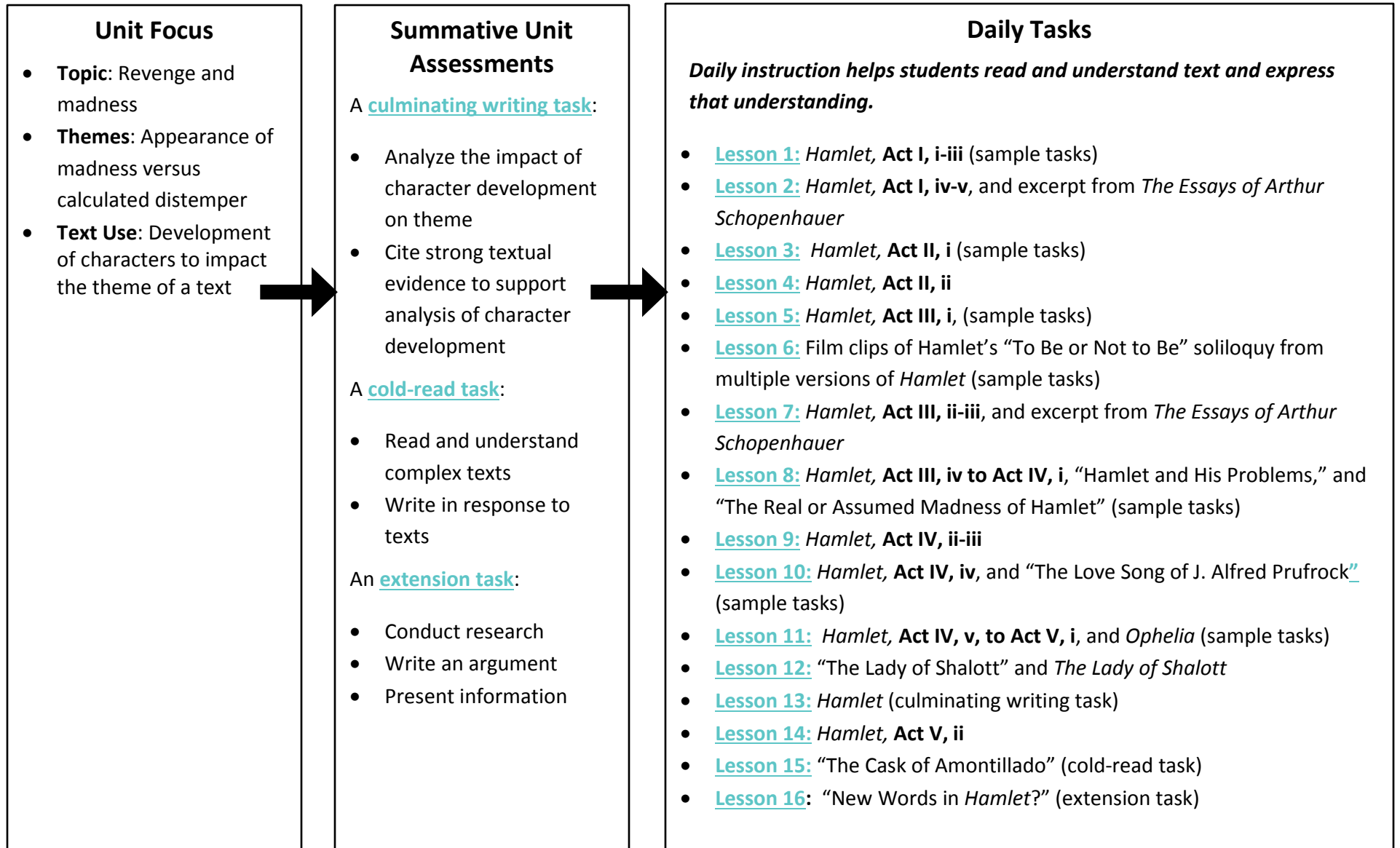


## UNIT: *Hamlet*

<p><b>ANCHOR TEXT</b></p> <p><a href="#">Hamlet</a>, William Shakespeare (Drama)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"><li>• <a href="#">Rosencrantz and Guildenstern Are Dead</a>, Tom Stoppard (Drama)</li><li>• <a href="#">“The Cask of Amontillado,”</a> Edgar Allan Poe (<a href="#">Sample questions</a>)</li><li>• <a href="#">“The Love Song of J. Alfred Prufrock,”</a> T. S. Eliot (Poem)</li><li>• <a href="#">“The Lady of Shalott,”</a> Alfred, Lord Tennyson (Poem)</li></ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"><li>• “The Real or Assumed Madness of Hamlet,” Simon Blackmore</li><li>• <a href="#">“New Words in Hamlet?,”</a> Karen Kay</li><li>• <a href="#">Excerpt</a> from <i>The Essays of Arthur Schopenhauer</i>, Arthur Schopenhauer</li><li>• <a href="#">“Hamlet and His Problems,”</a> T. S. Eliot</li></ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"><li>• Film clips from multiple versions of <i>Hamlet</i> (e.g., <i>Hamlet</i>, Michael Almereyda [2000]; <i>Hamlet</i>, Kenneth Branagh [1996]; <i>Hamlet</i>, Franco Zeffirelli [1990]; and <a href="#">“Teaching and Acting Hamlet,”</a> Folger Library) and/or <i>Rosencrantz and Guildenstern Are Dead</i>, Tom Stoppard (1990)</li><li>• <a href="#">Ophelia</a>, John Everett Millais (Art) and <a href="#">Ophelia</a>, Henrietta Rae (Art)</li><li>• <a href="#">The Lady of Shalott</a>, John William Waterhouse (Art)</li></ul>	<p><b>UNIT FOCUS</b></p> <p>Students explore the concept of revenge, its relationship to madness, and its consequences. Students explore the treatment of women in the play and come to understand the weaknesses in Hamlet’s character. Finally, students consider Hamlet’s point of view and evaluate whether Hamlet is feigning madness. This unit studies the characteristics of a tragedy and how multiple meanings of words affect the interpretation of Shakespeare’s writing.</p> <p><b>Text Use:</b> Development of characters to impact the theme of a text</p> <p><b>Reading:</b> RL.11.12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.7, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3 RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.10</p> <p><b>Writing:</b> W.11-12.1a-e, W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.8, W.11-12.9a, W.11-12.10</p> <p><b>Speaking and Listening:</b> SL.11-12.1a-d; SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6</p> <p><b>Language:</b> L.11-12.1a-b, L.11-12.2a-b; L.11-12.3a; L.11-12.4, L.11-12.5, L.11-12.6</p> <p><b>CONTENTS</b></p> <p><b>Page 421:</b> Text Set and Unit Focus</p> <p><b>Page 422:</b> <i>Hamlet</i> Unit Overview</p> <p><b>Pages 423-428:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 429:</b> Instructional Framework</p> <p><b>Pages 430-444:</b> Text Sequence and Sample Whole-Class Tasks</p>
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## Hamlet Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote:

Much madness is divinest Sense—  
To a discerning Eye—

Novelists and playwrights have often seen madness with a “discerning Eye.” In *Hamlet*, the apparent madness or irrational behavior of several characters plays an important role. Does Shakespeare view madness with a “discerning Eye” in *Hamlet*? Are the actions of his “mad” characters “divinest Sense” or are they simply exhibiting “eccentric behavior”? Analyze the origins and the impact of a character’s apparent madness on the central ideas of the text. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.10)

**Teacher Note:** Students should write a multi-paragraph explanatory essay that examines the complex issue of madness in *Hamlet*, introduces and develops a topic, cites and organizes strong and relevant textual evidence, uses varied transitions to create cohesion, uses precise language, establishes and maintains a formal style and objective tone, and provides a related conclusion. (RL.11-12.1, W.11-12.2 a-f, W.11-12.4, W.11-12.5, W.11-12.10) The completed writing should use general academic and domain-specific words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and employ a variance of syntax for effect. (L.11-12.2b, L.11-12.3a, L.11-12.6) (Note: Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability, e.g., using appropriate organization and style or correct grammar and punctuation.) (W.11-12.4, W.11-12.5)

\*\*Prompt adapted from the [2001 Advanced Placement Literature and Composition Exam](#)<sup>2</sup>

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<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

<sup>2</sup> [http://www.collegeboard.com/prod\\_downloads/ap/students/english/eng\\_lit\\_01.pdf](http://www.collegeboard.com/prod_downloads/ap/students/english/eng_lit_01.pdf)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<b>What should students learn from the texts?</b>	<b>What shows students have learned it?</b>	<b>Which tasks help students learn it?</b>
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Revenge and madness</li> <li>• <b>Themes:</b> Appearance of madness versus calculated distemper</li> <li>• <b>Text Use:</b> Development of characters to impact the theme of a text</li> </ul>	<p><b>This task assesses:</b></p> <ul style="list-style-type: none"> <li>• Analyzing the impact of character development on theme</li> <li>• Citing strong textual evidence to support analysis of character development</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a></li> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (sample tasks included)</li> <li>• <a href="#">Lesson 13</a> (use this task)</li> </ul>

### **COLD-READ TASK**<sup>3</sup>

Read “[The Cask of Amontillado](#)”<sup>4</sup> by Edgar Allan Poe independently and then **answer** a combination of multiple-choice and constructed-response questions<sup>5</sup> about the text and in comparison to the other texts in the unit, using evidence for all answers. Sample questions:

1. In “The Cask of Amontillado,” Montresor states, “I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.” Analyze the impact of Poe’s choice of introducing his first-person narrator this way. (RL.11-12.3) How are Montresor’s philosophies developed as central ideas over the course of the story? How do these ideas relate to the central idea of *Hamlet*? (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.10)
2. During Fortunato’s coughing fit, Montresor insists they return to the festival, as he is worried about the cold and damp surroundings making Fortunato ill. Fortunato responds by saying, “Enough...the cough is a mere nothing; it will not kill me. I shall not die of a cough.” What is ironic about these lines? (RL.11-12.6) How do the continued pleas from Montresor to turn back further develop the narrator’s character? (RL.11-12.3, L.11-12.5)
3. Analyze the impact of Poe’s specific word choices on meaning and tone in the following: “We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.” (RL.11-12.4) How do Poe’s word choices and descriptive language help to develop one or more central ideas of the text? (RL.11-12.2, RL.11-12.4)
4. In typical Poe style, “The Cask of Amontillado” ends with the death of a main character. Reread the final lines of the text.

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labour. I forced the last stone into its position; I plastered it up. Against the new masonry I reerected the old rampart of bones. For the half of a century no mortal has disturbed them.

In pace requiescat!

Analyze how Poe’s choice to provide a tragic ending contributes to the overall structure and meaning of “The Cask of Amontillado.” How does the addition of the Latin phrase support or contrast the final effect? (RL.11-12.4, RL.11-12.5, RL.11-12.10)

Access more [text-dependent questions](#)<sup>6</sup> for “[The Cask of Amontillado](#).”

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<sup>3</sup> **Cold-Read Assessment:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>4</sup> <http://www.ibiblio.org/ebooks/Poe/Amontillado.pdf>

<sup>5</sup> Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<b>What should students learn from the texts?</b>	<b>What shows students have learned it?</b>	<b>Which tasks help students learn it?</b>
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Revenge and madness</li> <li>• <b>Themes:</b> Appearance of madness versus calculated distemper</li> <li>• <b>Text Use:</b> Development of characters to impact the theme of a text</li> </ul>	<p><b>This task focuses on:</b></p> <ul style="list-style-type: none"> <li>• Reading and understanding complex texts</li> <li>• Writing in response to texts</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a></li> <li>• <a href="#">Lesson 7</a></li> <li>• <a href="#">Lesson 9</a></li> <li>• <a href="#">Lesson 14</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a></li> <li>• <a href="#">Lesson 15</a> (use this task)</li> </ul>

<sup>6</sup> <http://www.achievethecore.org/file/601>

## EXTENSION TASK<sup>7</sup>

“The more closely you look at a word the more distantly it looks back.” (Karl Krauss)

Read “[New Words in Hamlet?](#)” and determine the author’s central ideas. Use the following questions to brainstorm for this task:

What is the significance of the research into the words Shakespeare uses in *Hamlet*?

How does this emphasize the importance of word choice?

Reread the last line of the article: “*Hamlet* is the supreme example of Shakespeare’s delight in and command of *fresh* and forceful words.” Brainstorm a list of words from *Hamlet* that exemplify this quote.

Then, choose a single, repeated word from *Hamlet* and investigate the significance of that word in terms of specific and central issues in the play. (RL.11-12.1, RL.11-12.2, RL.11-12.4) Use the [online Oxford English Dictionary \(OED\)](#),<sup>8</sup> to discover the word’s evolution and multiple meanings, and then apply that knowledge to lines in the play to examine the various interpretations that can result. (RL.11-12.3, RL.11-12.4, RL.11-12.7, L.11-12.4c)

Then write a multi-paragraph argumentative essay that introduces a claim about the significance of that word in terms of specific and central issues in the play; cites strong and thorough textual evidence; organizes reasons and evidence logically; creates cohesion through words, phrases, and clauses; establishes and maintains a formal style and objective tone; and provides a related conclusion. (RL.11-12.1, RL.11-12.2, RL.11-12.4, W.11-12.1a-e, W.11-12.4, W.11-12.5, W.11-12.10) Your completed writing should use grade-appropriate words and phrases and demonstrate command of the conventions of standard English grammar and usage, punctuation (observing hyphenation conventions), and spelling. (L.11-12.1, L.11-12.2a-b, L.11-12.6)

Present your findings to the class, conveying a clear and distinct perspective with organization, development, substance, and style appropriate to task, purpose, and audience. (SL.11-12.4, SL.11-12.6) Make strategic use of digital media, such as graphs or audio, to enhance understanding of your findings and add interest. (SL.11-12.5)

Links to a directions and possible word lists are available in “[What’s in a Word?](#)”<sup>9</sup> from the University of Chicago, along with [student exemplar essays](#).<sup>10</sup>

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<sup>7</sup> Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>8</sup> <http://www.oed.com/>

<sup>9</sup> <http://shakespeareatchicago.uchicago.edu/plays/hamlet/hamletassign1.shtml>

<sup>10</sup> <http://shakespeareatchicago.uchicago.edu/assignments/hamlet1/hamlet1.shtml>

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<p><b>What should students learn from the texts?</b></p>	<p><b>What shows students have learned it?</b></p>	<p><b>Which tasks help students learn it?</b></p>
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Revenge and madness</li> <li>• <b>Themes:</b> Appearance of madness versus calculated distemper</li> <li>• <b>Text Use:</b> Development of characters to impact the theme of a text</li> </ul>	<p><b>This task focuses on:</b></p> <ul style="list-style-type: none"> <li>• Conducting research</li> <li>• Writing an argument</li> <li>• Presenting information</li> </ul>	<p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a></li> <li>• <a href="#">Lesson 16</a> (use this task)</li> </ul>



## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>11</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student’s reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. *This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>12</sup></p> <p><i>Hamlet</i>, Act I, i-iii, William Shakespeare</p>	<p><b>TEXT DESCRIPTION:</b> Shakespeare introduces the main characters and central conflicts in these first scenes of the play. Men tell the young Prince Hamlet of a ghost who resembles his dead father. The reader is introduced to the new king, Hamlet’s uncle Claudius, at court celebrating after marrying Hamlet’s mother, Gertrude. Laertes, leaving for school, warns his sister, Ophelia, about the attentions of Prince Hamlet as his father, Polonius, gives him advice.</p> <p><b>TEXT FOCUS:</b> The first scene allows students to analyze the impact of Shakespeare’s structural choices in beginning his play, such as an unnerving setting, uneasy watchmen, and spooky apparition. <b>(RL.11-12.5)</b> For the next scenes, students continue to analyze the impact of Shakespeare’s choices in setting, characterization, and introduction of conflict. <b>(RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.10)</b></p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read along with an audio version of <i>Hamlet</i>, Act I, scene one, then independently reread the scene along with scenes two and three while annotating in a reading log. Using sticky notes, students discuss Hamlet’s character traits, then end the lesson by writing about Shakespeare’s choices in structure and characterization.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• <b>NOTE:</b> Although students have had previous exposure to Shakespearean drama, some students will continue to find the language difficult. It is important to strike a balance between independent reading and exposure to a fluid audio reading of the text.</li> <li>• Begin the play by having students listen to a dramatic audio version of the first scene. Provide students a copy of the text so that they can follow along as the listen to the audio.</li> <li>• Assign the same scene for independent close reading, instructing students to annotate the text in a reading log. Student should consider:             <ul style="list-style-type: none"> <li>○ How does Shakespeare craft this scene for dramatic impact? <b>(RL.11-12.5)</b></li> <li>○ What particular elements contribute to this impact? <b>(RL.11-12.3)</b></li> </ul> </li> <li>• Assign scenes II and III for independent reading and annotation in students’ reading log. Students should consider:             <ul style="list-style-type: none"> <li>○ Which characters give us insight into Hamlet as a character? <b>(RL.11-12.3)</b></li> <li>○ What do we learn from them about the prince? What evidence from the text renders the characters’ information reliable or unreliable? <b>(RL.11-12.1, RL.11-12.3)</b></li> </ul> </li> </ul>

<sup>12</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Allow students to discuss their annotations and thoughts in pairs or small groups. As students work, provide them sticky notes so they can write adjectives describing Hamlet on the front and the character’s name who provided the information on the back.</li> <li>• Facilitate a whole-class discussion of Hamlet’s character. <ul style="list-style-type: none"> <li>○ Allow groups to post sticky notes on the board in groupings of like characteristics and share which character provided the reader with the insight.</li> <li>○ After all groups have shared and discussed Hamlet’s traits and character, discuss the adjectives in the groupings and what makes them similar.</li> <li>○ Finally, allow the class to synthesize the adjectives in each group into one character trait, using a grade-appropriate word as a label. For example, <i>sad, depressed, moody, unhappy, miserable, and gloomy</i> should be grouped together and could be labeled “melancholy.” (L.11-12.6)</li> </ul> </li> <li>• Note: Students should repeat this same activity for the character of Gertrude, using descriptions of her from Hamlet and the ghost. By the end, they should have a clear understanding of two main characters and how an author uses other characters to introduce and develop our perceptions of them.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• In their reading logs, instruct students to answer the following questions in paragraph form, citing specific examples from the text: <ul style="list-style-type: none"> <li>○ How do Shakespeare’s choices about how to begin the play establish the mood and heighten conflict of the play? (RL.11-12.3, RL.11-12.5)</li> <li>○ How does Shakespeare use other characters to introduce and develop our perceptions of the main character, Hamlet? (RL.11-12.3)</li> </ul> </li> </ul>
<p><b>LESSON 2:</b></p> <p><i>Hamlet</i>, Act I, iv-v, William Shakespeare</p> <p>Excerpt from <i>The Essays of Arthur Schopenhauer</i>, Arthur Schopenhauer</p>	<p><b>TEXT DESCRIPTION:</b> In these scenes, Hamlet, Horatio, and guards wait for the ghost, and once the ghost of his father appears, it beckons Hamlet to follow. Although his companions caution him about possible evil purposes of the ghost, Hamlet follows the ghost and urges it to speak. The ghost then asks Hamlet to avenge his murder by his brother, who now is married to his wife. After swearing to avenge his father’s death, Hamlet swears his companions to secrecy and tells them that he will assume an “antic disposition” to others. Arthur Schopenhauer’s essay explores the nature of envy and how it takes root “in the human breast.” He explains which type of envy is tempered by conceit and which induces the desire for revenge.</p> <p><b>TEXT FOCUS:</b> Pairing Act I, iv and v of <i>Hamlet</i> with the excerpt by Schopenhauer allows students to determine and analyze how Shakespeare develops the central ideas of envy and revenge and thereby instills character motivation for the rest of the play. (RL11-12.2, RL.11-12.3) In order to maximize the impact of Hamlet’s exchange with the ghost, have students listen to the audio of those two scenes followed by an independent reading and annotation in their reading logs. Assign the excerpt for independent reading as well, instructing students to highlight phrases that relate to Hamlet or Claudius.(RL.11-12.10)</p>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 3:</b></p> <p><a href="#">Hamlet</a>, Act II, i, William Shakespeare</p>	<p><b>TEXT DESCRIPTION:</b> After instructing Reynaldo to spy on his son, Polonius talks with his daughter, Ophelia, about Prince Hamlet’s recent behavior. From Ophelia’s description, it is obvious that Hamlet’s plan of feigned madness is under way. Polonius erroneously concludes that Hamlet is madly in love with his daughter, and he plans to tell this to Claudius.</p> <p><b>TEXT FOCUS:</b> These scenes represent the students’ first glimpse at the “madness” of Prince Hamlet, allowing students to analyze the impact of Shakespeare’s use of Ophelia’s story in developing the character of Hamlet and in advancing the plot. <b>(RL.11-12.1, RL.11-12.3, RL.11-12.5)</b> Attention can be focused on the introduction and development of minor characters Ophelia and Polonius. <b>(RL.11-12.3)</b></p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and annotate Act II, scene ii, in pairs. Then, <b>using sticky notes, students discuss Hamlet’s character traits and end the lesson by writing about Shakespeare’s choices in structure and characterization.</b></p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Assign this scene to be read in pairs or small groups, instructing students to continue their annotations in their reading log. <b>(RL.11-12.10)</b></li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Provide sticky notes to the small groups and instruct them to complete the same activity from Lesson 1 by listing adjectives describing Hamlet on the front and the character who revealed the information on the back. Again, have groups post sticky notes in similar groupings on the board.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Instruct students to answer the following questions in their reading logs in multi-paragraph form, citing specific examples from the text. <ul style="list-style-type: none"> <li>How does Shakespeare use Ophelia’s story to develop the character of Hamlet and to advance the plot? <b>(RL.11-12.3, RL.11-12.5)</b></li> <li>What aspects of Ophelia’s story indicate Hamlet’s madness is real, and which indicate that it is just part of his “antic disposition”? <b>(RL.11-12.1)</b></li> </ul> </li> </ul>
<p><b>LESSON 4:</b></p> <p><a href="#">Hamlet</a>, Act II, ii, William Shakespeare</p>	<p><b>TEXT DESCRIPTION:</b> In <a href="#">Hamlet</a>, Act II, ii, Claudius instructs Hamlet’s friends Rosencrantz and Guildenstern to seek out the mystery of Hamlet’s recent lunacy, then listens to Polonius’s conjectures about Hamlet and Ophelia. To prove his theory, Polonius tries to engage Hamlet in conversation, but the prince evades his questions. Delighted, then suspicious of his friends, Hamlet forces Rosencrantz and Guildenstern to admit that they were sent to spy on him. The focus changes with the introduction of the players, and Hamlet plans to use a play to get proof of Claudius’s guilt. In <a href="#">Rosencrantz and Guildenstern</a></p>

TEXT SEQUENCE	TEXT USE
<p><a href="#">Rosencrantz and Guildenstern Are Dead</a>, excerpts from Acts I and II, Tom Stoppard</p> <p><i>Rosencrantz and Guildenstern are Dead</i>, Tom Stoppard, selected scenes, <a href="#">here</a>, <a href="#">here</a>, and <a href="#">here</a></p>	<p><a href="#">Are Dead</a>, Tom Stoppard intersperses the text of his absurdist play with the real text of <a href="#">Hamlet</a>, and in these scenes, the friends engage in a game of “questions” in order to prepare to question Hamlet and uncover the cause of his affliction. The links connect to the same scenes from the 1990 film directed by Stoppard.</p> <p><b>TEXT FOCUS:</b> As students seek to analyze Hamlet’s “antic disposition,” the sarcasm and irony Hamlet uses with Polonius offers rich context in which to build a case. (RL.11-12.3, RL.11-12.6, RL.11-12.10) Similarly, the excerpts from <a href="#">Rosencrantz and Guildenstern Are Dead</a> provide an absurdist view of the original text, allowing students to discern Stoppard’s point of view by distinguishing what is directly stated from what is really meant. (RL.11-12.2, RL.11-12.6) Stoppard’s structural choices in his integration of original source text with his absurdist play provide ample opportunities to analyze how structural choices contribute to overall meaning and aesthetic impact. (RL.11-12.5) The film clips allow students to evaluate a film adaptation directed by the author of the original text. (RL.11-12.7) To develop appreciation for the dialogue of both the Shakespeare and Stoppard text, facilitate a read-aloud of <a href="#">Hamlet, Act II, ii</a>, and <a href="#">Rosencrantz and Guildenstern Are Dead</a>. <b>Follow up with a whole-class viewing of the film clips.</b></p>
<p><b>LESSON 5:</b></p> <p><a href="#">Hamlet, Act III, i</a>, William Shakespeare</p>	<p><b>TEXT DESCRIPTION:</b> In this pivotal scene, Claudius and Polonius plan to spy on an arranged meeting between Ophelia and Hamlet to verify Polonius’s theory. Hamlet gives a soliloquy, “To be or not to be,” contemplating suicide, then lashes out at Ophelia. Claudius is convinced that Hamlet’s madness stems from inner turmoil and decides to send him to England.</p> <p><b>TEXT FOCUS:</b> A close reading of this act allows students to focus on mood, tone, irony, point of view, theme, and the author’s purpose. (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.6) The process of writing an argumentative essay focuses on writing a claim, creating an outline, developing a claim with textual evidence, using words and phrases to create cohesion, writing an introduction and a conclusion, and revising by rereading. (W.11-12.1, W.11-12.1a, W.11-12.1b, W.11-12.1c, W.11-12.1e, W.11-12.5)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students participate in a close reading of Act III, scene one, then plan, draft, revise, and edit an argumentative essay on theme.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read along with audio to engage them in a first reading and analysis of Act III, i. (RL.11-12.10)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Access a close reading <a href="#">sample lesson</a><sup>13</sup> for <i>Hamlet</i>. The lesson is divided into six sections, focusing on how an author develops mood, the impact of tone and irony on a text, point of view, how dialogue and action develop theme, and the author’s purpose.</li> <li>• After engaging students in the first reading and analysis of Act III, I, of <i>Hamlet</i>, students should view the assignments and reread the text in groups or pairs multiple times for different purposes (e.g., analyzing the impact of word choice, tone, irony, the connection between dialogue and action, and theme).</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Access a <a href="#">sequence of process-based writing lessons</a><sup>14</sup> for writing an argumentative essay about <i>Hamlet</i> that depends on a close reading of Act III, i. <ul style="list-style-type: none"> <li>○ After reading <i>Hamlet</i>, write an essay that explains how Shakespeare uses literary elements (irony, mood, tone, etc.) to develop two or more themes in the text. Use evidence from the text to support your explanation.</li> <li>○ The lessons are presented in six sections: writing a claim, creating an outline, developing a claim with textual evidence, using words and phrases to create cohesion, writing an introduction and a conclusion, and revising by rereading. Across these lessons, students plan, draft, revise, and edit an argumentative essay taking a stance on how Shakespeare develops themes in this section of the drama.</li> </ul> </li> </ul>
<p><b>LESSON 6:</b></p> <p>Film clips of Hamlet’s “To Be or Not to Be” soliloquy from multiple versions of <i>Hamlet</i> (e.g., <i>Hamlet</i>, Michael Almereyda [2000]; <i>Hamlet</i>, Kenneth Branagh [1996]; <i>Hamlet</i>, Franco Zeffirelli [1990])</p>	<p><b>TEXT DESCRIPTION:</b> <i>Hamlet</i>, Act III, i, contains one of the most famous soliloquies of English literature, and directors and actors have interpreted it in various ways on film.</p> <p><b>TEXT FOCUS:</b> From emotional pauses to setting, performances of Hamlet’s “To Be or Not to Be” soliloquy differ, allowing for the analysis and evaluation of multiple interpretations of the source text. <b>(RL.11-12.7)</b></p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students view film clips of Act III, scene one, as a class while evaluating the setting, acting, and cinematography. They participate in a discussion about the complexity of Hamlet’s character, then debate which film version is the better interpretation. Students end the lesson by writing an argument to defend their claim.</p>

<sup>13</sup> <http://learnzillion.com/lessonsets/435-close-reading-shakespeare-hamlet-act-3-scene-1>

<sup>14</sup> <http://learnzillion.com/lessonsets/631-writing-argumentative-essays-about-hamlet>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>View different film clips of Hamlet’s “To Be or Not to Be” soliloquy as a whole class while students use a graphic organizer to evaluate how each version interprets the source text. The graphic organizer should have a column for each film version the class is viewing and rows specifying what aspects of the film clip students are to evaluate (e.g., setting, acting, and cinematography). (RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.7) Use this <a href="#">video</a><sup>15</sup> as a model, or use “<a href="#">To Be or Not to Be—Appreciating the Language and Interpreting the Meaning of Hamlet’s Soliloquy</a>”<sup>16</sup> from Folger Shakespeare Library and “<a href="#">Hamlet and Mediation: The Film’s the Thing</a>”<sup>17</sup> from the University of Chicago as guides.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>After viewing, write the following on the board: “Hamlet is nobody’s glass-man, and the dark and troubled workings of his mind are difficult, even for Freudians.” (Bosley Crowther, 1948 <i>New York Times</i> review)</li> <li>Have students use their graphic organizer notes to share differences they noted in setting, acting, and cinematography of each film clip. (RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.7)</li> <li>Facilitate a discussion on the challenges of portraying such a complex character on screen, and discuss which version students feel portrays the intentions of the source text most accurately. (RL.11-12.7)</li> <li>Conduct a simple poll to narrow the choices of the best version of Hamlet’s soliloquy.</li> <li>Debate the following question using a <a href="#">philosophical chairs debate</a>:<sup>18</sup> Which film is the better interpretation of Shakespeare’s <i>Hamlet</i>, capturing “the dark and troubled workings of his mind”? (RL.11-12.7) <ul style="list-style-type: none"> <li>Form two student-led groups—each supporting a different film version. Have students work together (defining individual roles as necessary) to form written opening arguments and collect supporting evidence (from the anchor text and films) with the goal of convincing as many classmates as possible to join their side. (RI.11-12.1, SL.11-12.1a-b, W.11-12.8a-b, W.11-12.10)</li> <li>During the debate, students form two lines facing each other, with each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others’ claims with relevant ideas. (SL.11-12.1a-c, SL.11-12.4, SL.11-12.6)</li> </ul> </li> </ul>

<sup>15</sup> <https://www.youtube.com/watch?v=RCJ4hKJvgJw>

<sup>16</sup> <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=862>

<sup>17</sup> <http://shakespeareatchicago.uchicago.edu/plays/hamlet/hamletassign2.shtml>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ As students delineate the claims of the “other side” and evaluate the soundness of the reasoning and sufficiency of the evidence, they may acknowledge new ideas and strong evidence by the “other side” and modify their own views.</li> <li>○ To represent their change in views, they will “switch sides” by physically moving to the other line. (SL.11-12.1d, SL.11-12.3)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• After the debate, students should write a paragraph that introduces their final claim: Which version of Hamlet best captures the “dark and troubles workings of his mind”? Prompt students to acknowledge the opposing claim, and support their claim with logical reasoning and relevant evidence to demonstrate an understanding of the text. (RL.11-12.1, W.11-12.1a-b, W.11-12.9a, W.11-12.10)</li> </ul>
<p><b>LESSON 7:</b></p> <p><i>Hamlet</i>, Act III, ii-iii, William Shakespeare</p> <p><u>Excerpt</u> from <i>The Essays of Arthur Schopenhauer</i>, Arthur Schopenhauer</p>	<p><b>TEXT DESCRIPTION:</b> Scene ii contains <i>The Mousetrap</i>, the play-within-the-play reenactment of Hamlet’s father’s murder, which Hamlet uses to gauge the guilt of his uncle. Claudius reacts to the scene by calling for lights and storming out of the room, convincing both Hamlet and Horatio of the king’s guilt. In scene three, Polonius plans to hide during Hamlet’s meeting with his mother, and then Claudius soliloquizes as he attempts to pray for forgiveness for murdering his brother. Hamlet enters, but refrains from killing his uncle as he fears Claudius’s sins would be forgiven. Schopenhauer’s essay explores the nature of envy and how it takes root “in the human breast.” He explains which type of envy is tempered by conceit and which induces the desire for revenge.</p> <p><b>TEXT FOCUS:</b> Pairing Act III, ii-iii, of <i>Hamlet</i> and revisiting the <u>excerpt</u> by Schopenhauer allow students to analyze how Shakespeare further develops the central ideas of envy and revenge and their effects on the characters. (RL11-12.2, RL.11-12.3, RL.11-12.10) These scenes also offer an opportunity for a thorough discussion and analysis of Shakespeare’s structural choice to include a “play within the play” and its impact on the central idea, plot, and characters. (RL11-12.2, RL.11-12.3, RL.11-12.5) Since these scenes contain pivotal insight into Claudius’s guilt and Hamlet’s inaction, assign reading in small groups followed by whole-class discussion. Have students revisit the <u>excerpt</u> from <i>The Essays of Arthur Schopenhauer</i> to determine whether Claudius’s confession deepens their understanding of the text.</p>
<p><b>LESSON 8:</b></p> <p><i>Hamlet</i>, Act III, iv, to Act IV, i, William Shakespeare</p> <p><u>“Hamlet and His Problems,”</u> T. S. Eliot</p>	<p><b>TEXT DESCRIPTION:</b> In his confrontation with Gertrude, Hamlet murders Polonius, who is hiding behind the tapestry. When the queen attempts to chastise him, Hamlet challenges his mother with Claudius’s sin and her wrongs, contrasting the old king with the new. The ghost appears to remind Hamlet he is not to seek vengeance on Gertrude, and Hamlet informs her that he is only playing mad. In T. S. Eliot’s criticism, “Hamlet and His Problems,” he states that <i>Hamlet</i> is “<b>most certainly an artistic failure,</b>” asserting that Shakespeare’s version deals with the effect of a mother’s guilt on her son. In “<b>The Real or Assumed Madness of Hamlet,</b>” Simon Blackmore argues that the character of Hamlet is only feigning madness as a means to an end, despite the many critical interpretations that assert he is truly mad.</p>



TEXT SEQUENCE	TEXT USE
<p>“The Real or Assumed Madness of Hamlet,” Simon Blackmore</p>	<p><b>TEXT FOCUS:</b> Pairing this scene from <i>Hamlet</i> with the two informational texts gives students insight into the madness of the character. Students analyze how Shakespeare develops the father/mother relationship and the effects vengeance has on the actions and attitudes of the characters. <b>(RI.11-12.3)</b> By determining two or more central ideas of “<a href="#">Hamlet and His Problems</a>” and “The Real or Assumed Madness of Hamlet” and analyzing how they build on one another, students evaluate the different perspectives of the authors. <b>(RI.11-12.2)</b></p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and discuss Hamlet’s disposition in Act III, scene four, and Act IV, scene one. Then they read and discuss two articles on Hamlet’s madness in preparation for a Socratic seminar on the real or feigned madness of the main character. Students complete the lesson by writing an argument to defend their claim.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• In order to facilitate discussion and preparation for the Socratic seminar, conduct a whole-class reading of <a href="#">Hamlet, Act III, iv to Act IV, i</a> while students continue to <b>annotate in the reading log they began in Lesson 1</b>.</li> <li>• Facilitate a whole-class discussion on Hamlet’s treatment of his mother and Gertrude’s impressions of her son. Possible discussion questions include: <ul style="list-style-type: none"> <li>○ How does Shakespeare use repetition and parallel syntax in the opening lines of Act III, scene four, to emphasize Hamlet’s frustration with his mother? <b>(RI.11-12.3, L.11-12.3a)</b></li> <li>○ What is the impact of Shakespeare’s word choice, use of allusion, and imagery on Gertrude as Hamlet forces his mother to look upon the “counterfeit presentment of two brothers”? <b>(RI.11-12.4, L.11-12.5)</b></li> <li>○ At the end of Act III, scene four, Hamlet asks his mother not “to ravel all this matter out,/That I essentially am not in madness,/But mad in craft.” Based on Shakespeare’s development of Gertrude, does she believe her son? Cite evidence to support your claim. <b>(RI.11-12.1, RI.11-12.3)</b></li> <li>○ In Act IV, scene one, Gertrude tells Claudius that Hamlet is “(m)ad as the sea and wind when both contend/Which is the mightier.” How does this compare or contrast with her interaction with Hamlet in the previous scene?</li> </ul> </li> <li>• Assign a small-group reading of “<a href="#">Hamlet and His Problems</a>” and “The Real or Assumed Madness of Hamlet.” <b>(RI.11-12.10)</b> <ul style="list-style-type: none"> <li>○ Instruct students to use a T-chart to note each author’s differing ideas on Hamlet’s madness.</li> <li>○ Then, as a whole class, discuss how the language, tone, and point of view of the authors develop the central ideas of both texts. <b>(RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.6, L.11-12.5a-c)</b></li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Discuss how the authors develop the complex set of ideas in each text. <b>(RI.11-12.3)</b> <ul style="list-style-type: none"> <li>○ How does Blackmore’s use of counterargument and analogy contribute to the persuasiveness of his argument? <b>(RI.11-12.5, RI.11-12.6)</b></li> <li>○ What does Eliot mean when he writes, “<i>Hamlet</i> is a stratification”? <b>(RI.11-12.4, L.11-12.4)</b></li> <li>○ How does Eliot use the idea of <i>Hamlet</i> as a “stratification” to structure his claim? <b>(RI.11-12.5)</b></li> </ul> </li> <li>• Then conduct a modified <a href="#">Socratic seminar</a><sup>19</sup> based on the following questions: <ul style="list-style-type: none"> <li>○ What were Shakespeare’s intentions in creating the “disposition” of his character Hamlet?</li> <li>○ Is Hamlet’s madness feigned or unfeigned?</li> <li>○ Or is it as Eliot asserts, “less than madness and more than feigned”?</li> <li>○ How do Elliot and Blackmore’s arguments about the source of Hamlet’s problems affect your understanding of the main character?</li> </ul> <p>Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. <b>(RI.11-12.1, W.11-12.8)</b> During the seminar, divide the class into two circles (inner and outer). <b>(SL.11-12.1b)</b> Then have the inner circle discuss the questions for a certain time limit. <b>(SL.11-12.1c, d; SL.11-12.4; SL.11-12.6)</b> While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. <b>(SL.11-12.3)</b> Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like <a href="#">TodaysMeet</a><sup>20</sup>. Then swap positions of the circles and repeat the process. <b>(W.11-12.6, SL.11-12.2)</b></p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Following the seminar, instruct students to write a well-developed essay in a timed setting in response to the seminar question: Is Hamlet’s madness feigned or unfeigned? Use evidence from all three texts to support your answer. Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar. <b>(W.11-12.1, W.11-12.4, W.11-12.10)</b></li> <li>• Ask students to personify madness as a character in the play. Divide students into groups and assign each group a different character from the play (Hamlet, Ophelia, Gertrude, Polonius, etc.). As a group, have students write a soliloquy to madness that the assigned character will recite at some point in the play. <b>(W.11-12.3a-e, W.11-12.4, SL.11-12.1a-b, L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.6)</b> A video of a similar lesson is available <a href="#">here</a><sup>21</sup>.</li> </ul> </li> </ul>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>20</sup> <https://todaysmeet.com/>

<sup>21</sup> <http://videolibrary.louisianabelieves.com/library/11th-and-12th-grade-ela-lesson-on-composing-and-performing-a-soliloquy>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Have students perform their soliloquies and gather feedback from peers whether the soliloquy adequately represents the assigned character and Shakespeare’s language and style. <b>(RL.11-12.3, RL.11-12.4, RL.11-12.6, SL.11-12.c-d, SL.11-12.3, SL.11-12.4, SL.11-12.6)</b></li> <li>• Prompt students to revise their soliloquies based on peer feedback and publish them. <b>(W.11-12.5, W.11-12.6)</b></li> <li>• Following the performance of their soliloquy, have students independently write an argumentative essay in which they determine where their soliloquy would best fit in the play based on the plot, character, and theme development. <b>(W.11-12.1a-e, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a)</b> Within their essay, students should assess how the inclusion of the additional soliloquy will alter the meaning of the play based on what it reveals about the plot, characters, or themes of the play. <b>(RL.11-12.2, RL.11-12.3, RL.11-12.5)</b> <i>(Teacher Note: This task could begin here and be completed closer to the end of the play, so students have a deeper understanding of each element before making their determination of where the soliloquy would best fit.)</i></li> </ul>
<p><b>LESSON 9:</b></p> <p><a href="#">Hamlet</a>, Act IV, ii-iii, William Shakespeare</p>	<p><b>TEXT DESCRIPTION:</b> In scenes ii and iii, Hamlet is confronted about the location of Polonius’s body as Claudius schemes for Hamlet to have an accident while en route to England.</p> <p><b>TEXT FOCUS:</b> These two scenes afford students the opportunity to analyze Hamlet’s use of irony and witticism with Rosencrantz, Guildenstern, and Claudius as they evaluate whether Hamlet’s actions support his characterized madness. <b>(RL.11-12.2, RL.11-12.3, RL.11-12.6)</b> A discussion of dramatic irony as Claudius reveals his plans for Hamlet in England is also pertinent. <b>(RL.11-12.3, RL.11-12.5, RL.11-12.6)</b> To develop an appreciation for the fast-paced dialogue and witticism of Hamlet in these scenes, facilitate either a read-aloud of these scenes or a read-along with a dramatic audio followed by whole-class discussion and analysis. <b>(RL.11-12.10)</b></p>
<p><b>LESSON 10:</b></p> <p><a href="#">Hamlet</a>, Act IV, iv, William Shakespeare</p> <p><a href="#">“The Love Song of J. Alfred Prufrock,”</a> T. S. Eliot</p>	<p><b>TEXT DESCRIPTION:</b> In scene iv, Hamlet, Rosencrantz, and Guildenstern meet with Fortinbras’s captain before boarding the ship to England. Hamlet is left alone to ponder his own inaction, contrasting himself with Fortinbras. T. S. Eliot’s <a href="#">“The Love Song of J. Alfred Prufrock”</a> is a modernist “drama of literary anguish” that depicts the frustrated inaction of an insecure man.</p> <p><b>TEXT FOCUS:</b> Reading this poem with Hamlet’s soliloquy hones in on the central idea of the character’s anguish of inaction. <b>(RL.11-12.2)</b> Students can analyze the intricacies inherent in the characters of Hamlet and Prufrock, distinguishing what the characters directly state from the reality of their situations. <b>(RL.11-12.3, RL.11-12.6, RL.11-12.10)</b></p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and analyze <a href="#">“The Love Song of J. Alfred Prufrock”</a> in pairs or small groups, then participate in a whole-class discussion about allusion, imagery, and theme. Students then read <a href="#">Hamlet</a>, Act IV, iv, independently followed by whole-class discussion and analysis. Finally, students participate in a Socratic seminar discussing the causes of inaction for Hamlet and Prufrock and write a claim on the same topic.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Prepare for a <a href="#">Socratic seminar</a>,<sup>22</sup> have students work in pairs or small groups to analyze “<a href="#">The Love Song of J. Alfred Prufrock</a>” using the <a href="#">TP-CASTT</a><sup>23</sup> strategy or this sample <a href="#">graphic organizer</a><sup>24</sup> as they annotate the poem. Students should note the specific words, figurative language, images, and allusions the author uses.</li> <li>• As a class, discuss how symbols, allusions, and contrasts deepen students’ understanding of the speaker’s obsessions and inactions.</li> <li>• Following the analysis, conduct a class discussion focused on the following: <ul style="list-style-type: none"> <li>○ Summarize what happens in this poem. Support any interpretations with specific details from the poem. <b>(RL.11-12.1, RL.11-12.2)</b></li> <li>○ How do Eliot’s structural choices and use of repetition contribute to your understanding of the inner workings of the speaker’s mind? <b>(RL.11-12.5)</b></li> <li>○ Interpret the following lines: “When the evening is spread out against the sky/Like a patient etherized upon a table.” <b>(RL.11-12.4)</b> Explain how Eliot uses imagery to dehumanize people in modern life and to suggest that inanimate objects are alive. <b>(RL.11-12.4)</b></li> <li>○ Reread lines 111-119, “No! I am not Prince Hamlet...” Analyze the role of Eliot’s allusion to Hamlet in Prufrock’s self-conception. <b>(L.11-12.5)</b> Does Eliot develop Prufrock as an indecisive character resembling Hamlet, or is the speaker correct in insisting he is just “an attendant lord”? <b>(RL.11-12.3, RL.11-12.6)</b></li> <li>○ What is a theme of the poem, and how does the author develop the theme? <b>(RL.11-12.2)</b></li> </ul> </li> <li>• After a whole-class discussion of “<a href="#">The Love Song of J. Alfred Prufrock</a>,” assign independent reading and annotation in reading logs of <a href="#">Hamlet, Act IV, iv</a>. Advise students to pay particular attention Hamlet’s soliloquy at the end of the scene. Come back as a whole class to discuss how the language, tone, and point of view of the speaker develop the central ideas of both texts. <b>(RL.11-12.2, RL.11-12.4, RL.11-12.6, L.11-12.5a-b)</b></li> <li>• Write these two quotes on the board and instruct students to paraphrase each quote: <ul style="list-style-type: none"> <li>○ “Iron rusts from disuse; water loses its purity from stagnation...even so does inaction sap the vigor of the mind.” (Leonardo da Vinci)</li> <li>○ “A thought which, quarter'd, hath but one part wisdom/And ever three parts coward.” (<i>Hamlet</i>, IV, iv, 42-43)</li> </ul> </li> </ul>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>24</sup> [http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Navigating%20Modernism\\_Prufrock%20Analysis%20Worksheet.pdf](http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Navigating%20Modernism_Prufrock%20Analysis%20Worksheet.pdf)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Discuss how the authors develop the complex character in each text. <b>(RI.11-12.3)</b> <ul style="list-style-type: none"> <li>○ How does the paralyzing inaction of both characters affect their mental state? <b>(RI.11-12.3)</b></li> <li>○ How do Prufrock and Hamlet view their own paralysis?</li> </ul> </li> <li>• Conduct a modified <b>Socratic seminar</b><sup>25</sup> (fishbowl discussion) based on the following questions: <ul style="list-style-type: none"> <li>○ What is the cause of the paralyzing inaction that plagues both Hamlet and Prufrock?</li> <li>○ Is it wisdom, cowardice, or an infirmity of the mind?</li> <li>○ How do Shakespeare and Eliot introduce and develop these complex characters? <b>(RI.11-12.3)</b></li> </ul> <p>Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. <b>(RI.11-12.1, W.11-12.8)</b> During the seminar, divide the class into two circles (inner and outer). <b>(SL.11-12.1b)</b> Then have the inner circle discuss the questions for a certain time limit. <b>(SL.11-12.1c, d; SL.11-12.4; SL.11-12.6)</b> While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. <b>(SL.11-12.3)</b> Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like <b>Today'sMeet</b><sup>26</sup>. Then swap positions of the circles and repeat the process. <b>(W.11-12.6, SL.11-12.2)</b></p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Instruct students to write an essay in a timed setting in which they develop a position on the seminar question: What is the cause of the paralyzing inaction that plagues both Hamlet and Prufrock? Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar. <b>(W.11-12.1, W.11-12.4, W.11-12.10)</b></li> </ul> </li> </ul>
<p><b>LESSON 11:</b></p> <p><a href="#"><i>Hamlet</i>, Act IV, v, to Act V, i</a>, William Shakespeare</p> <p><a href="#"><i>Ophelia</i></a>, Henrietta Rae</p> <p><a href="#"><i>Ophelia</i></a>, John Everett Millais</p>	<p><b>TEXT DESCRIPTION:</b> Gertrude and Claudius witness Ophelia in a mad state while her brother returns home to news of his father's death. Claudius convinces Laertes that Hamlet is the cause of all his problems, and incites him to challenge Hamlet, who is retuning, to a duel with a poisoned sword. Ophelia has drowned, and Hamlet interrupts the burial, claiming he is the one who truly loved her. <a href="#"><i>Ophelia</i></a> by Henrietta Rae depicts Ophelia holding her flowers as Gertrude and Claudius look on with concern. <a href="#"><i>Ophelia</i></a> by John Everett Millais illustrates Ophelia in the river before she drowns.</p> <p><b>TEXT FOCUS:</b> As these scenes explore the results of Hamlet's inaction, students can analyze the impact of Shakespeare's characterization of Ophelia's madness. <b>(RI.11-12.3)</b> These two works of art present different interpretations of Ophelia, one in her madness, one in her death. Student will analyze the different interpretations and evaluate how each work interprets Shakespeare's character. <b>(RI.11-12.7)</b></p>

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>26</sup> <https://todaysmeet.com/>

TEXT SEQUENCE	TEXT USE
	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students explore basic elements of art and design in order to interpret visual clues in a selection of fine art that correlate to selected scenes from <b>Act IV, scene five, and Act V, scene one. Finally, students analyze the artists’ interpretation of the source text in writing.</b></p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Allow students to listen to a dramatic reading of <b>Act IV, v, to Act V, I, as they read along.</b></li> <li>• <b>Then have students independently close read and annotate the text in their reading logs for Act IV, v, lines 1-224 and Act IV, vii, lines 187-208. (RL.11-12.10)</b></li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Following the activity, have students write an essay in a timed setting in which they respond to the following: What is each artist’s approach and emphasis in portraying Ophelia, and how accurate are these interpretations of Shakespeare’s source text? Prompt the students to introduce and organize their topic and develop it by selecting details and textual evidence to justify their analysis. <b>(RL.11-12.1, RL.11-12.7, W.11-12.2, W.11-12.4, W.11-12.10)</b></li> </ul>
<p><b>LESSON 12:</b></p> <p>“<a href="#">The Lady of Shalott</a>,” Alfred, Lord Tennyson</p> <p><a href="#">The Lady of Shalott</a>, John William Waterhouse (Art)</p>	<p><b><u>TEXT DESCRIPTION:</u></b> Tennyson’s ballad describes an ideal island setting for the Lady of Shalott, who is cursed to weave the reflected images that she views in a mirror, never looking directly at the world. As Lancelot passes, the lady stops weaving and looks out her window toward Camelot, bringing on a curse. She writes her name on a boat and floats down the river toward Camelot, dying before she reaches the palace. <a href="#">The Lady of Shalott</a> by John William Waterhouse represents the scene in which the lady floats down the river.</p> <p><b><u>TEXT FOCUS:</u></b> Students explore how “<a href="#">The Lady of Shalott</a>” and Ophelia from <a href="#">Hamlet</a> represent women who are bound to and reminded of their social duty, but chose to pursue love. Both women die as a result of love that they never get to fully experience. <b>(RL.11-12.9)</b> Waterhouse’s Pre-Raphaelite work provides students another artistic interpretation to analyze and evaluate in its interpretation of the source text. After having modeled the previous lesson on fine art and literature, assign both the poem and the painting for independent reading (using the <a href="#">TP-CASTT strategy</a><sup>27</sup>) and viewing. <b>(RL.11-12.10)</b></p>
<p><b>LESSON 13:</b></p>	<p><b><u>TEXT DESCRIPTION:</u></b> As it is a culminating assessment of the anchor text, this task encompasses the entire play <a href="#">Hamlet</a>.</p>

<sup>27</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><a href="#">Hamlet</a>, William Shakespeare</p>	<p><b>TEXT FOCUS:</b> Students analyze the impact of a character’s apparent madness or irrational behavior on the central ideas of the text and how that connection is developed through the author’s word choices and structure. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.10)</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 14:</b></p> <p><a href="#">Hamlet</a>, Act V, ii, William Shakespeare</p>	<p><b>TEXT DESCRIPTION:</b> The final scene of the tragedy involves Hamlet’s duel with Laertes, in which Claudius has poisoned both the sword and a cup of wine to ensure Hamlet’s death. Hamlet apologizes to Laertes before the match, and despite gaining the first two hits, refuses the wine. His mother drinks the wine, toasting to her son’s fortune. Both Hamlet and Laertes are wounded with the poisoned sword, and Laertes confesses to Hamlet. Hamlet stabs his uncle, then dies, approving Fortinbras as king of Denmark.</p> <p><b>TEXT FOCUS:</b> The last scene of the play allows students to analyze how Shakespeare’s tragic resolution contributes to the overall structure of the play. (RL.11-12.1, RL.11-12.5, RL.11-12.10) Since these scenes contain the tragic resolution of the play, assign reading in small groups followed by whole-class discussion.</p>
<p><b>LESSON 15:</b></p> <p><a href="#">“The Cask of Amontillado,”</a> Edgar Allan Poe</p>	<p><b>TEXT DESCRIPTION:</b> This short story presents a narrator, Montresor, enacting deadly revenge on a friend, Fortunato, who he feels has insulted him. Montresor lures Fortunato into his wine vault by appealing to his pride as a wine expert, and once there, chains him to a wall and bricks over the opening.</p> <p><b>TEXT FOCUS:</b> Students analyze Poe’s choices (first-person narrator and tragic ending), use of irony in character development, and word choices in setting tone. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.10)</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>
<p><b>LESSON 16:</b></p> <p><a href="#">“New Words in Hamlet?”</a> Karen Kay</p>	<p><b>TEXT DESCRIPTION:</b> This article sheds light on the popular remark that Shakespeare’s <a href="#">Hamlet</a> introduced over 600 new words into the English language. Kay explains that the “over 600” refers to words Shakespeare had not used in previous plays, but that the author did in fact use 170 words that were new to the English language.</p> <p><b>TEXT FOCUS:</b> By determining the central idea of this text, students realize the importance of the words Shakespeare introduced into our language. (RL.11-12.2)</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>