

10.17

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.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></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><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.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> <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"> How does Shakespeare develop Gertrude’s character in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> 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
- mutine (v.) – incite rebellion
- grainèd (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)

- penetrable (adj.) – capable of being entered

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

- 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
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, SL. 9-10.1.a-e, L. 9-10.4.b, L. 9-10.5.a Text: <i>Hamlet</i> by William Shakespeare, Act 3.4: lines 41–102 (Masterful Reading: lines 1–102) <p>① In order to provide additional context, the masterful reading extends beyond the lines students read and discuss during the lesson.</p>	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Masterful Reading 3. Reading and Discussion 4. Quick Write 5. Film Viewing 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 55% 4. 10% 5. 15% 6. 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	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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL. 9-10.3. 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: 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 3: 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.

- ❗ **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.

- ① 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.”

- 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 **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.

- ① **Differentiation Consideration:** If students struggle to paraphrase these lines, direct them to the explanatory notes for explanations of the following words: *damned 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).

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.

🗨 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 4: 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.

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 5: 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.

- ① 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.

- ① **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:	
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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
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 way that disagrees with those beliefs</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> <p>In lines 61-62, how does Gertrude react to Hamlet's words? What does her reaction indicate about her character?</p>

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>

Hamlet's Accusations Jigsaw Tool Part 3

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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</p> <p>And batten on this moor? Ha! Have you eyes?</p> <p>You cannot call it love, for at your age</p> <p>The heyday in the blood is tame, it's humble</p> <p>And waits upon the judgment; and what judgment 80</p> <p>Would step from this to this? Sense sure you have,</p> <p>Else could you not have motion; but sure that sense</p> <p>Is apoplexed; for madness would not err,</p> <p>Nor sense to ecstasy was ne'er so thrilled,</p> <p>But it reserved some quantity of choice 85</p> <p>To serve in such a difference. What devil was 't</p> <p>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>apoplexed (adj.) – paralyzed</p> <p>cozened (v.) – tricked</p> <p>hoodman-blind (n.) – the game of blind man's bluff</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 the cause of her choosing Claudius? (lines 86–87)</p>

Hamlet's Accusations Jigsaw Tool Part 4

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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>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>Vocabulary</p> <p>sans (prep.) – without</p> <p>so mope (v.) – be so stunned</p> <p>mutine (v.) – incite rebellion</p> <p>grainèd (adj.) – indelible (grain was a “fast” or permanent dye)</p> <p>leave their tinct (phrase) – give up their color</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>How does Gertrude react to Hamlet's accusations in lines 99–102? What does her reaction indicate about her character?</p>

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><u>Vocabulary</u></p> <p>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</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>☞ 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>☞ 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>☞ 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>In lines 61-62, how does Gertrude react to Hamlet's words? What does her reaction indicate about her character?</p> <p>☞ She asks what “act” (line 61) she has done that “thunders” (line 62) such</p>

	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

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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 <u>a 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"> 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"> 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"> 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

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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</p> <p>And batten on this moor? Ha! Have you eyes?</p> <p>You cannot call it love, for at your age</p> <p>The heyday in the blood is tame, it's humble</p> <p>And waits upon the judgment; and what judgment 80</p> <p>Would step from this to this? Sense sure you have,</p> <p>Else could you not have motion; but sure that sense</p> <p>Is apoplexed; for madness would not err,</p> <p>Nor sense to ecstasy was ne'er so thrilled,</p> <p>But it reserved some quantity of choice 85</p> <p>To serve in such a difference. What devil was 't</p> <p>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>apoplexed (adj.) – paralyzed</p> <p>cozened (v.) – tricked</p> <p>hoodman-blind (n.) – the game of blind man's bluff</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>☞ 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>☞ 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 86–87)?</p> <p>☞ Hamlet states that the “devil” (line 86) has tricked Gertrude into being blind to the greatness of Hamlet's father and Claudius's weaknesses.</p>

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 <u>a sickly part of one true sense</u> 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>Vocabulary</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>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"> 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"> 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. Hamlet is accusing Gertrude of acting like a lustful youth in her old age. <p>How does Gertrude react to Hamlet's 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.

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.