

## 10.15

## 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.

## 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.
Addressed Standard(s)	
SL.9-10.1.a-d	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p><u>CCSS.ELA-LITERACY.SL.9-10.1.A</u> 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><u>CCSS.ELA-LITERACY.SL.9-10.1.B</u> Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p>

	<p><u>CCSS.ELA-LITERACY.SL.9-10.1.C</u>  Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p><u>CCSS.ELA-LITERACY.SL.9-10.1.D</u>  Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>
L.9-10.4. a, b	<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>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.9-10.5.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)

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 does Ophelia's characterization of Hamlet suggest about her perspective on Hamlet?

### High Performance Response(s)

A High Performance Response should:

- 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
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, SL. 9-10.1.a-e, L. 9-10.4.a, b, L. 9-10.5.a</li> <li>• Text: <i>Hamlet</i> by William Shakespeare, Act 3.1: lines 163–175 (optional: lines</li> </ul>	

176–203)	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 60%
5. Quick Write	5. 15%
6. Jigsaw (optional)	6. 0%
7. Closing	7. 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)
- ① 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.
	<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.
①	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.
- ① **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.”

- ① 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.

- ① **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.

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Instruct student groups to read lines 169–175 (from “And I, of ladies most deject and wretched,” to “T’ 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.”

- ① 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).
- ① 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.
- ① **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.

- ① **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.

- ① 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.

- 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: 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.

- ① 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.

## 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.

## Claudius's Plans for Hamlet Jigsaw Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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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 <b>melancholy</b> 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 <b>neglected tribute</b>. Haply the seas, and countries different, 185 With variable objects, shall <b>expel</b> 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><b>Vocabulary</b></p> <p><b>melancholy</b> (n.) – a gloomy state of mind; depression <b>neglected</b> (adj.) – not given enough attention or care <b>tribute</b> (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 <b>expel</b> (v.) – to push or force (something) out</p>	<p><b>How does Claudius characterize Hamlet's state of mind? What does he think is causing this? (lines 176–179)</b></p> <p><b>What does Claudius fear may "hatch" (line 180) from Hamlet's "melancholy" (line 179)?</b></p> <p><b>How does he hope to "prevent" this? (lines 181–184)</b></p> <p><b>What does Claudius plan for Hamlet to do there? How will this help? (lines 184–187)</b></p>

## Polonius's Plans for Hamlet Jigsaw Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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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 <b>origin</b> and <b>commencement</b> 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 <b>entreat</b> 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 <b>confine</b> 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><b>Vocabulary</b></p> <p><b>origin</b> (n.) – the point or place where something begins or is created; the source or cause of something</p> <p><b>commencement</b> (n.) – beginning, start</p> <p><b>entreat</b> (v.) – to ask in a serious, emotional way</p> <p><b>confine</b> (v.) – to shut or keep in</p>	<p><b>What does Polonius believe is the cause of Hamlet's "grief" (line 191)?</b></p> <p><b>In lines 192–194, how does Polonius respond to Ophelia?</b></p> <p><b>In lines 195–201, what alternative plan does Polonius propose?</b></p>

## Model Claudius's Plans for Hamlet Jigsaw Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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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 <b>melancholy</b> 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 <b>neglected tribute</b>. Haply the seas, and countries different, 185 With variable objects, shall <b>expel</b> 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><b>Vocabulary</b></p> <p><b>melancholy</b> (n.) – a gloomy state of mind; depression</p> <p><b>neglected</b> (adj.) – not given enough attention or care</p> <p><b>tribute</b> (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><b>expel</b> (v.) – to push or force (something) out</p>	<p><b>How does Claudius characterize Hamlet's state of mind? What does he think is causing this? (lines 176–179)</b></p> <p>☛ Claudius says Hamlet isn't in love or mad, but has a depressed "something in his soul" (line 178).</p> <p><b>What does Claudius fear may "hatch" (line 180) from Hamlet's "melancholy" (line 179)?</b></p> <p>☛ Claudius fears "danger" may hatch from Hamlet's sadness (line 181).</p> <p><b>How does he hope to "prevent" this? (lines 181–184)</b></p> <p>☛ To prevent this danger, Claudius decides to send Hamlet to England: "he shall with speed to England" (line 183).</p> <p><b>What does Claudius plan for Hamlet to do there? How will this help? (lines 184–187)</b></p> <p>☛ 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.</p>

## Model Polonius's Plans for Hamlet Jigsaw Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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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 <b>origin</b> and <b>commencement</b> 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 <b>entreat</b> 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 <b>confine</b> 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><b>Vocabulary</b></p> <p><b>origin</b> (n.) – the point or place where something begins or is created; the source or cause of something</p> <p><b>commencement</b> (n.) – beginning, start</p> <p><b>entreat</b> (v.) – to ask in a serious, emotional way</p> <p><b>confine</b> (v.) – to shut or keep in</p>	<p><b>What does Polonius believe is the cause of Hamlet's "grief" (line 191)?</b></p> <p>☞ Ophelia's "neglected love" (line 192).</p> <p><b>In lines 192–194, how does Polonius respond to Ophelia?</b></p> <p>☞ He dismisses her and anything she might have to say.</p> <p><b>In lines 195–201, what alternative plan does Polonius propose?</b></p> <p>☞ 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>