advance her point of view: “How, then, could [genius] have been born among women whose work began ... almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom?” (p. 50) to lay out her point of view that a woman could not have had “Shakespeare’s genius” (p. 50). With this question, Woolf draws the reader in, allowing the reader to attempt to answer how a woman could have genius if she was forced to work by her parents, the law, and the customs of her society. The reader must conclude with Woolf that if women were “forced” into work at a very young age (p. 50) then it would have been impossible for them to develop their intellectual or artistic gifts.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● dashed (v.) – struck or smashed violently, especially so as to break to pieces ● inglorious (adj.) – shameful ● Anon (n.) – anonymous, unnamed, unknown
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● servile (adj.) – being in slavery; oppressed
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● nursery (n.) – the room where a baby sleeps ● ducked (v.) – pushed underwater ● possessed (adj.) – controlled by a usually evil spirit ● suppressed (adj.) – stopped by force; kept secret; not allowed to feel, show, or be affected by ● mute (adj.) – not able or willing to speak

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
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Standards & Text:	
<ul style="list-style-type: none"> Standards: RI.11-12.6, RI.11-12.1, W.11-12.9.b, SL.11-12.1.a, c, d, L.11-12.4.a, b Text: <i>A Room of One's Own</i> by Virginia Woolf, Chapter 3, pages 50–51 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	6. 10%
3. Reading and Discussion	7. 50%
4. Silent Discussion and Assessment	8. 20%
5. Closing	9. 10%

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	
Symbo l	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%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students continue reading chapter 3, pages 51–52 of *A Room of One's Own* and analyze through discussions how Woolf uses rhetoric to convey her point of view.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: RI.11-12.6 and RI.11-12.1. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards RI.11-12.6 and RI.11-12.1.

Instruct students to talk in pairs about what they think the standards mean. Lead a brief discussion about the standards.

For RI.11-12.1:

Student responses should include:

- Students use strong, thorough textual evidence to support their claims.
- Students draw inferences from texts.
- Students determine where texts leave matters uncertain.

For RI.11-12.6:

Student responses should include:

- Students identify an author's purpose or point of view in a text.
- Students analyze how an author uses rhetorical devices, other stylistic choices, and the content of the text to make the text powerful, persuasive, or beautiful.

Consider asking students to recall the discussions from 11.1.2 about fresh, engaging, or beautiful language in relation to RL.11-12.4. Draw students' attention to the similarity of language in these standards while making the point that strong rhetoric helps to make a persuasive argument.

Instruct students to Think, Pair, Share about the following question:

If Shakespeare used engaging and beautiful language to create new meaning or descriptions of the world, what is the use of beautiful or engaging language in making an argument?

Student responses may include:

- Using engaging language helps to make an argument stronger.
- Engaging or beautiful language may also make listeners or readers pay more attention to or believe more strongly in an argument.

Explain to students that *rhetoric* refers to the specific techniques that writers or speakers use to create meaning in a text, make a text or a speech more interesting or beautiful, and especially, persuade

readers or listeners. Point out to students that they use rhetoric in everyday speech to persuade others to agree with a particular point of view. Several rhetorical techniques such as *irony*, *rhetorical questions*, and ways of structuring a sentence may be familiar to students. Share with students the following examples of rhetorical techniques and lead a brief discussion of the use of rhetoric in everyday speech. Some examples from this lesson’s text include:

- *Rhetorical question*: “How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom?” (p. 50).
- *Irony*: “It is unthinkable that any woman in Shakespeare’s day should have had Shakespeare’s genius” (p. 50).
- *Sentence structure, listing*: “For genius like Shakespeare’s is not born among labouring, uneducated, servile people” (p. 50).
- *Alliteration*: “an Emily Brontë or a Robert Burns blazes out and proves its presence” (p. 50).
- *Parallel structure*: “It was not born in England among the Saxons and the Britons. It is not born today among the working classes” (p. 50).

Lead a brief whole-class discussion about rhetorical devices.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Choose one moment from this lesson’s focus excerpt, chapter 3, pages 48–50, and analyze Woolf’s use of language to describe the characters and their actions. Respond briefly in writing to the following prompt: How do Woolf’s word choices impact the meaning and tone of the text?) Instruct students to form pairs to discuss their homework responses.

Student responses may include:

- Woolf’s description of the theater manager as a “fat, loose-lipped man” who “guffawed” (p. 49) conveys a crude, negative image of the theater manager.
- By writing: “The birds that sang in the hedge were not more musical than she was” (p. 49), Woolf describes Judith’s talent in a vivid way.
- By showing Judith’s father offering Judith “a chain of beads or a fine petticoat” (p. 49) if she changed her mind about marrying, Woolf shows how Judith’s father resorted to bribery to try to get Judith to obey.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for rhetorical devices using the annotation code RD as they read and discuss.

Consider reminding students that this focused annotation supports students' engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Why does Woolf think a woman could not have had "Shakespeare's genius" (p. 50)?

Instruct students to read page 50 of *A Room of One's Own* (from "But for my part, I agree with the deceased bishop" to "It is not born today among the working classes") and discuss the following questions in their groups.

Differentiation Consideration: Consider providing students with the following definition: *nursery* means "the room where a baby sleeps."

Students write the definition of *nursery* on their copies of the text or in a vocabulary journal.

How does Woolf's claim that it is "unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius" (p. 50) develop Woolf's point of view?

Woolf's claim that it is "unthinkable" that during Shakespeare's time any woman could "have had Shakespeare's genius" develops her point of view that gender roles were so strict that women writers could not use their talent. A woman could not "have had Shakespeare's genius" because there would have been no opportunity for her to develop it.

In addition to women, what other groups does Woolf suggest lack literary genius?

Woolf argues that genius does not exist "among labouring, uneducated, servile people" (p. 50). She states that genius "is not born today among the working classes" or "in England among the Saxons or Britons" (p. 50), because those groups of people are not given opportunity to pursue education or encouragement to refine their passions.

Determine the meaning of *servile* by looking at its word parts and the words surrounding it.

The word part *serve* is in the word *servile*. Also, the words before *servile* are “labouring, uneducated” (p. 50), so the word *servile* likely refers to people who serve others or are below them.

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 is Woolf’s point of view about why genius rarely exists among women?

Woolf writes, “genius like Shakespeare’s is not born among labouring, uneducated, servile people” (p. 50). This suggests that women are raised to labor and serve and are denied education, which prevents their genius from developing.

How does Woolf refine her point of view in this portion of the text?

Woolf uses parallel structure to show that lack of genius is not a problem that solely belongs to women but is the case among other disadvantaged people: “genius like Shakespeare’s is not born among labouring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born today among the working classes” (p. 50). Woolf’s repetition of the phrase “not born among” (p. 50) and her use of parallel structure in these sentences emphasizes her point of view that women who were “labouring, uneducated, servile people” (p. 50) in Shakespeare’s day could not have been geniuses.

Consider reminding students that this repetitive structure is a rhetorical device called *parallel structure*. Define *parallel structure* as “using the same pattern of words to show that two or more ideas are equally important.”

Lead a brief whole-class discussion of student responses.

Instruct students to read page 50 (from “How, then, could it have been born among women” to “by their parents and held to it by all the power of law and custom?”) and discuss the following questions in their groups.

What is “it” referring to in the sentence that begins “How then could it have been born” (p. 50)?

“It” is referring to literary genius.

What rhetorical device does Woolf use here?

Woolf uses a rhetorical question in this excerpt.

What does Woolf accomplish by using this device?

Woolf draws the reader in with the question. The reader answers the question and must conclude with Woolf that it would be “impossible” (p. 48) for women to possess literary genius, since they were forced to work from the beginning of their lives. By drawing the reader in with a rhetorical question, Woolf aligns the reader to her point of view.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 50–51 (from “Yet genius of a sort must have existed” to “or the length of the winter’s night”) and discuss the following questions in their groups.

Provide students with the following definitions: *dashed* means “struck or smashed violently, especially so as to break to pieces,” *Anon* means “anonymous or unnamed,” and *inglorious* means “shameful.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *dashed*, *Anon*, and *inglorious* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider provide students with the following definitions: *ducked* means “pushed underwater,” *possessed* means “controlled by a usually evil spirit,” *suppressed* means “stopped by force; kept secret; not allowed to feel, show, or be affected by,” and *mute* means “not able or willing to speak.”

Students write the definitions of *ducked*, *possessed*, *suppressed*, and *mute* on their copies of the text or in a vocabulary journal.

Why does “genius” have to “blaze” to “prove its presence” (p. 50)?

Woolf suggests that “genius” must “blaze” out of poverty or oppression to “prove its presence” among the oppressed and “working classes” (p. 50) because people would otherwise not believe “genius” exists there.

Consider drawing students' attention to Woolf's use of alliteration ("Brontë or ... Burns blazes ... proves its presence" (p. 50) as another rhetorical device. Define *alliteration* as "the repetition of the same sound at the beginning of a word."

What does Woolf suggest is the connection between "a woman possessed by devils" and "a suppressed poet" (p. 50)?

Woolf suggests that women accused of being "possessed by devils" (p. 50) could in fact have been suppressed poets or women of literary genius.

Explain what might make "some mute and inglorious Jane Austen" feel or act "crazed" (p. 50).

The "torture" (p. 50) of having a gift and being unable to express or use it would make a woman feel "crazed".

Differentiation Consideration: If students struggle with these questions, consider providing the following information: Jane Austen and the Brontë sisters were famous female writers of the eighteenth and nineteenth centuries. Robert Burns is considered Scotland's greatest poet.

What is the connotation of the word *torture*? What is the effect of Woolf's use of the word *torture* on page 50 to describe a woman's experience of being gifted?

The word "torture" is violent and painful. Woolf's use of the word "torture" to describe a woman being gifted emphasizes how intensely a woman might suffer.

Inform students that using such strong, conflicting words such as *torture* and *gifted* is also a use of *rhetoric* meant to evoke a strong contrast.

What does Woolf mean that "Anon ... was often a woman" (p. 50)?

She means that poems or songs written by "Anon", or written anonymously, were often women, because even if some women were able to write, they could not put their names on their work because society, or the "law" and "custom" (p. 50), would not have accepted women writers.

Lead a brief whole-class discussion of student responses. Remind students to annotate the text for rhetorical devices using the annotation code RD.

Activity 4: Silent Discussion and Assessment

20%

Instruct students to form pairs. Explain that in this lesson, students do a Silent Discussion for their assessment. Students respond independently to a prompt and then exchange responses with a peer, who builds upon or questions the other student's response before returning their peer's paper.

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

How does Woolf use rhetoric to convey her point of view?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Silent Discussion prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the Silent Discussion.

Students independently respond to the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Instruct students to exchange papers and build upon or add questions to their peer's response.

Students may complete the cycle more than once at the teacher's discretion.

Consider drawing students' attention to their application of standards SL.11-12.1.a, c, d, which focus on coming to discussions prepared, asking questions to propel the discussion, and responding to diverse perspectives.

Activity 5: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Write an objective summary of pages 48–51 of *A Room of One's Own* (from "Be that as it may, I could not help thinking" to "or the length of a winter's night").

Ask students to use vocabulary from 11.1.3 Lessons 1–3 wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of their texts based on that standard.

Introduce standard RL.11-12.6 or RI.11-12.6 and model what applying a focus standard looks like. For example, RI.11-12.6 asks students to “Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.” Students who are reading *A Room of One’s Own* may say, “Woolf uses a rhetorical question to draw the reader in and allow the reader to conclude with her that it would have been ‘impossible’ (p. 48) for a woman to have Shakespeare’s genius in Shakespeare’s day.”

Students follow along.

Homework

Respond briefly in writing to the following prompt:

Write an objective summary of pages 48–51 of *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “or the length of a winter’s night”).

Use vocabulary from 11.1.3 Lessons 1–3 wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.3

Lesson 4

Introduction

In this lesson, the last before the Mid-Unit Assessment, students read *A Room of One’s Own* by Virginia Woolf, chapter 3, pages 51–52 (from “This may be true or it may be false” to “publicity in women is detestable. Anonymity runs in their blood”), in which Woolf writes about the stress of society’s expectations on female writers throughout history. Students analyze this portion of the excerpt through the lens of a new focus standard, RI.11-12.3. Students examine the interaction of ideas and events, and consider how the experiences of a “gifted girl” (p. 51) like Judith Shakespeare interact with expectations of female chastity. Student learning is assessed via a Quick Write at the end of the lesson: How does the experience of a “gifted girl” (p. 51) in London interact with and develop a central idea in the text?

For homework, students review, organize, and expand their notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Students review their annotations for central ideas and note where these ideas are introduced, developed, and refined. They then return to their objective summary from 11.1.3 Lesson 3 and expand it to include a central idea and supporting evidence. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of the focus standard RL.11-12.6 or RI.11-12.6.

Standards

Assessed Standard(s)	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
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)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does the experience of a “gifted girl” (p. 51) in London interact with and develop a central idea in the text?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the text (e.g., madness, gender roles).
- Analyze how the difficult experience of a “gifted girl” (p. 51) interacts with and develops a central idea in the text (e.g., Woolf’s description of the experience of a “gifted girl” who lived “in London in the sixteenth century” (p. 51) interacts with and develops the central idea of madness by demonstrating how a “gifted girl[’s]” “inner strife” (p. 52) would have made her mad and destroyed her. Woolf writes that a “highly gifted girl who ... tried to use her gift for poetry” would have been driven insane by the “contrary instincts” (p. 51) within her to pursue her passion and at the same time conform to society’s demands. Even if this hypothetical girl had succeeded in writing and reading and “survived” (p. 51) the “inner strife” (p. 52), her writing would have been “twisted and deformed” (p. 51) by the traumatic experience of being a female writer. The writer herself would “certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village” (p. 51). In other words, the female writer would have gone crazy and been a social outcast. Woolf develops the central idea of madness through her description of the experience of a “gifted girl” who lived “in London in the sixteenth century” (p. 51).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- thwarted (v.) – opposed successfully; prevented from accomplishing a purpose
- hindered (v.) – prevented from doing, acting, or happening
- fetish (n.) – any object, idea, etc., eliciting unquestioning reverence, respect, or devotion
- morbid (adj.) – suggesting an unhealthy mental state or attitude; unwholesomely gloomy, sensitive, extreme
- homage (n.) – something that is done to honor someone or something

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> asunder (adv.) – into separate parts; in or into pieces
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> sanity (n.) – the condition of having a healthy mind anguish (n.) – extreme suffering, grief, or pain irrational (adj.) – not thinking clearly; not able to use reason or good judgment dilemma (n.) – a situation in which you have to make a difficult choice relic (n.) – something that is from a past time, place, culture, etc. anonymity (n.) – the quality or state of being unknown to most people detestable (adj.) – causing or deserving strong dislike

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.3, L.11-12.4.a Text: <i>A Room of One's Own</i> by Virginia Woolf, Chapter 3, pages 51–52 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 15% 60% 10% 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.3 Lesson 1)—students may need additional blank copies
- 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%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students read the last part of the excerpt from *A Room of One's Own* and examine the interaction of ideas and events, and consider how the experiences of a “gifted girl” (p. 51) like Judith Shakespeare interact with expectations of female chastity.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RI.11-12.3. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard RI.11-12.3.

Ask students to reread standard RL.11-12.3 and form pairs to discuss the similarities and differences between RL.11-12.3 and RI.11-12.3.

Both standards are about analyzing how elements interact and develop. RL.11-12.3 is about how literary elements interact and develop: setting, plot, characters. RI.11-12.3 is about how events, individuals, and ideas interact and develop.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Respond briefly in writing to the following prompt: Write an objective summary of pages 48–51 of *A Room of One's Own*.) Instruct students to form pairs and share their responses to the homework assignment, comparing which aspects of the text they chose to emphasize.

Student responses may include:

- o Woolf states that it would have been “impossible” (p. 48) for a woman born in the time of Shakespeare to have written the plays of Shakespeare.
- o Woolf imagines that Shakespeare had a “wonderfully gifted sister, called Judith” (p. 48), who was denied the opportunities her brother had, and ran away from home to seek her fortune when her parents tried to force her into marriage.
- o Judith found herself mocked and was refused entry to the theater. When a theater manager, Nick Greene, took pity on her, she became pregnant by him and killed herself.
- o Woolf suggests that female genius like that of the working classes is “unthinkable” (p. 50) because women and workers are too busy to develop their genius. If a woman were a genius, she would likely have “gone crazed, shot herself, or ended her days in some lonely cottage outside the village” because of the “anguish” (p. 51) of being gifted but not being able to use her gift. At the very least, a female writer would take “refuge” in publishing in anonymity (p. 51).

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Woolf describe the experience of a “gifted girl” (p. 51) in London?

Instruct student groups to read page 51 (from “This may be true or it may be false” to “half witch, half wizard, feared and mocked at”) and answer the following questions before sharing out with the class.

What is the impact of Woolf’s question, “who can say?” on page 51? How does it support her claim about women in the age of Shakespeare?

The rhetorical question “who can say” creates uncertainty; it reinforces Woolf’s claim that facts are hard to come by because gifted women are forced to remain anonymous.

What does Woolf claim is true in the story she has told?

Woolf claims that any woman born with a great gift in Elizabethan times would have “gone crazed” and “ended her days” as an outsider, “feared and mocked” (p. 51), because of the strictness of gender roles in society.

Lead a brief whole-class discussion of student responses.

Instruct students to read page 51 (from “For it needs little skill in psychology” to “she must have lost her health and sanity to a certainty”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *thwarted* means “opposed successfully; prevented from accomplishing a purpose” and *hindered* means “prevented from doing, acting, or happening.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *thwarted* and *hindered* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *sanity* means “the condition of having a healthy mind.”

Students write the definition of *sanity* on their copies of the text or in a vocabulary journal.

By whom or what was Judith “thwarted and hindered” (p. 51)?

Judith was “thwarted and hindered” by “other people” (p. 51).

Use context clues to determine the meaning of *asunder*. By whom or what was Judith “tortured and pulled asunder” (p. 51)?

The word *asunder* means “into pieces.” Judith is “tortured and pulled asunder by her own contrary instincts” (p. 51), which means her instincts move in opposite directions.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

Differentiation Consideration: Consider asking the following extension question to support comprehension:

What is the impact of Woolf’s use of *contrary* to describe a “gifted girl[’s]” instincts (p. 51)?

Instincts are natural thoughts or actions. *Contrary* means “opposite or conflicting.” *Contrary instincts* means that a “gifted girl[’s]” instincts were opposed to or conflicted with her role or place in society.

What prevented Judith from pursuing her dreams?

Both “other people” and the torture of “her own contrary instincts” (p. 51) prevented Judith from pursuing her dreams.

What rhetorical device does Woolf use in the sentence that begins “For it needs little skill in psychology” (p. 51)? What effect does the rhetorical device have on Woolf’s purpose?

Woolf uses parallel structure in this sentence: “so thwarted and hindered by ... so tortured and pulled asunder by” (p. 51). Through this use of parallel structure, Woolf furthers her argument that a “gifted girl” (p. 51) could not have survived in Elizabethan England. The parallel phrases emphasize the internal and external pressures on a female writer.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read page 51 (from “No girl could have walked to London” to “for chastity may be a fetish invented by certain societies for unknown reasons—but were none the less inevitable”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *fetish* means “any object, idea, etc., eliciting unquestioning reverence, respect, or devotion.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing it the group.

Students write the definition of *fetish* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *anguish* means “extreme suffering, grief, or pain” and *irrational* means “not thinking clearly; not able to use reason or good judgment.”

Students write the definitions of *anguish* and *irrational* on their copies of the text or in a vocabulary journal.

What language does Woolf use to emphasize the fact that she is using Judith to represent all women of that time?

Woolf uses the term “No girl” (p. 51) at the start of the sentence to emphasize that the story of Judith Shakespeare is not the story of an individual but of the condition of women.

What concept makes the anguish of a gifted woman “irrational” and “inevitable” (p. 51), according to Woolf? Why does Woolf describe the anguish as both “irrational” and “inevitable”?

The anguish was “irrational” because chastity was “invented by certain societies for unknown reasons” but, at the same time, “inevitable” because chastity has become so internalized that “to cut it free ... demands courage of the rarest” (p. 51).

Remind students of their work with *chastity* in 11.1.2 in relation to the character of Ophelia in *Hamlet*. Instruct student groups to review their notes and annotations to find the definition of *chastity*.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread pages 51–52 (from “Chastity had then, it has even now” to “publicity in women is detestable. Anonymity runs in their blood”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *morbid* means “suggesting an unhealthy mental state or attitude; unwholesomely gloomy, sensitive, extreme” and *homage* means “something that is done to honor someone or something.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *morbid* and *homage* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *dilemma* means “a situation in which you have to make a difficult choice,” *relic* means “something that is from a past time, place, culture, etc.,” *anonymity* means “the quality or state of being unknown to most people,” and *detestable* means “causing or deserving strong dislike.”

Students write the definitions of *dilemma*, *relic*, *anonymity*, and *detestable* on their copies of the text or in a vocabulary journal.

What role did chastity play in Elizabethan times, and how does it compare to Woolf’s time?

Chastity, according to Woolf, had “a religious importance” (p. 51) in a woman’s life in Elizabethan times, which means it was incredibly important, and continues to have such importance in Woolf’s own time. Woolf states, “Chastity had then, it has even now, a religious importance in a woman’s life” (p. 51), demonstrating the power of chastity in both the past and present.

How does Woolf’s use of figurative language with regards to chastity support a central idea in the text?

The imagery of “nerves” and of “cut[ting] free” (p. 51) both imply that chastity was intertwined with or connected to women in a way that made it difficult to “bring it to the light of day” (p. 51), or look at it clearly. Because chastity defines the expectations for women, it further develops the central idea of gender roles in the text.

What does Woolf suggest happened to a gifted woman “in London in the sixteenth century” (p. 51)?

Woolf suggests that the pressure of living “a free life” would have been such “a nervous stress and dilemma” for a gifted woman that it may have killed her or at least it would surely have made her writing “twisted and deformed” (p. 51).

If a gifted woman had managed to write, under what name would she have written? Why?

None; a gifted woman would have written anonymously. According to Woolf, anonymity is both a “refuge” and a convention dictated by “the last relic of chastity” (p. 51). Chastity protected women from publicity, which was “detestable in a woman” (p. 52) and associated with a lack of chastity—for example, the suggestive “hint[s]” (p. 49) of the theater manager who laughed in Judith Shakespeare’s face. To remain anonymous is to remain chaste while writing.

This point in Woolf’s text presents a rich opportunity for students to reconsider the figure of the Duchess as viewed through the Duke’s eyes in Browning’s “My Last Duchess,” and to remind students of the central idea of voice. Encourage students to think about the connections between voice (or lack of a voice) and madness.

Inform students that Currer Bell (Charlotte Brontë), George Eliot (Mary Anne Evans), and George Sand (Aurore Dupin) are all examples of women who wrote under male names.

Explain what Woolf means by “inner strife” (p. 52). What does Woolf suggest were the possible outcomes of “inner strife”?

By “inner strife,” Woolf refers to the suffering of gifted women as a result of the conflict between the expression of their gift and the strict constraints of gender roles. This leads, in Judith Shakespeare’s case, to madness and suicide.

Consider reminding student to annotate for the central idea *madness* at “inner strife” (p. 52).

Woolf notes that gifted women sought to “veil themselves” (p. 52). What associations does Woolf’s use of the word *veil* create?

Veils are associated with anonymity, because they hide the face of the wearer, and chastity, because they are associated with brides and nuns.

To what convention does using the name of a man pay “homage”?

Using the name of a man pays “homage” to the convention that “publicity in a woman is detestable,” or the idea that “a woman is not to be talked of” (p. 52).

When Woolf suggests that “[a]nonymity runs in their blood” (p. 52), what does she imply has happened to the convention that women should remain anonymous?

Woolf implies that anonymity has been internalized and passed down from generation to generation. Like genetics, it “runs in their blood” (p. 52).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

How does the experience of a “gifted girl” (p. 51) in London interact with and develop a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review, organize, and expand their notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Ask students to review their annotations and tools for central ideas and note where these ideas are introduced, developed, and refined. Then ask students to return to their objective summaries from 11.1.3 Lesson 3 and expand them to include a central idea and supporting evidence.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Review, organize, and expand your notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Review your annotations and tools for central ideas and note where these ideas are introduced, developed, and refined. Then return to your objective summary from 11.1.3 Lesson 3 and expand it to include a central idea and supporting evidence.

Also, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.6 or RI.11-12.6, and prepare for a 3–5 minute discussion of your text based on that standard.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>A Room of One's Own</i> by Virginia Woolf
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Page #	Central Ideas	Evidence, Connections, and Development
Page 51	Madness	The “inner strife” (p. 52) Woolf describes demonstrates how a woman who tried to defy the expectations of gender roles “would have certainly gone crazed, shot herself” from the emotional stress (p. 51).
Page 51	Gender roles	Woolf describes how chastity “has so wrapped itself round with nerves and instincts that to cut it free and bring it to the light of day demands courage of the rarest” (p. 51) and that the “religious importance” (p. 51) of chastity oppresses women by defining their gender roles and expectations.
Page 52	Gender roles	On page 52, Woolf writes, “Anonymity runs in [women’s] blood,” by which she means that anonymity has become such a social pressure, expectation, and part of women’s gender roles that generation after generation of women pay “homage” to the idea that women should not be seen or “talked of” (p. 52), so they either sign their work anonymously or use a man’s pseudonym.

11.1.3 Lesson 5

Introduction

In this lesson, the 11.1.3 Mid-Unit Assessment, students use textual evidence from pages 48–52 of *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “publicity in women is detestable. Anonymity runs in their blood”) to write a multi-paragraph response to the following prompt: Analyze how two central ideas interact and develop over the course of pages 48–52 of *A Room of One’s Own*. Students review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their essays with relevant and sufficient evidence. The Mid-Unit Assessment is assessed using the 11.1.3 Mid-Unit Text Analysis Rubric.

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of the focus standard RL.11-12.6 or RI.11-12.6.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
W.11-12.2.a-f	<p>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.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g. headings), graphics (e.g., figures, tables), and multimedia when</p>

	<p>useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g. in U.S. Supreme Court majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)

Student learning is assessed via a response to the 11.1.3 Mid-Unit Assessment prompt. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how two central ideas interact and develop over the course of pages 48–52 of *A Room of One's Own*.
- Student responses will be assessed using the 11.1.3 Mid-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas developed in the excerpt (e.g., gender roles and madness).
- Analyze how the two central ideas interact and develop in the excerpt.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis.

- The story of Judith Shakespeare develops the central idea of gender roles by highlighting the different familial expectations of Shakespeare and his sister Judith. It shows how Judith Shakespeare “remained at home” (p. 48) and was not free to make any choices about her life. Unlike her brother, Judith was constantly at the mercy of others. Her parents “knew the conditions of life for a woman and loved their daughter,” so they told her to “mend the stockings or mind the stew and not moon about with books and papers” (p. 49). In other words, her parents knew that societal expectations for girls in the sixteenth century were that girls should work “almost before they were out of the nursery” (p. 50). Despite her parents’ efforts to suppress her reading and writing, Judith had a “genius” for fiction and “lusted to feed abundantly upon the lives of men and women” (pp. 49–50), so she went to London. However, gender roles were such that Judith could not get work as an actress or writer in London. Unlike her brother she was “laughed” at, and the stage manager indicated that “women acting” was as impossible as “poodles dancing” (p. 49). Throughout the excerpt, Woolf emphasizes how gender roles made it “impossible” (p. 48) for a gifted woman like Shakespeare’s sister to have written the plays of Shakespeare.

- In the excerpt from *A Room of One's Own*, the central idea of gender roles interacts with the central idea of madness. Woolf highlights Judith Shakespeare's powerlessness in a male-dominated society, and suggests her fate as a woman driven to madness and suicide was the inevitable result of "the heat and violence of a poet's heart when caught and tangled in a woman's body" (p. 50). Woolf then goes on to suggest that women historically considered mad may well have been suffering from the frustration of their genius. Woolf reiterates that "any woman born with a great gift in the sixteenth century would certainly have gone crazed" (p. 51).
- Woolf connects the ideas of gender roles and madness when she claims that madness and misery would be the inevitable result for a gifted woman in Shakespeare's time. The concepts of chastity and anonymity as key virtues for women create a "nervous stress and dilemma" (p. 51) within a gifted woman whose gift drives her to write and publish but whose instincts, implanted and encouraged by society, drive her to seek anonymity. Woolf cites as examples the decisions of Charlotte Brontë, George Eliot, and George Sand to write under assumed names, and points to their works as examples of the "inner strife" (p. 52) of being a female writer in a society that demands that women be anonymous and chaste.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

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

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2 Text: <i>A Room of One's Own</i> by Virginia Woolf, Chapter 3, pages 48–52 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	5. 15%
3. 11.1.3 Mid-Unit Assessment	6. 75%
4. Closing	7. 5%

Materials

- Copies of the 11.1.3 Mid-Unit Assessment for each student
- Copies of the 11.1.3 Mid-Unit Text Analysis Rubric and Checklist for each student

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.
i	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: RI.11-12.2, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, and L.11-12.2. In this lesson, students complete the 11.1.3 Mid-Unit Assessment in which they use textual evidence from the excerpt from *A Room of One's Own* to craft a multi-paragraph essay about the development and interaction of two central ideas in Woolf's text.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Review, organize, and expand your notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Review your annotations for central ideas and note where these ideas are introduced, developed, and refined. Then return to your objective summary from 11.1.3 Lesson 3 and expand it to include a central idea and supporting evidence.) Instruct students to form pairs and share the central ideas and supporting evidence that they identified for the previous night's homework.

- Student responses may include:
 - Gender roles
 - Madness
- Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

- The materials should include the annotated text, all lesson Quick Writes, Central Ideas Tracking Tools, homework notes, and all discussion notes.
- If students need further scaffolding before completing the Mid-Unit Assessment, consider leading a whole-class discussion about central ideas. Alternatively, consider instructing students to map or visually represent the development of central ideas across the text, using different colored markers to represent different central ideas.

Activity 3: 11.1.3 Mid-Unit Assessment

75%

Explain to students that because it is a formal writing task, the 11.1.3 Mid-Unit Assessment should include an introductory statement, well-organized ideas supported by significant and relevant evidence, and a concluding statement or section that articulates the significance of the topic. Remind students to use domain-specific vocabulary and proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

Analyze how two central ideas interact and develop over the course of pages 48–52 of *A Room of One's Own*.

Ask students to use this unit's vocabulary wherever possible in their written responses. Remind students to use the 11.1.3 Mid-Unit Text Analysis Rubric to guide their written responses.

- Students listen and read the Mid-Unit Assessment prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Mid Unit Assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.3 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of pages 48–52 of *A Room of One's Own* by Virginia Woolf to write a well-developed response to the following prompt:

Analyze how two central ideas interact and develop over the course of pages 48–52 of A Room of One's Own.

Your response will be assessed using the 11.1.3 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: RI.11-12.2, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2

Commentary on the task:

This task measures RI.11-12.2 because it demands that students:

- Determine two or more 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 analysis.

This task measures W.11-12.2.a-f because it demands that students:

- 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.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions,

concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.b because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

11.1.1.3 Mid-Unit Text Analysis Rubric

/ / (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response determines two or more central ideas of a text and analyzes in detail their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text.</p> <p>CCSS.ELA-Literacy.RI.11-12.2</p> <p>Determine two or more 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 provide a complex analysis; provide an objective summary of the text.</p>	<p>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>



File: 11.1.3 Lesson 5, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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<p>significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p>knowledge of the topic. (W.11-12.2.b)</p>			<p>(W.11-12.2.b)</p>	<p>Command of Evidence and Reasoning</p> <p>The extent to which the response draws evidence from informational texts to support</p> <p>Skillfully utilize textual evidence from informational texts to support analysis, reflection, or research.</p> <p>Accurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p> <p>Somewhat effectively or with partial accuracy utilize textual evidence from informational texts to support analysis, reflection, or research.</p> <p>Ineffectively or inaccurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>
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<p>analysis, reflection, or research.</p> <p>CCSS.ELA-Literacy.W.11-12.9.b</p> <p>Draw evidence from informational texts to support analysis, reflection, and research; apply <i>grades 11–12 Reading standards</i> to literary nonfiction.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline.</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or</p>

<p>information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p>	<p>conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>support the information or explanation presented. (W.11-12.2.f)</p>
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<p>CCSS.ELA-Literacy.W.11-12.2.d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.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.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f Provide a concluding statement or section that follows from and</p>				
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<p>supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>Control of Conventions</p> <p>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p> <p>CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</p>
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.1.3 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RI.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RI.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RI.11-12.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Use textual evidence to support analysis, reflection, or research? (W.11-12.9.b)	
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>



11.1.3

Lesson 6

Introduction

In this lesson, which builds on the 11.1.3 Mid-Unit Assessment, students consider the relationship between events and central ideas in pages 48–50 of Virginia Woolf’s *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “where the omnibuses now stop outside the Elephant and Castle”). Student learning is assessed via a Quick Write at the end of the lesson: Identify one central idea and one event from the text, and explain how they interact and develop in the life of Judith Shakespeare.

For homework, students read the quotes from “My Last Duchess,” *Hamlet*, and *A Room of One’s Own* on the Text Comparison Homework Tool, and explain how 3 of these quotes support a single central idea. Also for homework, students review the *Dramatis Personae* from *Hamlet* in preparation for the next lesson.

Standards

Assessed Standard(s)	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
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> <p>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</p>

	<p>research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe 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>
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Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Identify one central idea and one event from the text, and explain how they interact and develop in the life of Judith Shakespeare.

High Performance Response(s)

A High Performance Response should:

- Identify one central idea in the passage (e.g., gender roles or madness).
- Identify one event in Judith Shakespeare's life (e.g., not being allowed to read, her parents' attempt to force her to marry, running away to London, being denied work, finding herself pregnant, going mad, killing herself, etc.).
- Explain how the central idea and event interact (e.g., Judith Shakespeare's parents try to force her marry "the son of a neighbouring wool-stapler," and when she objects to the marriage, she is "severely beaten by her father" (p. 49). Judith's marriage arrangement develops the central idea of gender roles because it shows an expectation that is unique to women. Judith's brother is not subject to the same marriage expectations. He marries a woman "rather sooner than he should have" and soon leaves her "to seek his fortune in London" (p. 48). There is a sharp contrast between the societal and familial expectations on William and those on Judith: William is free to

marry and then leave his wife while Judith is beaten for not marrying the man her parents chose for her.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*
Additional vocabulary to support English Language Learners (to provide directly)
● None.*

*Because students are not reading new material, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
● Standards: RI.11-12.3, W.11-12.9.b, SL.11-12.1.a-e	
● Text: <i>A Room of One's Own</i> by Virginia Woolf, Chapter 3, pages 48–50	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 35%
4. Small-Group Discussion	4. 35%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Copies of the Important Events and Central Ideas Tracking Tool for each student

- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
- Copies of the Text Comparison Homework Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbo l	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.
L	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students review the critical events in the life of Judith Shakespeare, as imagined by Virginia Woolf, and consider how these events relate to the central ideas Woolf develops in her text. Students use the Important Events and Central Ideas Tracking Tool to organize evidence and thinking related to an event from the imagined life of Judith Shakespeare and a central idea from Woolf’s text.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.6 or RI.11-12.6 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Reading and Discussion

35%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Identify one central idea and one event in the text. How does the event develop the central idea?

Instruct student pairs to read pages 48–50 (from “Meanwhile his extraordinarily gifted sister, let us suppose” to “where the omnibuses now stop outside the Elephant and Castle”) and answer the following questions before sharing out with the class.

Circle important events in the life of Judith Shakespeare.

Student annotations may include circles around:

- “remained at home” (p. 48)
- “she was not sent to school” (p. 49)
- “She had no chance of learning grammar and logic, let alone reading Horace and Virgil.” (p. 49)
- “to mend the stockings or mind the stew and not moon about with books and papers” (p. 49)
- “Perhaps she scribbled some pages up in an apple loft on the sly, but was careful to hide them or set fire to them.” (p. 49)
- “she was to be betrothed to the son of a neighbouring wool-stapler” (p. 49)
- “she was severely beaten by her father” (p. 49)
- “let herself down by a rope one summer’s night and took the road to London” (p. 49)
- “Men laughed in her face.” (p. 49)
- “She could get no training in her craft.” (p. 49)
- “Nick Greene ... took pity on her; she found herself with child by that gentleman” (p. 50)
- “killed herself one winter’s night and lies buried at some cross-roads” (p. 50)

Remind students that annotation helps them keep track of evidence for use in later assessments.

Consider reminding students that this focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

On page 49, how did men respond when Judith said she wanted to act?

Men “laughed in her face” (p. 49) when Judith told them she wanted to act.

What words describe the manager’s response to Judith’s request?

The manager “guffawed” at Judith’s request, and stated that the idea of women acting was as silly as “poodles dancing” (p. 49).

What kind of man was the manager?

The manager was “fat [and] loose-lipped” (p. 49). He was a coarse man who made rude suggestions, such as hinting “you can imagine what” (p. 49), in other words hinting at sex.

Paraphrase the sentence on pages 49–50: “Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways.”

Judith Shakespeare loved fiction, and she craved the chance to observe men and women in real life so that she could improve her fiction.

Lead a brief whole-class discussion of student responses.

Activity 4: Small-Group Discussion**35%**

Distribute a copy of the Important Events and Central Ideas Tracking Tool to each student. Instruct students to form small groups to discuss the following questions and to take notes on the tool. Remind students to use their annotations from the beginning of the lesson, as well as notes and annotations from previous lessons, as they read and discuss. Remind students to use the 11.1 Speaking and Listening Rubric to guide their discussion.

Consider drawing students’ attention to their application of standard SL.11-12.1.a-e, which focuses on coming to discussions prepared, asking questions to propel the discussion, participating in a civil discussion, and responding to diverse perspectives.

Which events in Judith Shakespeare’s life are important and why?**Which central ideas does the text best support?****How do the events relate to the central ideas?****How do the selected events and central ideas contribute to Judith Shakespeare’s death?**

Small groups explore how the events and central ideas in the text relate to each other and explain Judith Shakespeare’s death.

See the Model Important Events and Central Ideas Tracking Tool.

If students struggle, consider modeling using a preselected event and central idea, such as “Judith was born in the sixteenth century” and “gender roles.”

Lead a brief whole-class discussion of groups’ responses.

Activity 5: Quick Write

10%

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

Identify one central idea and one event from the text, and explain how they interact and develop in the life of Judith Shakespeare.

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see or provide the prompt in hard copy.

Transition 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.

Activity 6: Closing

5%

Display and distribute the homework assignment and a copy of the Text Comparison Homework Tool. For homework, instruct students to read the quotes from “My Last Duchess,” *Hamlet*, and *A Room of One’s Own* on the Text Comparison Homework Tool, and explain how 3 of these quotes support a single central idea.

Also for homework, instruct students to review the *Dramatis Personae* or Character List from *Hamlet* in preparation for the next lesson.

Students follow along.

Homework

Read the quotes from “My Last Duchess,” *Hamlet*, and *A Room of One’s Own* on the Text Comparison Homework Tool. Explain how 3 of these quotes support a single central idea.

Also for homework, review the *Dramatis Personae* or Character List from *Hamlet*.

Important Events and Central Ideas Tracking Tool

Name :		Class :		Date :	
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Directions: In the first row, record an important event from Judith Shakespeare’s life, describe or provide evidence for that event, and explain how that event contributes to Judith’s death. In the second row, record a central idea Woolf develops in the text, provide evidence for that central idea, and explain how the central idea contributes to Judith’s death. In the third row, explain how the event and central idea work together to contribute to Judith’s death.

Important Event	Description/Evidence/Notes	How the Event Contributes to Judith’s Death
Central Idea	Evidence/Notes	How the Idea Contributes to Judith’s Death
How Event and Idea Interact and Contribute to Death		

Model Important Events and Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: In the first row, record an important event from Judith Shakespeare’s life, describe or provide evidence for that event, and explain how that event contributes to Judith’s death. In the second row, record a central idea Woolf develops in the text, provide evidence for that central idea, and explain how the central idea contributes to Judith’s death. In the third row, explain how the event and central idea work together to contribute to Judith’s death.

Important Event	Description/Evidence/Notes	How the Event Contributes to Judith’s Death
Judith Shakespeare is born in the sixteenth century.	<p>Sister of William Shakespeare (sixteenth century) with no formal education, as shown in: “But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil” (p. 49).</p> <p>She was stuck with housework, as evidenced by: “But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers” (p. 49).</p> <p>She had no training for writing, shown in: “She could get no training in her craft” (p. 49).</p>	<p>Lack of educational opportunities for women: “Any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself” (p. 51).</p> <p>Society “thwarted and hindered” the “gifted girl who had tried to use her gift for poetry” (p. 51).</p>

Central Idea	Evidence/Notes	How the Idea Contributes to Judith’s Death
Gender roles	Woolf describes the life of Judith Shakespeare, noting the lack of education or training for her craft. Woolf says, “genius like Shakespeare’s is not born among labouring, uneducated, servile people” (p. 50).	Women were not educated, and without education, Judith Shakespeare could not develop her gift. An undeveloped gift creates “a lost novelist, a suppressed poet ... who dashed her brains out on the moor” (p. 50).
How Event and Idea Interact and Contribute to Death		
<ul style="list-style-type: none"> ● Being born in the sixteenth century means no education ● No education means genius is not developed ● Undeveloped genius leads to madness, suicide 		

This is a rich text that supports many possible responses.

Additional important events include:

- Judith was born to a wealthy family.
- Judith was not educated.
- Judith’s parents arranged a marriage for her.
- Judith ran away to London.
- Judith was denied training in London.
- Judith was denied work in London.
- Judith lived with Nick Greene.
- Judith became pregnant.

Additional central ideas include:

- Gender roles
- Madness

Text Comparison Homework Tool

Name:		Class:		Date:	
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Directions: Read the selected quotes from “My Last Duchess,” *Hamlet*, and *A Room of One’s Own*. Explain how three of these quotes support a single central idea.

1. It would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. (*A Room of One’s Own*, p. 48)
2. His [Hamlet’s] greatness weighed, his will is not his own, / For he himself is subject to his birth. (*Hamlet*, Act 1.3, lines 20–21)
3. For genius like Shakespeare’s is not born among labouring, uneducated, servile people. (*A Room of One’s Own*, p. 50)
4. She had / A heart—how shall I say?—too soon made glad, / Too easily impressed; she liked whate’er / She looked on, and her looks went everywhere. (“My Last Duchess,” lines 21–24)
5. Then weigh what loss your [Ophelia’s] honor may sustain / If with too credent ear you list his [Hamlet’s] songs / Or lose your heart or your chaste treasure open / To his unmastered importunity. / Fear it, Ophelia; fear it, my dear sister, / And keep you in the rear of your affection, / Out of the shot and danger of desire. (*Hamlet*, Act 1.3, lines 33–39)
6. [A]ny woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. (*A Room of One’s Own*, p. 51)
7. Be wary, then; best safety lies in fear. / Youth to itself rebels, though none else near. (*Hamlet*, Act 1.3, lines 47–48)
8. No girl could have walked to London and stood at a stage door and forced her way into the presence of actor-managers without doing herself a violence and suffering an anguish which may have been irrational – for chastity may be a fetish invented by certain societies for unknown reasons – but were none the less inevitable. (*A Room of One’s Own*, p. 51)
9. This grew; I gave commands; / Then all smiles stopped together. (“My Last Duchess,” lines 45–46)
10. To die: to sleep— / No more—and by a sleep to say we end / The heartache and the thousand natural shocks / That flesh is heir to—’tis a consummation / Devoutly to be wished. (*Hamlet*, Act 3.1, lines 68–72)
11. Had she survived, whatever she had written would have been twisted and deformed, issuing from a strained and morbid imagination. (*A Room of One’s Own*, p. 51)
12. What is a man / If his chief good and market of his time / Be but to sleep and feed? A beast, no more. (*Hamlet*, Act 4.4, lines 35–37)
13. The Count your master’s known munificence / Is ample warrant that no just pretence / Of mine for dowry will be disallowed; / Though his fair daughter’s self, as I avowed / At starting, is my object. (“My Last Duchess,” lines 49–53)

11.1.3 Lesson 7

Introduction

In this lesson, students review the central ideas they identified in pages 48–52 of Virginia Woolf’s *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “publicity is detestable in women. Anonymity runs in their blood”) and analyze how similar ideas are developed in Act 4.5, lines 148–224 of *Hamlet* (from “How came he dead? I’ll not be juggled with” to “And of all Christians’ souls, I pray God. God be wi’ you”). In this excerpt, Laertes returns to Denmark demanding revenge for the death of his father, Polonius, and finds that Ophelia has gone mad with grief. To support their analysis, students use the Cross-Text Evidence Collection Tool to collect evidence about the relationship of Ophelia’s experiences to the ideas expressed by Virginia Woolf in the excerpt from *A Room of One’s Own*. Student learning is assessed via completion of the Cross-Text Evidence Collection Tool and a discussion of the Assessment prompt: Analyze the relationship between Woolf’s text and the character of Ophelia.

For homework, students review *Hamlet* and the excerpt from *A Room of One’s Own*, as well as their notes and annotations. Students use the evidence they collect to draft a claim about the relationship between Woolf’s text and Shakespeare’s character of Ophelia.

Standards

Assessed Standard(s)	
NJSLSA.R9	Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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).
RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
SL.11-12.1.a-e	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</i>

	<p><i>topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ol style="list-style-type: none"> 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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe 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. 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. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Student learning is assessed via a discussion of the 11.1.3 End-of-Unit Assessment prompt and completion of the Cross-Text Evidence Collection Tool. Students use the tool to record and explain evidence for the End-of-Unit Assessment prompt:</p> <ul style="list-style-type: none"> ● Analyze the relationship between Woolf's text and the character of Ophelia. <p style="color: #4F7942;">Student discussions may be assessed using the 11.1 Speaking and Listening Rubric.</p> <p style="color: #4F7942;">The Cross-Text Evidence Collection Tool may be assessed for completion, relevancy, and thoroughness of evidence.</p>
High Performance Response(s)
A High Performance Response should:

- Identify central ideas that are common to Woolf’s text and the character of Ophelia (e.g., gender roles and madness).
 - Cite evidence from both texts to demonstrate the development of the central ideas.
- See the [Model Cross-Text Evidence Collection Tool](#) at the end of this lesson.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● stay (v.) – to stop or halt ● means (n.) – available resources ● husband (v.) – to carefully use or manage
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● fennel (n) – a flowering plant that symbolized flattery and deceit ● rue (n.) – a flowering plant that symbolized sorrow or repentance ● daisy (n) – a flowering plant that symbolized dissembling, or hiding true intentions ● violets (n.) – flowering plants that symbolized faithfulness
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● allegiance (n.) – loyalty to a person, country, group, etc. ● vows (n.) – serious promises to do something or to behave in a certain way ● negligence (n.) – failure to take the care that a responsible person usually takes ● withered (v.) – became dry and weak

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: NJSLSA.R9, RL.11-12.3, RI.11-12.2, SL.11-12.1.a-e ● Text: <i>A Room of One’s Own</i> by Virginia Woolf, pages 48–52; <i>Hamlet</i> by William Shakespeare, Act 4.5: lines 148–224 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	7. 15%

3. Masterful Reading	8. 5%
4. Reading and Discussion	9. 45%
5. Assessment Discussion: Woolf and Ophelia	10. 20%
6. Closing	11. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Cross-Text Evidence Collection Tool: Woolf and Ophelia for each student
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Excerpt from Gregory Doran’s *Hamlet* 2:14:54–2:26:49 (optional)

Learning Sequence

How to Use the Learning Sequence	
Symbols	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>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	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: CCRA.R.9, RL.11-12.3, RI.11-12.2, and SL.11-12.1.a-e. In this lesson, students review central ideas in *A Room of One’s Own* before encountering a new excerpt from *Hamlet* that sheds further light on the character of Ophelia and on the connections between *A Room of One’s Own* and *Hamlet*. The lesson concludes with an introduction to the prompt and the Cross-Text Evidence Collection Tool: Woolf and Ophelia, which that students use for the 11.1.3 End-of-Unit Assessment in the next lesson.

Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: CCRA.R.9. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard CCRA.R.9.

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

Student responses should include:

- Students read more than one text about the same theme or topic.
- Students compare how different authors or texts handle the same theme or topic.
- Reading more than one text about the same theme or topic can help build knowledge.
- Students must be able to summarize a text objectively.

Lead a brief whole-class discussion about student responses.

Remind students that they will work with this standard as they read the texts during this lesson, so they should be looking for how Woolf and Shakespeare handle similar concepts in their texts.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read the quotes from "My Last Duchess," *Hamlet*, and *A Room of One's Own* on the Text Comparison Homework Tool. Explain how 3 of these quotes support a single central idea.) Instruct students to form pairs to discuss their responses to the homework assignment.

Student responses may include:

- Quotes 2, 3, and 9 all touch upon the central idea of power because all three describe relationships in which power is restricted or unequal. In quote 2, in spite of his privileged position, Hamlet is powerless to love whom he pleases; in quote 3, Woolf expresses the idea that the ability to write is connected to social status and power; and quote 9 demonstrates the Duke's power over the Duchess.
- Quotes 1, 4, and 6 all relate to the central idea of voice. In quote 1, Woolf expresses the idea that women in Shakespeare's time were denied a voice; in quote 4, the Duchess is seen only through the Duke's eyes and is unable to defend herself against his accusations; in quote 9, Woolf describes the distress of women to whom society denies a voice.

Lead a brief whole-class discussion of student responses.

Briefly review the *Hamlet Dramatis Personae*. Ask students to identify the following characters and their connection to each other and to Hamlet: Ophelia, Laertes, Gertrude, and Claudius.

Student responses should include:

- o Ophelia is Hamlet’s lover and the daughter of Polonius, the courtier whom Hamlet murdered.
- o Laertes is Ophelia’s brother and Polonius’s son.
- o Gertrude is Hamlet’s mother, now married to his uncle Claudius.
- o Claudius is the brother of Hamlet’s father (whom he murdered) and now Hamlet’s stepfather.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of *Hamlet*, Act 4.5, lines 148–224 (from “How came he dead? I’ll not be juggled with” to “And of all Christians’ souls, I pray God. God be wi’ you”). Ask students to pay attention to the development of concepts common to both *Hamlet* and *A Room of One’s Own*.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Polonius’s death affect each of his children?

Activity 4: Reading and Discussion

45%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read *Hamlet*, Act 4.5, lines 148–175 (from “How came he dead? I’ll not be juggled with” to “to your judgment ‘pear / As day does to your eye”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *stay* means “to stop or halt,” *means* means “available resources,” and *husband* means “to carefully use or manage.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *stay*, *means*, and *husband* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *allegiance* means “loyalty to a person, country, group, etc.,” *vows* means “serious promises to do something or to behave in a certain way,” and *negligence* means “failure to take the care that a responsible person usually takes.”

Students write the definitions of *allegiance*, *vows*, and *negligence* on their copies of the text or in a vocabulary journal.

In line 148, what does Laertes want to know?

Laertes asks, “How came he dead?” (line 148), indicating that he wants to know how his father died.

What does Laertes plan to do?

In lines 153–154, Laertes tells the King, “Let come what comes, only I’ll be revenged / Most thoroughly for my father,” indicating that Laertes plans to seek revenge for his father’s death.

Lead a brief whole-class discussion of student responses.

Instruct students to reread lines 176–198 (from “‘Let her come in!’ / How now, what noise is that?” to “stole his master’s daughter. / This nothing’s more than matter”) and answer the following question before sharing out with the class.

What has happened to Ophelia since her father’s murder?

Ophelia has gone mad. In line 180, Laertes refers to her “madness,” and in lines 183–184, he exclaims, “O heavens, is’t possible a young maid’s wits / Should be as mortal as an old man’s life?” Laertes’s question suggests that Ophelia has lost her “wits” (line 183) which means she has lost her sanity.

Lead a brief whole-class discussion of student responses.

Instruct students to reread lines 199–224 (from “There’s rosemary, that’s for remembrance. Pray you love, remember” to “And of all Christians’ souls, I pray God. God be wi’ you”) and answer the following question before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *withered* means “became dry and weak.”

Students write the definitions of *withered* on their copies of the text or in a vocabulary journal.

Explain that flowers and herbs had great symbolism in Elizabethan times. Direct students to the explanatory notes for lines 204–208 for the symbolic significance of *fennel*, *rue*, *daisy*, and *violets*.

Students annotate their texts for the symbolic significance of *fennel*, *rue*, *daisy*, and *violets*.

What is the significance of Ophelia distributing flowers?

Student responses may include:

- o It is further evidence of her madness.
- o The flowers all have meanings: they symbolize Ophelia’s feelings.
- o Ophelia is only able to express herself through the language of flowers.

Describe Ophelia’s actions. What is the significance of her behavior?

Student responses may include:

- o She sings as evidenced by the stage directions: “sings” (line 210). She talks nonsense, such as “O, how the wheel becomes it!” (lines 195–196). She hands out flowers with meanings such as “rosemary, ... for remembrance” and “pansies, ... for thoughts” (lines 199–201).
- o This behavior is significant because it is evidence of her madness.
- o These are all attempts to communicate: Unlike Laertes, who can seek revenge, Ophelia has no other outlet for her grief.

Consider reminding students of their previous work with the concept of voice in 11.1.3 Lesson 4 and its connection to power and madness.

If time allows, consider showing Act 4.5 in Gregory Doran’s *Hamlet* in order to give students context for the close reading.

Lead a brief whole-class discussion of student responses.

Activity 5: Assessment Discussion: Woolf and Ophelia

20%

Inform students that to prepare for the 11.1.3 End-of-Unit Assessment, they will work in small groups to discuss, identify, and collect evidence about the character of Ophelia in Shakespeare's *Hamlet* and the ideas presented in the excerpt of Virginia Woolf's *A Room of One's Own*.

Distribute a copy of the Cross-Text Evidence Collection Tool to each student. Explain that this tool helps students organize evidence to support their responses to the 11.1.3 End-of-Unit Assessment prompt. Instruct students to use the tool during the discussion to record central ideas and evidence they identify and discuss.

If students are able to organize evidence on their own, consider not using this tool.

Provide the prompt for the 11.1.3 End-of-Unit Assessment:

Analyze the relationship between Woolf's text and the character of Ophelia.

Display the prompt for students to see, or provide the prompt in hard copy.

Students listen and read the assessment prompt.

Explain the Cross-Text Evidence Collection Tool by modeling an example of evidence that relates Woolf's text and Ophelia.

Differentiation Consideration: To scaffold student understanding of central ideas, instruct students to review their notes and annotations in order to determine which central ideas and concepts from *A Room of One's Own* are also relevant to *Hamlet*, and in particular, to the character of Ophelia:

Student responses may include:

- o Gender roles
- o Madness

Instruct students to review their discussion notes, annotations, and Quick Writes from the previous lessons in 11.1.2 and 11.1.3, looking for textual evidence of how the character of Ophelia reflects ideas presented by Woolf. Remind students to use their 11.1 Speaking and Listening Rubrics and Checklists to guide their discussions.

Transition students to small group discussions of the 11.1.3

End-of-Unit Assessment prompt.

Student groups discuss the End-of-Unit Assessment prompt and use the Cross-Text Evidence Collection Tool to record central ideas and evidence they identify and discuss.

See the Model Cross-Text Evidence Collection Tool at the end of this lesson.

Consider drawing students' attention to their application of standard SL.11-12.1.a-e, which focuses on coming to discussions prepared, asking questions to propel the discussion, participating in a civil discussion, and responding to diverse perspectives.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review *Hamlet* and the excerpt from *A Room of One's Own*, as well as their notes, tools, and annotations. Instruct students to use the evidence they collect to draft a claim about the relationship between Woolf's text and Shakespeare's character of Ophelia.

Students follow along.

Homework

Review *Hamlet* and the excerpt from *A Room of One's Own*, as well as your notes, tools, and annotations. Use the evidence you collect to draft a claim about the relationship between Woolf's text and Shakespeare's character of Ophelia.

Cross-Text Evidence Collection Tool: Woolf and Ophelia

Name:		Class:		Date:	
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Directions: Review your notes, tools, and annotations for *A Room of One's Own* and passages with Ophelia from *Hamlet*. In the first column, record central ideas that are common to Woolf's text and the character of Ophelia. In the second and third columns, cite evidence from each text that supports the central ideas.

Prompt: Analyze the relationship between Woolf's text and the character of Ophelia.

Central Idea	Text Evidence in <i>A Room of One's Own</i>	Text Evidence in <i>Hamlet</i>

Model Cross-Text Evidence Collection Tool: Woolf and Ophelia

Name:		Class:		Date:	
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Directions: Review your notes, tools, and annotations for *A Room of One’s Own* and passages with Ophelia from *Hamlet*. In the first column, record central ideas that are common to Woolf’s text and the character of Ophelia. In the second and third columns, cite evidence from each text that supports the central ideas.

Prompt: Analyze the relationship between Woolf’s text and the character of Ophelia.

Central Idea	Text Evidence in <i>A Room of One’s Own</i>	Text Evidence in <i>Hamlet</i>
Gender roles (oppressive societal norms)	Judith Shakespeare was never afforded the same opportunities as her brother. Woolf writes, “she was not sent to school. She had no chance of learning grammar and lock, let alone of reading Horace and Virgil” (p. 49). Her parents “knew the condition of life for a woman” (p. 49), in other words the societal expectations on women. So they “told her to mend the stockings or mind the stew and not moon about with books or papers” (p. 49), even though she was “wonderfully gifted” (p. 48). Her parents tried to force her to marry against her will by “severely beat[ing]” her and then “begg[ing] her instead not to hurt [them], not to shame [them] in this matter of her marriage”(p. 49). When she ran away to the theater, she was “laughed” (p. 49) at and could “get no training in her craft” (p. 49), because men thought “women acting” was as impossible as “poodles dancing” (p. 49). She could not use her gift and she “found herself with child” (p. 50), so she “killed herself one winter’s night” (p.	Ophelia is forced by her brother and father to break off her relationship with Hamlet: Laertes tells her to think of Hamlet’s love as “no more” (Act 1.3, line 11) than a “trifling of his favor”(Act 1.3, line 6) or a “toy in blood” (Act 1.3, line 6); Polonius tells her, “Do not believe [Hamlet’s] vows”(Act 1.3, line 136) and forbids her to even “give words or talk” (Act 1.3, line 143) to him. Unlike her brother, Laertes, Ophelia has no outlet for her grief upon the death of her father. Laertes can be “revenged / Most thoroughly for [his] father” by fighting Hamlet (Act 4.5, lines 153–154). But Ophelia has no outlet and goes mad mourning for her father with songs, “They bore him barefaced on the bier” (Act 4.5, line 188).

	50)—the only option for a gifted woman in Shakespeare’s time.	
Gender roles (importance of chastity to women)	Woolf speaks of the “religious importance” (p. 51) of chastity in women’s lives in the excerpt from <i>A Room of One’s Own</i> . She cites the work of Charlotte Brontë, Jane Austen, and George Eliot as evidence that women themselves have accepted the convention of anonymity for women and sought to “veil themselves” (p. 52) when writing, and that the act of writing produces “inner strife” (p. 52).	In Laertes’s monologue to Ophelia he cautions her against losing her chastity, he tells her not to “lose [her] heart or [her] chaste treasure open / To [Hamlet’s] unmastered importunity” (<i>Hamlet</i> , Act 1.3, lines 35–36), in other words she should keep her heart and her chastity from Hamlet’s uncontrolled desires. Polonius, too, speaks of how the rules of chastity are different for men than for women: “For Lord Hamlet, / Believe so much in him that he is young, / And with a larger tether may he walk / Than may be given you” (Act 1.3, lines 132–135), in other words, Hamlet by his birth as a prince and a man has a longer “tether” (line 134) or rope to roam in the world of love; whereas Ophelia’s rope of societal norms is short; she cannot move beyond the rules of chastity for women.
Madness	Judith Shakespeare went mad from “the heat and violence of the poet’s heart” that is “caught and tangled in [her] woman’s body” (p. 50). Unable to reconcile the conflict between societal norms and her gift, she “killed herself” (p. 50).	Like Judith Shakespeare, Ophelia is driven mad by her situation and kills herself, as evidenced by the gravedigger’s question: “Is she to be buried in Christian burial, when she willfully seeks her own salvation?” (Act 5.1, lines 1–2). In other words, she “willfully” (line 2), or deliberately, killed herself and may not be allowed a Christian burial because suicide is forbidden by the Christian church.

11.1.3

Lesson 8

Introduction

In this final lesson of 11.1.3, the End-of-Unit Assessment, students craft a multi-paragraph response analyzing the relationship between Virginia Woolf's text and the character of Ophelia. Students return to the scenes they analyzed in *Hamlet* to look again at Ophelia, this time in conversation with the excerpt of *A Room of One's Own* by Virginia Woolf.

To compose their End-of-Unit Assessment, students use textual details from both texts to support a claim in response to the following prompt: Analyze the relationship between Woolf's text and the character of Ophelia. As they write, students consult both texts and their notes, annotations, and Cross-Text Evidence Collection Tools from 11.1.3 Lesson 7.

For homework, students read the 11.1 Performance Assessment prompt and review their annotations and notes on central ideas in all three module texts.

Standards

Assessed Standard(s)	
NJSLSA.R9	Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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).
RI.11-12.2	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
W.11-12.2.a-f	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. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole;

	<p>include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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”).</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)

Student learning from this unit is assessed via a multi-paragraph response to the 11.1.3 End-of-Unit Assessment prompt:

- Analyze the relationship between Woolf’s text and the character of Ophelia.
- Student responses will be assessed using the 11.1.3 End-of-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Introduce a claim about the relationship between Woolf’s text and Ophelia (e.g., The character of Ophelia bears out Woolf’s argument about the inequality of gender roles leading to madness.).
- Support the claim with multiple textual examples.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis. The texts are dense and rich in the development of central ideas, so High Performance Responses may vary:

- The character of Ophelia bears out Woolf’s argument about the inequality of gender roles. As early as Act 1.3, we see the difference in the way in which Polonius treats Laertes and Ophelia, encouraging Laertes to travel and experience the world while warning Ophelia about her flirtation with Hamlet. For example, he says to Laertes, “Aboard, aboard, for shame! / The wind sits in the shoulder of your sail, / And you are stayed for. / There, my blessing with / thee” (*Hamlet*, Act 1.3, lines 60–63). However, he reminds Ophelia that she is on a much shorter leash than men like Laertes or Hamlet: “For Lord Hamlet ... with a larger tether may he walk / Than may be given you” (Act 1.3, lines 132–135).
- Ophelia’s interactions with both her family and Hamlet demonstrate what Woolf calls the “religious importance” (Woolf, p. 51) of chastity for a woman in Elizabethan England. Laertes warns her sternly against losing her “chaste treasure” (*Hamlet*, Act 1.3, line 35), and Hamlet makes crude remarks about her chastity when she returns his gifts in *Hamlet* Act 3.1: “be thou chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery” (lines 147–149).
- Both Ophelia and Judith Shakespeare are deprived of their voices, each having a gift for words that they are unable to express. Although Judith was no less talented than her brother, she was nevertheless discouraged from writing by her family who “told her to mend the stockings or mind the stew and not moon about with books and papers” (Woolf, p. 49). When she escaped to London, she still “could get no training in her craft” and was unable to use her “quickest fancy, a gift like her brother’s” (Woolf, p. 49). This suppression of Judith’s voice leads her to madness as

“the heat and violence of the poet’s heart when caught and tangled in a woman’s body,” and this madness drove her to “kill[] herself” (Woolf, p. 50). In a similar vein, Ophelia’s interactions with Laertes and Hamlet show her to be witty and skilled with words. For example, when Laertes lectures her about not “open[ing] her chaste treasure” to Hamlet, she retorts that he should not be a hypocrite “as some ungracious pastors” who “show[] the steep and thorny way to heaven” (*Hamlet*, Act 1.3, lines 51–52), but do not follow it themselves. Ophelia’s use of the pastor metaphor demonstrates her wit and way with words. However, when Polonius is murdered, Laertes is able to express himself and take action by seeking revenge, but Ophelia has no such outlet, and can speak of her grief only in the language of madness, through nonsensical songs and the distribution of flowers.

- Ophelia’s descent into madness reflects Woolf’s claim that “any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village” (Woolf, p. 51). In other words, the conflicting pressures placed by oppressive societal norms on women of talent and intelligence must inevitably result in madness. Like Judith Shakespeare, Ophelia is driven mad by her situation and kills herself.
- Unlike Judith Shakespeare, Ophelia is mourned by her family and friends, illustrating not only her more privileged social position, but also the importance, once again, of chastity. For example, the priest explains that although “[h]er death was doubtful” (*Hamlet*, Act 5.1, line 234) or possibly a suicide, “she is allowed her virgin crants” (*Hamlet*, Act 5.1, line 240), or the flowers befitting her chastity. Whereas Judith Shakespeare “found herself with child” (Woolf, p. 50) outside of marriage, Ophelia conforms to the sexual standards of her time and so is honored and mourned by those closest to her.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

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

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text</p> <ul style="list-style-type: none"> Standards: NJLSA.R9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, L.11-12.2 Texts: <i>Hamlet</i> by William Shakespeare, Acts 1.3, 3.1, 4.5, and 5.1; <i>A Room of One's Own</i> by Virginia Woolf, Chapter 3, pages 48–52 <p>Learning Sequence</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 11.1.3 End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Student copies of the Cross-Text Evidence Collection Tool (refer to 11.1.3 Lesson 7)
- Copies of the 11.1.3 End-of-Unit Assessment for each student
- Copies of the 11.1.3 End-of-Unit Text Analysis Rubric and Checklist for each student

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.
i	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: CCRA.R.9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, and L.11-12.2. In this lesson, students respond in writing to the 11.1.3 End-of-Unit Assessment prompt: Analyze the relationship between Woolf's text and the character of Ophelia. Students craft a multi-paragraph response exploring the relationship between Woolf's text and Shakespeare's Ophelia, using the claim they developed on the Cross-Text Evidence Collection Tool in 11.1.3 Lesson 7.

- Students look at the agenda.

Remind students of their work with standards W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, and L.11-12.2 in the 11.1.3 Mid-Unit Assessment. Inform students that these standards are assessed on the 11.1.3 End-of-Unit Assessment.

- Consider reviewing the 11.1 Common Core Learning Standards Tool, so that students may re-familiarize themselves with the expectations of these standards. Allow opportunity for students to pose any questions they may have.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review *Hamlet* and the excerpt from *A Room of One's Own*, as well as your notes, tools, and annotations. Use the evidence you collect to draft a claim about the relationship between Woolf's text and Shakespeare's character of Ophelia.) Instruct students to discuss in pairs the new claim they drafted for homework and the evidence they collected to support the claim.

- Student responses may include:
 - Woolf's position that women's lack of opportunity in the sixteenth century would have caused them to go mad is evident in Shakespeare's character of Ophelia.
 - Woolf's depiction of sixteenth-century England as a society that was preoccupied with the chastity of women is reflected in Ophelia's character.
 - Woolf's depiction of sixteenth-century England as a society dominated by men is evident in the life of Ophelia.

Remind students that as part of W.11-12.9.a, b, students should draw upon the evidence they collected in the previous lesson, for homework, and throughout 11.1.3 to support their responses to the End-of-Unit Assessment.

Activity 3: 11.1.3 End-of-Unit Assessment

80%

Explain to students that because it is a formal writing task, the 11.1.3 End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by significant and relevant evidence, and a concluding statement or section that articulates the significance of the topic. Remind students to use domain-specific vocabulary, and proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

Analyze the relationship between Woolf's text and the character of Ophelia.

Remind students to use the 11.1.3 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in their written responses. Instruct students to refer to their tools, notes, and annotations for evidence.

- Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent End-of-Unit Assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read the following 11.1 Performance Assessment prompt and review their annotations and notes on central ideas in all three module texts.

Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea?

- Students follow along.

Homework

Read the following 11.1 Performance Assessment prompt and review your annotations and notes on central ideas in all three module texts.

Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea?

11.1.3 End-of-Unit Assessment

Text-Based Response

Your Task: Based on your close reading of *Hamlet* and the excerpt from *A Room of One's Own*, as well as your work on the Cross-Text Evidence Collection Tool, write a well-developed, multi-paragraph essay in response to the following prompt:

Analyze the relationship between Woolf's text and the character of Ophelia.

Your response will be assessed using the 11.1.3 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Read the prompt closely
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: CCRA.R.9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, L.11-12.2

Commentary on the task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.11-12.3 because it demands that students:

- 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).

This task measures RI.11-12.2 because it demands that students:

- Determine two or more 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 provide complex analysis; provide an objective summary of the text.

This task measures W.11-12.2.a-f because it demands that students:

- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia

when useful to aiding comprehension.

- o Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- o Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
- o Use precise language and domain-specific vocabulary to inform about or explain the topic.
- o Establish and maintain a formal style.
- o Provide a concluding statement or section that follows from and supports the information or explanation presented.

This task measures W.11-12.9.a, b because it demands that students:

- Draw evidence from literary and informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 and L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English grammar when writing.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

11.1.3 End-of-Unit Text Analysis Rubric

____ / ____ (Total points)



Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	With partial accuracy, analyze how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.
<p>Content and Analysis The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story. CCSS.ELA-Literacy.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).</p>	Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.	With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.



<p>Content and Analysis</p> <p>The extent to which the response determines two or more central ideas of a text and analyzes in detail their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text.</p> <p>CCSS.ELA-Literacy.RI.11-12.2</p> <p>Determine two or more 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 provide a complex analysis; provide an objective summary of the text.</p>	<p>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>

File: 11.1.3 Lesson 8_v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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2

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<p>through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response draws evidence from literary and informational texts to support analysis, reflection, or research.</p> <p>CCSS.ELA-Literacy.W.11-12.9.a, b</p> <p>Draw evidence from literary and informational texts to support analysis, reflection, and research; apply <i>grades 11–12 Reading standards</i> to literature or literary nonfiction.</p>	<p>Skillfully utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text; create</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text; create cohesion, and clarify the relationships</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text; creating limited cohesion or clarity in</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text; creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p>



<p>CCSS.ELA-Literacy.W.11-12.2 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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific</p>	<p>cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>
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<p>vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the</p>				
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<p>significance of the topic).</p> <p>Control of Conventions</p> <p>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p> <p>CCSS.ELA-Literacy.L.11-12.1</p> <p>CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</p>
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.



11.1.3 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze how two or more texts address similar themes or topics? (CCRA.R.9)	<input type="checkbox"/>
	Analyze the impact of the author’s choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
	Identify two or more central ideas from the text and analyze their development? (RI.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RI.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RI.11-12.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a, b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>

ENGLISH LANGUAGE ARTS

GRADE 11
Curriculum Guide
Module 1

Performance Assessment

11.1

Performance Assessment

Introduction

In this Performance Assessment, students revisit their notes, annotations, and tools from throughout the module to develop an evidence-based claim across three module texts, “My Last Duchess,” *Hamlet*, and *A Room of One’s Own*. Students demonstrate skills and habits they have practiced throughout the module, including identifying and citing relevant evidence to support analysis, participating in structured, evidence-based discussion, and engaging in the writing process. During the writing process, students plan, edit, and revise a response that explains their claim and demonstrates connections in the textual evidence that supports their claim.

Detailed instructions for this three-lesson assessment follow the prompt. Each lesson is likely to last one class period. However, timing may vary depending on individual class schedules and student scaffolding needs.

This Performance Assessment is assessed using the 11.1 Performance Assessment Rubric.

- ① The Performance Assessment includes an optional extension activity in which students use quotes from *Hamlet* as the basis for further interpretation, analysis, and evaluation of module texts in relation to other texts, ideas, events, or situations in their lives or the world (RL.11-12.11).

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
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.11-12.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
RI.11-12.2	Determine two or more 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 provide a

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	complex analysis; provide an objective summary of the text.
W.11-12.2. a-f	<p>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.</p> <ol style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
W.11-12.9. a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ol style="list-style-type: none"> 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”). Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

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L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
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"> 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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe 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. 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. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

Prompt

Over the course of this module, you have read Robert Browning’s poem “My Last Duchess,” excerpts from William Shakespeare’s play *Hamlet*, and an excerpt from Virginia Woolf’s essay *A Room of One’s Own*.

Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea?

To answer the prompt, review your notes and annotations about the texts in this module, including claims you have made about central idea. In your review, identify patterns or connections and discuss these with a small group of classmates. Next, gather relevant textual evidence to support a claim about how each author develops a central idea. After drafting a multi-paragraph response to the prompt, engage in the revision process to edit and revise your response.

High Performance Response

High Performance Response(s)

A High Performance Response should:

- Identify a central idea common to all three texts (e.g., gender roles or madness).
- Explain how the central idea develops over the course of each text (see examples below).
- Introduce a claim about how the three texts work together to build new understanding(s) about the central idea.
- Demonstrate how the evidence from all three texts builds upon each other to build new understanding(s) about the central idea.

A High Performance Response may include the following content:

- Browning, in the poem “My Last Duchess,” develops the central idea of gender roles by presenting a situation in which the Duke has complete control and power over the Duchess. The Duke views women as objects. For example, he admits to his visitor that his “object” (line 53) or goal is not so much the “dowry” (line 51) of his new bride, but rather possession of the girl’s “fair self” (line 52). In these lines the Duke demonstrates that he views his new bride as an object that can be weighed against the value of her dowry. The Duke also represents men’s power and control over women when says, “I gave commands; / Then all smiles stopped together” (lines 45–46). Because he does not approve of the Duchess’s behavior, the Duke has her killed or permanently removed from him. The Duke demonstrates ultimate power over the Duchess.
- In the poem “My Last Duchess,” Browning develops the central idea of madness through his portrayal of the Duke whose obsessive nature leads to his madness. The Duke responds to the Duchess’s seemingly polite actions with paranoia. He says, “her looks went everywhere ... Sir, ‘twas all one! My favour at her breast, / The dropping of daylight in the West, / The bough of cherries some officious fool / Broke in the orchard for her” (lines 24–28). That the Duchess valued anything as much as his “favour at her breast” drove the Duke mad (line 24). The Duke’s obsession is fully revealed as madness when he implies that he had his wife killed in order to stop her smiles. He seems to have no reservations admitting, “I gave commands; / Then all smiles stopped together” (lines 45–46). Casually revealing to the servant of his future wife that he murdered his previous wife is the act of a madman.
- In the play *Hamlet*, Shakespeare develops the central idea of gender roles by highlighting how the male characters speak about women and how the expectations for men and women are different. In the first act of the play, Claudius suggests that Hamlet’s grief for his father is “unmanly” (Act 1.2, line 98), establishing that the roles and expectations for women and men with regards to grief are different. Hamlet also suggests that women are weak: when describing his mother, Hamlet says, “frailty thy name is woman!” (Act 1.2, line 150), suggesting that not only is Gertrude weak for

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marrying Claudius, but all women are weak. In addition to thinking women weak, the male characters in the play have expectations for women's chastity. Both Laertes and Hamlet advise Ophelia to be chaste. Laertes tells Ophelia, do not "your chaste treasure open" (Act 1.3, line 35), and Hamlet says to Ophelia, "be thou as chaste as ice" (Act 3.1, line 147). Polonius makes it clear that expectations for men and women with regards to chastity are different when he tells Ophelia that she is on a shorter leash than Hamlet: "And with a larger tether may he walk / Than may be given you" (Act 1.3, lines 134–135). The male characters of the play see women's chastity as more important than male chastity, highlighting the disparity in gender roles.

- Shakespeare develops the central idea of madness in the play *Hamlet* through the constant questioning of Hamlet's sanity and through Ophelia's descent into madness, which leads to her suicide. Hamlet is either truly mad or feigning madness throughout the play. In Act 1, Hamlet tells Horatio and Marcellus he will act "strange or odd" and "put an antic disposition on" (Act 1.5, lines 190–192). Again in Act 5, during the fencing match, Hamlet uses his madness as an excuse for his actions when he tells Laertes, "you must needs have heard, how I am punished / With a sore distraction" (Act 5.2, lines 243–244). Ophelia believes Hamlet is truly mad when she says, "O, what a noble mind is here o'erthrown!" (Act 3.1, line 163). Shakespeare further develops the central idea of madness by showing that Ophelia has gone mad with grief over the loss of Hamlet's love and her father's death. Claudius describes Ophelia's mad behavior as "the poison of deep grief" (Act 4.5, line 80). Laertes confirms that his sister's actions are a "document in madness: thoughts and remembrance fitted" (Act 4.5, lines 202–203), meaning that Ophelia's is a lesson in madness, because she wisely links thoughts and remembrance of their father and of her love lost.
- In her essay, *A Room of One's Own*, Woolf develops the central idea of gender roles by contrasting the oppressed life of Judith Shakespeare with her brother's life of freedom and opportunity. Woolf first describes William Shakespeare's life: "Shakespeare went, very probably ... to the grammar school" " where he likely "learned Latin ... and the elements of grammar and logic" (p. 48). Shakespeare was "a wild boy" who had a child with, and then married, a "woman in the neighborhood," before going off to "seek his fortune in London" (p. 48). There he achieved great fame, "even getting access to the palace of the queen" (p. 48). In contrast, Woolf imagines the life of Judith Shakespeare, William's "wonderfully gifted sister" (p. 48): "she was not sent to school ... she was to be betrothed to the son of a neighboring wool-stapler" (p. 49). She refused to marry the man her parents had chosen for her, "and for that she was severely beaten by her father" (p. 49). Her "gift" for writing "drove her" to take "the road to London" (p. 49), but unlike her brother, she did not find success there. Instead, "men laughed in her face" (p. 49), and she could not find work. The one man who "took pity on her" (p. 49) got her pregnant, and because "chastity had then ... [as] now, a religious importance in a woman's life" (p. 51), Woolf imagines that Judith would have "killed herself" (p. 50). Through these contrasting stories of Shakespeare and his sister, Woolf demonstrates that gender determined whether or not one could pursue one's gift for writing and

have success or not.

- Woolf develops the central idea of madness in *A Room of One's Own*, arguing that gifted women would be driven mad because they were not allowed to express their gifts: “any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at” (p. 51). If a gifted woman could survive being gifted, Woolf argues that her work would have been “twisted and deformed, issuing from a strained and morbid imagination” (p. 51). With these lines Woolf develops the central idea of madness, showing that gifted women are driven mad when they are not able to express themselves freely.
- All three texts from Module 11.1 develop the central idea of gender roles by demonstrating that society expects women to be well-behaved and controlled by the men in their lives. In all three texts, men have the power and freedom to control women and act freely for themselves.
- In all three texts from Module 11.1, madness is connected to gender roles. The men who are mad express their madness in their interactions with women, particularly concerning their faithfulness and chastity. In Woolf’s text, as in Shakespeare’s, the women go mad because they have no other options to express themselves.

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 11–12.

Students’ deep engagement with these texts and practice with identifying textual evidence in support of inferences and claims provide a solid foundation for the demands of this assessment. Students also have edited, revised, and refined their writing during the module, a process in which they will re-engage during this Performance Assessment.

This Performance Assessment demands that students determine the central ideas in texts and analyze in detail their development over the course of the texts, including how they are shaped and refined by specific details (RL.11-12.2, RI.11-12.2). It also requires them to analyze how these texts address similar central ideas (CCRA.R.9). Students also draw evidence from literary and informational texts to support analysis and reflection (W.11-12.9.a, b).

The assessment further requires students to write informative texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content (W.11-12.2). To satisfy this demand, students must introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it; develop the topic thoroughly by selecting the most significant and relevant evidence; and use precise language and domain-specific vocabulary to manage the complexity of the topic about which

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they write (W.11-12.2.a-f).

As part of the drafting process in Lesson 3, students must develop and strengthen their writing by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for the purpose and audience (W.11-12.5). The writing, revising, and editing of the response also requires that students demonstrate command of the conventions of standard English grammar, capitalization, punctuation, spelling, and usage (L.11-12.1, L.11-12.2).

Process

The Module Performance Assessment requires students to review the various claims about central ideas they have made in relation to each text in this module in order to identify patterns or connections; discuss these connections in small groups and engage in an evidence-based group discussion; identify relevant textual evidence to support a claim about how each author develops central ideas; and draft a multi-paragraph response to the prompt.

Lesson 1

Post and explain the prompt for the Performance Assessment for student reference. Working in small groups, students review their annotations and previous work regarding central ideas in the module texts. Groups synthesize connections across the central ideas in the module. At the end of this first evidence-based discussion, each student selects a focal central idea for the essay.

- ① After reading all three 11.1 module texts, students may identify a central idea they did not analyze during their initial reading of the 11.1 module texts. For example, students did not analyze the central idea of gender roles until 11.1.3, but the idea is developed in the 11.1.1 and 11.1.2 texts as well.

Then, students participate in small group discussions with other students who selected the same central idea. Students gather relevant evidence to be used in their writing. Students may use the 11.1 Performance Assessment Evidence Collection Tool to record their thoughts and evidence. (If the caliber of discussion is high enough by the 11.1.3 End-of-Unit Assessment, consider removing the 11.1 Performance Assessment Evidence Collection Tool and challenging students to make connections and analyze the texts through discussion and self-structured notes alone.)

At the end of Lesson 1 or for homework, students draft a claim about how each author develops the central idea they identified at the beginning of Lesson 1. Students also begin to organize the relevant textual evidence to support their claim. They will organize and use this evidence to further develop and refine their claims and prepare to respond to the prompt.

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Lesson 2

Students independently write a first draft of their response using the analysis from the previous lesson.

Lesson 3

Students engage in the self-review process using the 11.1 Performance Assessment Rubric to strengthen and refine the response they drafted in Lesson 2. Students edit, revise, and rewrite as necessary, ensuring their claims are clearly articulated and supported by strong textual evidence.

- ① When possible, consider using technology tools such as cloud-based collaboration (e.g., Google Drive) or Microsoft Word's Track Changes feature for the self-review process.

Extension Activity

- ① Consider completing the following additional activity to guide students to further interpret, analyze, and evaluate texts by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations (RL.11-12.11). Post or project the following prompt and quotes. Instruct students to form small groups to read the prompt and quotes aloud, discussing the contextual meaning of each quote.

Instruct students to select one of the quotes and respond independently in writing to the prompt:

Over the course of this module, you have read excerpts from *Hamlet*. Choose one of the quotes from the list below and respond to one of the following prompts. In your response, be sure to explain what the quote means in its original context, citing textual evidence to support your explanation.

- “This above all: to thine own self be true, / And it must follow, as the night the day, / Thou canst not then be false to any man.” (Act 1.3, lines 84–86)
- “One may smile and smile and be a villain.” (Act 1.5, line 115)
- “Though this be madness, / yet there is method in 't.” (Act 2.2, lines 223–224)
- “Madness in great ones must not unwatched go.” (Act 3.2, line 203)
- “When sorrows come, they come not single spies, / But in battalions.” (Act 4.5, lines 83–84)

How does this quote relate to other texts you have read outside of this module?

How does this quote relate to other ideas, events, or situations in your life or the world?

Student responses may be used as the basis for small group or whole-class discussion, or for a formal written assessment.

11.1 Module Performance Assessment

Text-Based Response

Your Task: Based on your close reading of “My Last Duchess,” *Hamlet*, and *A Room of One’s Own*, write a well-developed, multi-paragraph response to the following prompt:

Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea?

Your response will be assessed using the 11.1 Performance Assessment Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCLS: CCRA.R.9, RL.11-12.2, RI.11-12.2, W.11-12.2.a-f, W.11-12.5, W.11-12.9.a, b, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.11-12.2 because it demands that students:

- 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.

This task measures RI.11-12.2 because it demands that students:

- Determine two or more 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 provide a complex analysis.

This task measures W.11-12.2.a-f because it demands that students:

- 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.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on

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that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.5 because it demands that students:

- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

This task measures W.11-12.9.a, b because it demands that students:

- Draw evidence from literary and informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 and L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English grammar when writing.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

11.1 Performance Assessment Evidence Collection Tool

Name:	Class:	Date:
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Directions: Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea? You may identify a central idea that you did not analyze during your initial reading of the module texts.

Central Ideas and Evidence from "My Last Duchess"	Central Ideas and Evidence from <i>Hamlet</i>	Central Ideas and Evidence from <i>Room of One's Own</i>	How do the texts work together to build your understanding of this central idea?



Claim				

Model 11.1 Performance Assessment Evidence Collection Tool

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Name:	Class:	Date:
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Directions: Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea? You may identify a central idea that you did not analyze during your initial reading of the module texts.

Central Ideas and Evidence from "My Last Duchess"	Central Ideas and Evidence from <i>Hamlet</i>	Central Ideas and Evidence from <i>Room of One's Own</i>	How do the texts work together to build your understanding of this central idea?
<p>Gender roles</p> <p>The Duke views women as objects. For example, he uses the possessive pronoun "my" when he says, "That's my last Duchess painted on the wall" (line 1).</p> <p>The Duke represents men's power and control over women. He says, "I gave commands; / Then all smiles stopped together" (lines 45–46). Because he does not approve of the Duchess's behavior, the Duke has her killed or put away.</p>	<p>Gender roles</p> <p>In the first act of the play, Claudius suggests that Hamlet's grief for his father is "unmanly" (Act 1.2, line 98), establishing that the roles and expectations for women and men are different. Hamlet also suggests that women are weak: when describing his mother, Hamlet says, "frailty thy name is woman!" (Act 1.2, line 150), suggesting that not only is Gertrude weak for marrying Claudius, but all women are weak. In addition to thinking women weak, the male characters in the play have expectations for women's chastity. Both Laertes and Hamlet advise Ophelia to be chaste. Laertes advises Ophelia, do not "your chaste treasure open" (Act 1.3, line</p>	<p>Gender roles</p> <p>Describing Shakespeare's sister, Woolf writes, "she was not sent to school ... she was to be betrothed to the son of a neighboring wool-stapler." (p. 49) and "Chastity had then, it has even now, a religious importance in a woman's life" (p. 51). In contrast, Woolf describes how men are free to pursue their dreams when she writes, "Shakespeare went, very probably ... to the grammar school ... He was, it is well known, a wild boy who poached rabbits ... sent him to seek his fortune in London ... even getting access to the palace of the queen" (p. 48).</p> <p>Judith Shakespeare "cried out that</p>	<p>In all three texts, women are supposed to be well behaved and controlled by the men in their lives. In all three texts, men have the power and freedom to control women and act freely for themselves.</p>

Central Ideas and Evidence from "My Last Duchess"	Central Ideas and Evidence from <i>Hamlet</i>	Central Ideas and Evidence from <i>A Room of One's Own</i>	How do the texts work together to build your understanding of this central idea?
<p>Madness</p> <p>The Duke was obsessively jealous of the Duchess's seemingly polite actions: "her looks went everywhere ... Sir, 'twas all one! My favour at her breast, / The dropping of daylight in the West, / The bough of cherries some officious fool / Broke in the orchard for her" (lines 24–28).</p> <p>His obsession is revealed as madness when he admits to having killed his wife to get her to stop smiling: "I gave commands; / Then all smiles stopped together" and to have no qualms about sharing this</p>	<p>Madness</p> <p>Hamlet is either truly mad or feigning madness throughout the play. In Act 1, Hamlet tells Horatio and Marcellus he will act "strange or odd" and "put an antic disposition on" (Act 1.5, lines 190–192). Again in Act 5, during the fencing match, Hamlet uses his madness as an excuse for his actions. He tells Laertes, "you must needs have heard, how I am punished / With a sore distraction" (Act 5.2, 243-244). Ophelia believes Hamlet is really mad when she says, "O, what a noble mind is here</p>	<p>Madness</p> <p>Woolf argues that gifted women were not allowed to express their gifts: "any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at" (p. 51). If a gifted woman could survive being gifted, Woolf argues that her work would have been "twisted and deformed, issuing from a strained and morbid imagination" (p. 51).</p>	
<p>Madness</p> <p>The Duke was obsessively jealous of the Duchess's seemingly polite actions: "her looks went everywhere ... Sir, 'twas all one! My favour at her breast, / The dropping of daylight in the West, / The bough of cherries some officious fool / Broke in the orchard for her" (lines 24–28).</p> <p>His obsession is revealed as madness when he admits to having killed his wife to get her to stop smiling: "I gave commands; / Then all smiles stopped together" and to have no qualms about sharing this</p>	<p>Madness</p> <p>Hamlet is either truly mad or feigning madness throughout the play. In Act 1, Hamlet tells Horatio and Marcellus he will act "strange or odd" and "put an antic disposition on" (Act 1.5, lines 190–192). Again in Act 5, during the fencing match, Hamlet uses his madness as an excuse for his actions. He tells Laertes, "you must needs have heard, how I am punished / With a sore distraction" (Act 5.2, 243-244). Ophelia believes Hamlet is really mad when she says, "O, what a noble mind is here</p>	<p>Madness</p> <p>Woolf argues that gifted women were not allowed to express their gifts: "any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at" (p. 51). If a gifted woman could survive being gifted, Woolf argues that her work would have been "twisted and deformed, issuing from a strained and morbid imagination" (p. 51).</p>	<p>In all three texts, madness is connected to gender roles. The men who are mad express their madness in their interactions with women, particularly concerning their faithfulness/chastity. In Woolf's text as in Shakespeare's the women go mad because they have no other options.</p>

Central Ideas and Evidence from "My Last Duchess"	Central Ideas and Evidence from Hamlet	Central Ideas and Evidence from A Room of One's Own	How do the texts work together to build your understanding of this central idea?
<p>information with his next wife's employee (lines 45–46).</p>	<p>o'erthrown!" (Act 3.1, line 163). Ophelia goes mad because Hamlet has left her and her father has died. Claudius describes Ophelia's mad behavior as "the poison of deep grief" (Act 4.5, line 80).</p>		
<p>Claim</p>			
<p>In all three texts, madness is connected to gender roles. The men who are mad express their madness in their interactions with women, particularly concerning their faithfulness/chastity. In Woolf's text as in Shakespeare's the women go mad because they have no other options.</p>			

11.1 Performance Assessment Rubric

/ / (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p> <p>CCSS.ELA-Literacy.CCRA.R.9</p> <p>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>	<p>Skillfully analyze how two or more texts address similar themes or topics.</p>	<p>Accurately analyze how two or more texts address similar themes or topics.</p>	<p>With partial accuracy, analyze how two or more texts address similar themes or topics.</p>	<p>Inaccurately analyze how two or more texts address similar themes or topics.</p>
<p>Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; provides an objective summary of a text.</p> <p>CCSS.ELA-Literacy.RL.11-12.2</p> <p>CCSS.ELA-Literacy.RI.11-12.2</p> <p>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 provide a complex analysis; provide an objective summary of the text.</p>	<p>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response interprets, analyzes, and evaluates narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p> <p>CCSS:ELA-Literacy.RL.11-12.11</p> <p>Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>Skillfully interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making deep and meaningful connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>Accurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making meaningful connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>With partial accuracy, interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making relevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>Inaccurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making few or irrelevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>CCSS:ELA-Literacy.W.11-12.2</p> <p>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.</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>Command of Evidence and Reasoning The extent to which the response draws evidence from literary and informational texts to support analysis, reflection, or research.</p> <p>CCSS.ELA-Literacy.W.11-12.9.a, b Draw evidence from literary and informational texts to support analysis, reflection, and research; apply <i>grades 11–12 Reading standards</i> to literature or literary nonfiction.</p>	<p>Skillfully utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>
<p>Coherence, Organization, and Style The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</p> <p>CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection,</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile,</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile,</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy</p>	<p>and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>(W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>Thoroughly develop and strengthen writing during the writing process, skillfully addressing what is most significant for the specific purpose and audience.</p>	<p>Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.</p>	<p>Partially develop and strengthen writing during the writing process, somewhat effectively addressing what is most significant for the specific purpose and audience.</p>	<p>Insufficiently develop and strengthen writing during the writing process, ineffectively addressing what is most significant for the specific purpose and audience.</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response develops and strengthens writing during the writing process, addressing what is most significant for the specific purpose and audience.</p>	<p>Thoroughly develop and strengthen writing during the writing process, skillfully addressing what is most significant for the specific purpose and audience.</p>	<p>Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.</p>	<p>Partially develop and strengthen writing during the writing process, somewhat effectively addressing what is most significant for the specific purpose and audience.</p>	<p>Insufficiently develop and strengthen writing during the writing process, ineffectively addressing what is most significant for the specific purpose and audience.</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>CCSS.ELA-Literacy.W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p> <p>CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</p>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

File: 11.1 Performance Assessment, v2 Date: 4/30/15

Classroom Use: Starting 4/2015

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11.1 Performance Assessment Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze how two or more texts address similar themes or topics? (CCRA.R.9)	<input type="checkbox"/>
	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2, RI.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2, RI.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2, RI.11-12.2)	<input type="checkbox"/>
	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations? (RL.11-12.11)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a, b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
	Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience? (W.11-12.5)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>

ENGLISH LANGUAGE ARTS

**GRADE 11
Curriculum Guide
Module 1**

Student Reflection
