

## 10.4

## 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 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 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.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
SL.9-10.1.a, c	<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 9-10 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</p>

	relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
<b>Addressed Standard(s)</b>	
L.9-10.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9-10 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 discussion at the end of the lesson on the following prompt:</p> <ul style="list-style-type: none"> <li>Review your Quick Writes from 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?</li> </ul> <p>① The student discussion will be assessed using the Speaking and Listening Rubric for standards SL.9-10.1.a, c.</p> <p>This discussion is followed by a Quick Write. 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"> <li>Based on this lesson’s reading and your Quick Writes from Lessons 2 and 3, what is the impact of Shakespeare’s choice to introduce Hamlet through Claudius’s monologue and Hamlet’s soliloquy?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>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</li> </ul>

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
- canon (n.) – divine law
- might not beteem (phrase) – would not allow

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

- 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
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.3, SL.9-10.1.a, c, L.9-10.4.c</li> <li>Text: <i>Hamlet</i> by William Shakespeare, Act 1.2: lines 133–149 (Masterful Reading: lines 133–164)</li> </ul> <p>① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</p>	

<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 45%
5. Assessed Discussion	5. 15%
6. Quick Write	6. 10%
7. Closing	7. 5%

## Materials

- Copies of the Speaking and Listening Rubric and Checklist for standards SL.9-10.1.a, c for each student
- Chart paper
- Multicolored markers
- Student copies of the Short Response Rubric and Checklist (refer to 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<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.9-10.3 and SL.9-10.1.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 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.

① **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 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*.

① **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.

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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*.

- ① 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.

- ① **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.

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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.”

① 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.

① **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.

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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*.

- ① 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).
- ① Some students might suggest that the image of love as "appetite" gives a hint of lust (line 148).
- ① **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.9-10.1.a, c portions of the 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 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 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.

① 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 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.

① 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.

## 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.

## 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><b>Command of Evidence and Reasoning</b></p> <p><b>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.</b></p> <p><b>CCSS.ELA-Literacy.SL.9-10.1</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.</p> <p><b>CCSS.ELA-Literacy.SL.9-10.1.a</b> 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>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</b></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.9-10.1.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. 9-10.1.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. 9-10.1.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. 9-10.1.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. 9-10.1.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. 9-10.1.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. 9-10.1.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. 9-10.1.c)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p><b>promotes divergent and creative perspectives.</b></p> <p><b>CCSS.ELA-Literacy.SL.9-10.1.c</b> 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><b>Collaboration and Presentation</b> <b>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.</b></p> <p><b>CCSS.ELA-Literacy.SL.9-10.1</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 9-10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p><b>CCSS.ELA-Literacy.SL.9-10.1.b</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>Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL. 9-10.1.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. 9-10.1.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. 9-10.1.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. 9-10.1.b)</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.

## 11.1 Speaking and Listening Checklist

Assessed Standards: \_\_\_\_\_

	Does my response...	✓
<b>Command of Evidence and Reasoning</b>	Explicitly draw on evidence from texts and other research on the topic or issue? (SL. 9-10.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL. 9-10.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL. 9-10.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL. 9-10.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL. 9-10.1.c)	<input type="checkbox"/>
<b>Collaboration and Presentation</b>	Work with peers to promote civil, democratic discussions and decision-making? (SL. 9-10.1.b)	<input type="checkbox"/>
	Work with peers to set clear goals and deadlines? (SL. 9-10.1.b)	<input type="checkbox"/>
	Work with peers to establish individual roles, if necessary? (SL. 9-10.1.b)	<input type="checkbox"/>