

10.13

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.

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.
RL.9-10.4	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.9-10.4.b, c	<p>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.</p> <p><u>CCSS.ELA-LITERACY.L.9-10.4.A</u> 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><u>CCSS.ELA-LITERACY.L.9-10.4.B</u> Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p> <p><u>CCSS.ELA-LITERACY.L.9-10.4.C</u> 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, or its etymology.</p>
L.9-10.5.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.9-10.3, RL. 9-10.4, L. 9-10.4.b, c, L. 9-10.5.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>📌 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. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 15%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 10%
6. Closing	6. 5%

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	
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. 9-10.3 and RL. 9-10.4. 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 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.

① **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.”

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 *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.

① **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.
- ① 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.
- ① 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.”

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 *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.

① **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*.

① 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.

- ① 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.

- ① **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*.

- ① 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.”

- 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 *bawd* on their copies of the text or in a vocabulary journal.
- ① **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:
 - 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.
 - 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.

① **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:
 - Ophelia remains calm, asking Hamlet to repeat himself when he rudely laughs and asks if she is chaste: “My lord?” (line 114).
 - Ophelia remains polite, calling Hamlet “lord” (lines 114, 119, and 126) and “Lordship” (line 116), even when he insults her.
 - 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).
 - 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.

- ① 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.

- 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 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.

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.

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] ... reckon[] [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.