

10.24

Lesson 24

Introduction

In this lesson, the first part of the End-of-Unit Assessment, students collect evidence to support their analysis of how central ideas interact and build on one another in *Hamlet*. Student learning is assessed via a Central Idea Evidence Collection Tool in preparation for responding to the End-of-Unit Assessment prompt.

For homework, students review the evidence collected during this lesson and consider how to synthesize their evidence to respond thoughtfully to the End-of-Unit Assessment prompt.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here .)
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.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Student learning is assessed via a Central Idea Evidence Collection Tool in preparation for students' responses to the following End-of-Unit Assessment prompt:</p> <ul style="list-style-type: none"> Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas. <p>① Student responses will be assessed using the End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas from the play (e.g., action versus inaction, revenge, mortality, or madness). Demonstrate how these ideas interact and build on one another. Determine at least one literary device that Shakespeare uses in this play (e.g., foil, personification, metaphor, simile, repetition, imagery, etc.). Explain how Shakespeare's use of a literary device supports the development of central ideas. <p>① See the Model Central Idea Evidence Collection Tool at the end of this lesson.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, W.9-10.5, W. 9-10.9.a, L. 9-10.5 Text: <i>Hamlet</i> by William Shakespeare Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Evidence Collection and Assessment Class Discussion Closing 	<ol style="list-style-type: none"> 5% 15% 55% 20% 5%

Materials

- Copies of the Central Idea Evidence Collection Tool for each student

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 text dependent questions.
	<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. 9-10.2, W. 9-10.5, W. 9-10.9.a, and L. 9-10.5. In this lesson, students work in pairs to gather evidence about central ideas, but they do not engage in writing a response to the End-of-Unit Assessment until the next lesson.

- ▶ Students look at the agenda.

Remind students of their work with standards L. 9-10.1, L. 9-10.2, and W. 9-10.2 in earlier lessons. Inform students that these standards are assessed on the End-of-Unit Assessment in the next lesson, Lesson 25.

- ① Consider reviewing the Common Core Learning Standards Tool so that students may re-familiarize themselves with the expectations of these standards. Allow opportunity for students to pose any questions they may have.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review, organize, and expand your notes and annotations in preparation for the End-of-Unit Assessment.) Instruct students to talk in pairs about how they prepared for the End-of-Unit Assessment. Select several students (or student pairs) to explain how they selected new evidence and expanded their notes.

- ▶ Student pairs discuss examples of evidence they selected to expand and revise their notes.

Activity 3: Evidence Collection and Assessment

55%

Distribute a copy of the Central Idea Evidence Collection Tool to each student. Instruct students to form small groups to collect evidence about how central ideas interact and build on one another. Encourage students to use evidence from the text and their annotations to complete the Central Idea Evidence Collection Tool with the evidence that best supports their analysis.

Share the following End-of-Unit Assessment prompt with students:

Identify two central ideas from the play. How do these ideas interact and build on one another over the course of the play? In your response, identify and discuss at least one literary device that Shakespeare uses to develop or relate these central ideas.

- ▶ Students listen.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

- ① **Differentiation Consideration:** If students need additional support to understand what the prompt requires, consider reviewing the wording of the prompt. Also, if students need additional support in identifying literary devices, work together as a class to list on the board or chart paper common literary devices and an example of each from *Hamlet*.

Explain that students may choose to focus on different central ideas, but they should still work collaboratively. Remind students to confer with their groups to discuss their analysis.

- ▶ Students work collaboratively to gather evidence on the Central Idea Evidence Collection Tool.

Activity 4: Class Discussion

20%

Transition students to a whole-class discussion about the central ideas and the evidence they collected to support their analysis. Invite each group to share one central idea and the evidence they collected related to the development of that central idea.

Inform students that they will use the evidence they gathered during this lesson to support their written analysis in the next lesson, Lesson 25.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and synthesize the evidence they collected on their Central Idea Evidence Collection Tool and consider how to respond to the End-of-Unit Assessment prompt.

- ▶ Students follow along.

Homework

Review and synthesize the evidence you collected on your Central Idea Evidence Collection Tool and consider how to respond to the End-of-Unit Assessment prompt.

Central Idea Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encountered throughout the text. Trace the development of those ideas by noting how Shakespeare introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work. Also, cite examples of literary devices Shakespeare uses to develop the central ideas.

	Central Idea #1 _____	Central Idea #2 _____	Central Idea #3 _____	Central Idea #4 _____
Evidence from text				

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Literary devices Shakespeare uses to develop the central idea				
What role does this central idea play in <i>Hamlet</i>?				

Model Central Idea Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encountered throughout the text. Trace the development of those ideas by noting how Shakespeare introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work. Also, cite examples of literary devices Shakespeare uses to develop the central ideas.

	Central Idea #1 Revenge	Central Idea #2 Action vs. inaction	Central Idea #3 Madness	Central Idea #4 Mortality
Evidence from text	<p>The Ghost commands Hamlet to avenge his death: “Let not the royal bed of Denmark be / A couch for luxury and damned incest” (Act 1.5, lines 89–90), meaning remove Claudius from Gertrude’s bed.</p> <p>Hamlet promises the Ghost he will avenge his father’s death: “thy commandment all alone shall live / Within the book and volume of my brain” (Act 1.5, lines 109–110).</p> <p>However, throughout the</p>	<p>Throughout the text, Hamlet thinks instead of acts. In his first soliloquy, he wishes he would die: “O, that this too, too sullied flesh would melt” (Act 1.2, line 133), but he doesn’t kill himself because he believes God has “fixed / His canon ’gainst self-slaughter” (Act 1.2, lines 135–136), or made laws against suicide.</p> <p>After he speaks with the Ghost and learns of Claudius’s murder of his father, Hamlet vows to act: “So, uncle, there you are.</p>	<p>The question of Hamlet’s madness endures throughout the play. Hamlet tells Horatio he might “put an antic disposition on” (Act 1.5, line 192), meaning Hamlet may act like he is mad.</p> <p>When Ophelia gives back his remembrances, he acts mad, telling Ophelia repeatedly, “Get thee to a nunnery” (Act 3.1, lines 131, 140, 148–149, 151, 162). He acts so strangely with Ophelia that she thinks he is mad: “O, what a noble</p>	<p>Claudius introduces the idea of mortality when he tells Hamlet that it is a natural part of life: “your father lost a father, / That father lost, lost his” (Act 1.2, lines 93–94).</p> <p>Hamlet contemplates his mortality when he wishes he would die: “O, that this too, too sullied flesh would melt” (Act 1.2, line 133).</p> <p>He contemplates mortality again when he considers what happens after death: “For in that sleep of death</p>

	<p>rest of the play, until the last scene, Hamlet thinks and talks about revenge, but does nothing to avenge his father's death: "Prompted to my revenge by heaven and hell, / Must, like a whore, unpack my heart with words" (Act 2.2, lines 613–614).</p> <p>At the very end of the play, prompted to action by Laertes's challenge to a duel, Hamlet finally avenges his father's death by killing Claudius: "The point envenomed too! Then, venom, to thy / work. <Hurts the King>" (Act 5.2, lines 352–353) and "Here, thou incestuous, murd'rous, damnèd Dane, / Drink off this potion. Is thy union here? / <i>Forces him to drink the poison.</i> / <King dies>" (Act 5.2, lines 356–358.1).</p>	<p>Now to my word. / It is 'adieu, adieu, remember me.' / I have sworn 't" (Act 1.5, lines 117–119).</p> <p>Yet he doesn't act. Instead, he thinks about whether or not he should act. He compares himself to many unflattering and inactive things: "Like John-a-dreams, unpregnant of my cause" (Act 2.2, line 595) and "what an ass am I!" (Act 2.2, line 611) and "like a whore, unpack my heart with words" (Act 2.2, line 614).</p> <p>Then instead of acting and killing Claudius, he contemplates suicide: "To be or not to be—that is the question" (Act 3.1, line 64).</p> <p>He realizes that all this thinking about mortality has made him inactive: "Thus conscience does make cowards of us all / And thus the native hue of resolution / Is sicklied o'er</p>	<p>mind is here o'erthrown!" (Act 3.1, line 163).</p> <p>When Hamlet sees the Ghost while talking with his mother, she does not see the Ghost and therefore thinks him mad: "Alas, he's mad" (Act 3.4, line 121).</p> <p>But Hamlet protests to her, "It is not madness / That I have uttered" (Act 3.4, lines 162–163).</p> <p>Yet when Hamlet fights with Laertes at Ophelia's grave, Claudius and Gertrude tell Laertes to "forbear him" (Act 5.1, line 289) because "he is mad" (Act 5.1, line 288).</p> <p>And when Hamlet is asking Laertes for forgiveness before their mortal duel, Hamlet admits that everything he did to offend Laertes (killing his father and maddening his sister) was because of his madness: "I here proclaim was madness" (Act 5.2, line</p>	<p>what dreams may come" (Act 3.1, line 74).</p> <p>Again, Hamlet contemplates mortality when he decides not to kill Claudius because he believes he is praying, and praying people go to "heaven," (Act 3.3, line 98) whereas sinners go to "hell" (Act 3.3, line 100).</p> <p>As Hamlet dies he comments on the nature of mortality: "Death, / Is strict in his arrest" (Act 5.2, lines 368–369), meaning death is permanent. Hamlet urges Horatio not to die, so that he can tell Hamlet's story, a kind of immortality and justice for Hamlet and his father: "report me and my cause aright" (Act 5.2, line 371).</p>
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		<p>with the pale cast of thought” (Act 3.1, lines 91–93).</p> <p>When Hamlet comes upon Claudius kneeling, he thinks he is praying, so he does not act and kill Claudius because he thinks doing so would send Claudius to heaven: “And I ... do this same villain send / To heaven” (Act 3.3, lines 82–83). Again, Hamlet doesn’t act, but decides to wait for “a more horrid hent” (Act 3.3, line 93), to kill Claudius when he is sinning so Claudius will go to hell.</p> <p>Hamlet laments his inaction compared with Fortinbras’s action: “How stand I, then, / That have a father killed, a mother stained ... / And let all sleep, while to my shame I see / The imminent death of twenty thousand men” (Act 4.4, lines 59–63).</p>	246).	
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Literary devices Shakespeare uses to develop the central idea	<p>Metaphor: Hamlet promises the Ghost he will avenge his father's death: "thy commandment all alone shall live / Within the book and volume of my brain" (Act 1.5, lines 109–110). He compares his brain to a book.</p>	<p>Foil: Shakespeare uses Claudius, Laertes, and Fortinbras as foils to highlight Hamlet's inaction. All of these men are active: Claudius kills his brother, marries his sister-in-law, and takes control of his country; Laertes fights Hamlet for the deaths of his sister and father; and Fortinbras goes to war to avenge his father's death.</p>	<p>Simile: Ophelia compares Hamlet's lost reason to "sweet bells jangled, out of time and harsh" (Act 3.1, line 172).</p>	<p>Metaphor: In Act 3.1, Hamlet imagines death as sleep: "To die, to sleep" (line 68).</p>
What role does this central idea play in <i>Hamlet</i>?	<p>Revenge is constantly in Hamlet's thoughts throughout the play as he struggles with how and when to kill Claudius.</p>	<p>Action vs. inaction is central to Hamlet's tragic flaw of indecision.</p>	<p>Hamlet acts mad at times in the play, but the audience is not certain if Hamlet is pretending to be mad or if Hamlet has actually gone mad.</p>	<p>Hamlet considers mortality throughout the play, and in the tragic resolution, four main characters die.</p>