

10.20

Lesson 20

Introduction

In this lesson, students listen to two masterful readings of Act 5.1 before reading Act 5.1, lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes! / For love of God, forbear him”), in which Ophelia is buried. As students read the scene they pause to notice how the setting impacts other elements in the drama. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare’s choice of setting impact another element of the drama (e.g., plot, mood, etc.) in this scene?

For homework, students choose a different dramatic element and explain how the setting of the scene impacts that element.

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)	
W.9-10.2.d	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <u>CCSS.ELA-LITERACY.W.9-10.9.A</u> Apply <i>grades 9-10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
L.9-10.4.	Determine or clarify the meaning of unknown and multiple-meaning words and phrases

a, c	<p>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>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>
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Assessment

Assessment(s)

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

- How does Shakespeare's choice of setting impact another element of the drama (e.g., plot, mood, etc.) in this scene?

High Performance Response(s)

A High Performance Response should:

- Identify a significant text element from the passage (e.g., dialogue, mood, or plot).
- Explain how the setting impacts that element (e.g., The setting of the graveyard impacts the play by creating a mournful or somber mood. At first, the mournful mood is contrasted with the joking between the gravediggers. They can joke about the dead and death because "[c]ustom hath made it in [them] a property of easiness" (lines 69–70), or because being around death is part of their job. Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters' grief during Ophelia's burial in the graveyard demonstrates the mournful mood. Gertrude says, "Sweets to the sweet, farewell!" (line 254), Laertes jumps into Ophelia's grave to be buried with her, and Hamlet says, "I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum" (lines 285–287). In Act 5.1, the graveyard setting establishes a somber mood that develops through characters who contrast the mood and characters who contribute to it.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- quick (n.) – living persons

<ul style="list-style-type: none"> rash (adj.) – acting or tending to act too hastily or without due consideration
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> decked (adj.) – adorned; arrayed sense (n.) – conscious awareness or rationality splénitive (adj.) – quick-tempered forbear (v.) – be patient with
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> strewed (v.) – spread or scattered things over or on the ground or some other surface deprived (v.) – took something away from someone or something conjures (v.) – creates or imagines (something) asunder (adv.) – into parts quantity (n.) – an amount or number of something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, W. 9-10.2.d, W. 9-10.9.a, L. 9-10.4.a, c Text: <i>Hamlet</i> by William Shakespeare, Act 5.1: lines 254–289 (Masterful Reading: Act 5.1: lines 1–68 and lines 224–319) <p>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. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Setting Discussion 6. Quick Write 7. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 15% 3. 20% 4. 20% 5. 20% 6. 10% 7. 5%

Materials

- Student copies of the Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Free audio resources for masterful reading:
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (0:00–3:24)
<http://etc.usf.edu/lit2go/94/hamlet/1685/act-5-scene-1/> (10:18–15:20)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.2 Lesson 7)—students may need additional blank copies
- Copies of the Setting Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL. 9-10.3. In this lesson, students consider how the setting affects other elements of the drama. Students listen to masterful readings of Act 5.1, lines 1–68 and lines 224–319, studying how the setting impacts other elements in the scene, including mood, characterization, and plot. Students then participate in a discussion of Act 5.1, lines 254–289 and analyze how the setting impacts another element of the drama.

- Students look at the agenda.

Instruct students to take out their copies of the Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W. 9-10.2.d. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard W. 9-10.2.d.

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

🗨️ Student responses may include:

- Students use language carefully when writing.
- Students use language that is specific to the domain or content area (literature) when writing.
- Students use specific terms such as metaphor, simile, and analogy when writing about texts.

Inform students that in this lesson they are asked to use the correct terminology when describing parts of the play (act and scene) as well as dramatic elements, such as setting, characters, plot, etc.

Instruct students to talk in pairs about their understanding of the terms that they use in this unit.

🗨️ Student responses may include:

- An *act* is a large division of a play.
- A *scene* is a smaller part of an act that takes place within a single timeframe and a single setting.
- The *setting* is where and when a play takes place.
- The *plot* is the sequence of events in a play.
- *Characterization* is how a playwright develops the characters in a play.

Remind students to look for opportunities to use the correct vocabulary terms to describe the play as an application of W. 9-10.2.d.

① Consider displaying literary or dramatic terms students identify during this exercise for use later in the lesson.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread Act 4.4, lines 34–69 and Act 2.2, lines 577–634. Respond briefly in writing to the following prompt: How do both the player and Fortinbras serve as foils for Hamlet?) Instruct student pairs to discuss their homework responses.

🗨️ Hamlet's comparison of himself first to the actor and then to Fortinbras serves to develop his character further. There is a stark contrast between the actor, who is able to move himself to tears "all for nothing! / For Hecuba" (Act 2.2, lines 584–585), and Hamlet who remains "Like John-a-dreams, unpregnant of [his] cause" (Act 2.2, line 595). In this way, Shakespeare highlights Hamlet's indecision, and what Hamlet himself perceives to be his cowardice. Similarly, Fortinbras acts as a kind of double to Hamlet: whereas Hamlet struggles with the question of

revenge and of how to avenge his father's death, Fortinbras acts decisively, his "spirit with divine ambition puffed" (Act 4.4, line 52) contrasting with Hamlet's own inability to stir himself to action.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of Act 5.1, lines 1–68 (from "Is she to be buried in Christian burial" to "Has this fellow no feeling of his business? He / sings in grave-making"). Ask students to note both the content and the tone of the gravediggers' conversation.

① 11.1.2 Lesson 21 includes an optional activity in which students view a film interpretation of this lesson's reading.

► Students follow along, reading silently.

① Note that in the recording cited in this lesson, the narrator refers to the gravediggers as *clowns*, meaning "peasants" or "countrymen."

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What mood does the setting create in this scene?

Instruct students to Turn-and-Talk to answer the following questions.

Where does the beginning of the scene take place? How do you know?

💬 Student responses may include:

- The beginning of the scene takes place in a graveyard.
- Gravediggers work in a cemetery or graveyard.
- The first man tells the other to "make her grave / straight" (lines 3–4).
- Hamlet comments that the man "sings in grave-making" (line 68).

What is the specific topic of conversation between the gravediggers at the beginning of the scene?

💬 They are talking about a woman who drowned and whether or not she should get a "Christian burial" (line 5).

What in the text establishes the tone of the gravediggers' conversation?

💬 Student responses may include:

- The gravediggers' tone is light-hearted. The gravediggers make jokes like, "The scripture says Adam / digged. Could he dig without arms?" (lines 37–38).
- One gravedigger starts singing while he is working, as described in the stage directions: "*the Gravedigger digs and sings*" (line 62.1).

Why does Hamlet ask, "Has this fellow no feeling of his business?" in line 67?

- ☞ Hamlet is surprised that the Gravedigger is singing while he is digging a grave, a serious business. After he asks, "Has this fellow no feeling of his business?" Hamlet says, "He sings in grave-making" (lines 67–68), explaining why he thinks the Gravedigger has no feelings.

Lead a brief whole-class discussion of student responses.

Have students listen to a masterful reading of Act 5.1, lines 224–319 (from "But soft, but soft awhile! Here comes the King" to "Till then in patience our proceeding be"). Ask students to note what Hamlet learns in this passage and how he reacts to what he learns.

- ▶ Students follow along, reading silently.

Instruct students to Turn-and-Talk with a different peer to answer the following questions.

What does Hamlet notice at the beginning of this passage (lines 224–226)?

- ☞ Hamlet notices "the King, / The Queen, the courtiers" (lines 224–225) following a body that will be buried.

How does Shakespeare make it clear that Hamlet does not know they are burying Ophelia?

- ☞ It is clear that Hamlet does not know they are burying Ophelia because he asks, "Who is this they follow?" (line 225).

What does Hamlet do in line 229?

- ☞ Hamlet "couch[es]," or hides, from the King, Queen, and everyone who has come with them.

What does Hamlet mean when he says that the simple funeral suggests that the dead person "did with desp'rate hand / Fordo its own life" in lines 227–228?

- ☞ The simple funeral suggests that the person committed suicide.

How do Laertes's words to the priest in lines 250–252 reveal to Hamlet that he is watching Ophelia's funeral?

- Laertes refers to the dead person as “my sister” (line 251).

Why does Laertes argue with the priest in lines 230–252?

- Laertes wants a more elaborate “ceremony” or funeral for Ophelia (line 230), but the priest says the church has already done more than is appropriate since “her death was doubtful (line 234). In other words, there is some question of whether or not Ophelia killed herself and deserves to be laid in the “ground unsanctified,” or unholy (line 236).

Lead a brief whole-class discussion of student responses.

Activity 4: Reading and Discussion

20%

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

Instruct students to continue to annotate the text as they read and discuss.

- ① Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct student pairs to read lines 254–289 (from “Sweets to the sweet, farewell! / I hoped thou shouldst” to “O, he is mad, Laertes! / For love of God, forbear him”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *quick* means “living persons” and *rash* means “acting or tending to act too hastily or without due consideration.”

- ① Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *quick* and *rash* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *strewed* means “spread or scattered things over or on the ground or some other surface,” *deprived* means “took something away from someone or something,” *conjures* means “creates or imagines (something),” *asunder* means “into parts,” and *quantity* means “an amount or number of something.”
 - ▶ Students write the definitions of *strewed*, *deprived*, *conjures*, *asunder*, and *quantity* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *decked*, *sense*, *splénitive*, and *forebear*.

- ① Consider drawing students' attention to their application of standard L. 9-10.4.c through the process of using explanatory notes to make meaning of a word.

What does Gertrude say she had hoped for Ophelia?

- ☞ Gertrude had hoped that Ophelia would "have been [her] Hamlet's wife" (line 255).

Who does Laertes describe when he says, "that cursèd head" (line 259)? What evidence in the text supports your answer?

- ☞ Laertes describes Hamlet. It is clear that Laertes describes Hamlet because Laertes then says, "whose wicked deed thy most ingenious sense / Deprived thee of" (lines 260–261), meaning Hamlet's act of killing Polonius deprived Ophelia of her senses.

What does Laertes mean when he says, "Now pile your dust upon the quick and dead" in line 263?

- ☞ Laertes means that the mourners should fill the grave with "dust" or dirt, so that he can be buried alive with Ophelia.

- ① **Differentiation Consideration:** If students struggle with this question, direct them to the stage directions after line 262: "<Leaps in the grave.>"

To whom does Hamlet refer when he describes "he whose grief / Bears such an emphasis, whose phrase of sorrow / Conjures the wandr'ing stars" (lines 267–269)? What evidence in the text supports your answer?

- ☞ Hamlet refers to Laertes. In the text, Laertes has just finished asking everyone to bury him with Ophelia until they have made a "mountain" (line 264) over the grave.

- ① **Differentiation Consideration:** If students struggle with this question, consider asking the following question:

What other word might replace the word *conjures* in line 269?

- ☞ *Calls* or *commands* could replace *conjures* in this sentence.

- ① Consider drawing students' attention to their application of standard L. 9-10.4.a through the process of using context to make meaning of a word.

How does Gertrude want Laertes to treat Hamlet after Hamlet and Laertes are separated (line 289)?

- ☞ She wants Laertes to forgive Hamlet for his behavior because he is mad; she wants Laertes to "forebear" or be patient with Hamlet (line 289).

Lead a brief whole-class discussion of student responses.

Activity 5: Setting Discussion

20%

Remind students of the literary and dramatic terms they identified at the beginning of this lesson in relation to W. 9-10.2.d. Instruct students to Turn-and-Talk in pairs to generate a list of additional text elements that they noticed in this reading (except characterization as they will discuss this in the next lesson).

🗨 Student responses may include:

- Dialogue
- Tone
- Mood
- Stage Directions

① **Differentiation Consideration:** If necessary, explain to students that *tone* is the author or speaker's attitude toward a subject, whereas *mood* is the emotional state of feeling a text conveys or evokes.

Distribute a copy of the Setting Tool to each student.

Instruct students to review their notes and annotations before completing the Setting Tool. Instruct students to each choose one text element and find examples from the text to demonstrate how the setting of this scene affects that particular element.

🗨 See the Model Setting Tool for possible responses.

Lead a brief whole-class discussion, selecting students who have focused on different elements to provide examples of text evidence that supports their responses.

① Consider drawing students' attention to their application of standard W. 9-10.9.a through the process of reviewing their annotations and notes to gather evidence.

Activity 6: Quick Write

10%

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

How does Shakespeare's choice of setting impact other elements of the drama (e.g., plot, mood, etc.) in this scene?

Ask students to use this lesson's vocabulary and literary terms wherever possible in their written responses. Instruct students to review their annotations and notes from today's lesson and earlier lessons to gather text evidence to support their responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

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 choose a dramatic element other than the one they worked with in class and add the new dramatic element to their Setting Tool. Instruct students to include an explanation about how the setting of this scene impacts the new element and text evidence to support their explanations.

Homework

Choose a dramatic element other than the one you worked with in class today and add the new dramatic element to your Setting Tool. Include an explanation about how the setting of this scene impacts the new element and text evidence to support your explanation.

Name:		Class:		Date:	
Directions: In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic element.					
Element	Impact of Setting		Text Evidence		

Model Setting Tool

Name:		Class:		Date:	
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Directions: In the first column record a dramatic element that is affected by the setting (e.g., plot, mood, characterization). In the second column, explain how the setting impacts the dramatic element. In the third column, record text evidence that shows how the setting affects the other dramatic element.

Element	Impact of Setting	Text Evidence
Dialogue	<p>The gravediggers talk about where people who commit suicide are allowed to be buried as they dig a hole for a woman who has drowned.</p> <p>The gravediggers joke about death as they dig a new hole in the graveyard.</p> <p>Laertes talks about what will happen to the priest and Ophelia after death because of the funeral ceremony in the graveyard.</p> <p>Gertrude expresses her affection for Ophelia at the grave.</p> <p>Hamlet and Laertes argue about who loved Ophelia more as they fight by her grave.</p>	<p>“Is she to be buried in Christian burial, when she willfully seeks her own salvation? ... hang themselves more than / their even-Christian.” (lines 1–30)</p> <p>“What is he that builds stronger than either the mason ... Go, get thee in, and fetch me a stoup of liquor.” (lines 42–62”)</p> <p>“What ceremony else? / That is Laertes, a very noble youth ... A minist’ring angel shall my sister be / When thou liest howling” (lines 230–252)</p> <p>“Sweets to the sweet, farewell! I hoped thou shouldst ... sweet maid, / And not have strewed thy grave.” (lines 254–257)</p> <p>“What is he whose grief / Bears such an emphasis ... Nay an thou’lt mouth, / I’ll rant as well as thou.” (lines 267–301)</p>
Plot	<p>The gravediggers’ opening conversation reminds readers that Ophelia drowned.</p> <p>Hamlet learns that Ophelia has died because he sees the funeral procession and hears Laertes speaking at the grave.</p> <p>Hamlet and Laertes fight at the graveside.</p>	<p>“Is she to be buried in Christian burial? ... and drown him, he drowns not himself.” (lines 1–19)</p> <p>“What, the fair Ophelia?” (line 253)</p> <p>“This is I, / Hamlet the Dane / The devil take thy soul ... Hamlet! Hamlet! / Gentlemen / Good my</p>

		lord, be quiet.” (lines 270–281)
Tone	<p>The setting contrasts with the gravediggers’ light tone.</p> <p>The setting supports the sorrowful tone of the mourners.</p> <p>The setting makes the angry words between Hamlet and Laertes inappropriate.</p>	<p>“What is he that builds stronger than / either the mason ... Go, get thee in, and fetch me a / stoup of liquor.” (lines 42–62)</p> <p>“Sweets to the sweet, farewell! / I hoped thou shouldst ... T’ o’ertop old Pelion of the skyish head / Of blue Olympus.” (lines 254–266)</p> <p>“The devil take they soul ... I’ll rant as well as thou.” (lines 272–301)</p>
Mood	<p>The setting of the graveyard impacts the play by creating a mournful or somber mood.</p> <p>At first the mournful mood is contrasted with the joking between the gravediggers.</p> <p>Next, the somber mood is developed by what takes place in the graveyard setting: Ophelia is buried. The characters’ grief during Ophelia’s burial in the graveyard demonstrates the mournful mood.</p>	<p>They can joke about the dead and death because “[c]ustom hath made it in [them] a property of easiness” (lines 69–70), or because being around death is part of their job.</p> <p>Gertrude says, “Sweets to the sweet, farewell!” (line 254), Laertes jumps into Ophelia’s grave to be buried with her, and Hamlet says, “I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (lines 285–287).</p>

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

Text:	<i>Hamlet</i> by William Shakespeare
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Act/Scene/ Line #	Central Ideas	Evidence, Connections, and Development
Act 5.1, lines 69–70	Mortality	The gravediggers see mortality as a regular part of their day because they work in a graveyard. This is clear when one says, “Custom hath made it in him a property of / easiness” (lines 69–70).
Act 5.1, lines 254– 266, 285– 287	Mortality	<p>Gertrude, Laertes, and Hamlet mourn for Ophelia. Gertrude says that she thinks Ophelia “should’st have been [her] Hamlet’s wife” (line 255) and that she had hoped they would have decorated Ophelia’s “bride-bed” (line 256) instead of her grave—establishing a contrast between life and death.</p> <p>Laertes wishes that he could “c[atch] her once more in [his] arms” (line 262) and leaps into the grave to be with Ophelia—demonstrating his love for her and his unwillingness to see her dead and buried.</p> <p>Hamlet says that he “loved Ophelia. Forty thousand brothers / Could not with all their quantity of love” (lines 285–286) could not equal the love he had for Ophelia. This demonstrates his love for her, something he could not do when she was alive; death has made him honest.</p>
Act 5.1, lines 258– 261, 272	Revenge	Laertes’s anger at the graveside emphasizes his desire for revenge. Laertes blames “that cursèd head” (line 259), or Hamlet, for Ophelia’s madness and her death. Laertes also demonstrates his desire for revenge when he tells Hamlet he wants the “[t]he devil [to] take [Hamlet’s] soul” (line 272).