

Idaho Core Teacher Network Unit Plan Template

Unit Title: Introduction to Shakespeare's writing style using sonnets and the *The Tragedy of Hamlet*.

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Subject: English Language Arts

Grade: 12

Estimated Length (days or weeks): Approximately 6 weeks

Unit Overview (including context): This unit will be taught to high school senior English students at Canyon Ridge High School in the Twin Falls School District #411 in Twin Falls, Idaho. Twin Falls is located in a rural area and has an agricultural/industrial economic base. Twin Falls is a close-knit community of approximately 60,000 residents, and it is home to a large community college, the College of Southern Idaho. Twin Falls has a large population of migrant agricultural workers, and it also houses a Refugee Resettlement Center, which brings in refugee families from Africa, Asia, the Middle East, and Europe. Canyon Ridge High School (CRHS) is one of two high schools in Twin Falls and has a student population of approximately 1250 students. Due to the city's migrant and refugee populations, CRHS educates a diverse student population made up of 20% Hispanic students (with varying levels of proficiency in reading, speaking and writing English) and 8% refugee students, which collectively speak more than 25 languages and speak, read, and write English with limited or minimal proficiency. In addition, CRHS has a large population of students who live in poverty; therefore, approximately 59% of the student body qualifies for free or reduced lunches. In spite of language and/or economic barriers, it is the goal of CRHS to empower all students with the knowledge, skills and character necessary to be college and career ready. Therefore, CRHS works with dedication to develop courses that are rigorous, engaging, and enriching for all students.

In this unit, students will study Shakespearean sonnets and selected excerpts of *The Tragedy of Hamlet* by William Shakespeare to learn how to read a piece of literary text analytically so they can understand how language functions in different contexts, understand how authors make effective choices for meaning or style, and comprehend more fully when reading or listening. The unit will be taught at the beginning of second semester after students have been introduced to British literature and after they have spent time learning how to read informational text closely. Students recently completed research on an issue or problem related to their senior projects. They read professional journal articles, books, and other expert sources using the close reading strategies of highlighting, annotating, and summarizing or responding and then wrote a 5-7 page argumentative essay based on their findings. In the process, students had to state a claim, support it with textual evidence, and provide warrants of how the evidence supported the claims. The writing had to include logical reasoning and be crafted so it was coherent and had natural flow. This unit will move them into another aspect of close reading and writing: literary analysis.

Unit Rationale: Students often read a text at a superficial level because they have been trained to regurgitate facts rather than think critically. This unit will teach students how to use textual evidence to answer higher order questions, how to use context to understand unfamiliar language and ideas, and how to discuss a piece of literary text analytically so they can develop a deeper understanding of the literature they read. The unit will provide students with rigorous learning opportunities to help them take control of their own learning and to help them develop academic skills that will prepare them for college admission or a career field.

Unit Focus: Key Shift Two -- Students will participate in reading/writing/speaking that is grounded in evidence from the text, across the curriculum.

Students already have practice reading informational text closely and writing about that informational text by stating a claim, supporting it with textual evidence, and providing warrants for the evidence. This unit will help them develop skills for reading a piece of literary text closely and analytically; discussing that piece of literary text by stating claims about the literature, supporting the claims with textual evidence, providing warrants for their evidence; and then transferring those skills to writing pieces of literary analysis.

I made the decision to use Shakespeare's writing because it is rich in language usage and literary devices, and it can be analyzed from several different aspects. One can analyze the plot structure, characterization, themes, or tone. One can also analyze the language usage, literary devices, and/or sound structures. The unit meets the key shift focus because students will read the literary text using close reading skills. They will answer text-dependent questions by stating claims and supporting those claims with textual evidence. And they will discuss their answers to the text dependent questions by sharing their claims and explaining their textual evidence. Students will also write pieces that include literary analysis.

Targeted Standards:

Primary Standards

CCSS.ELA-LITERACY.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferentially.

CCSS.ELA-LITERACY.W.11-12.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.11-12.2

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.

Secondary Standards

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze

Essential Questions and Enduring Understandings:

1. To what extent is a person's conscience reliable?

Enduring Understandings

In the process of answering the essential question, students will need to relate to, understand, and interpret complicated plot structures, convoluted character behaviors or interactions, complex dealings with inner turmoil and outer conflict, and the intricate and deliberate usage of language in Shakespeare's writing to successfully analyze and construct meaning from his writing.

Students will also need to be able to transfer their analytical skills to a larger context than the play. In light of this, the essential question is open-ended and debatable or arguable, and it promotes

Measurable Outcomes:

Learning Goals (Desired Results):

This unit introduces the analytical reading of a piece of text. Students will learn how to look at a piece of a text at a deeper level than the surface level and construct meaning by analyzing the use of sound devices, literary devices, and word choice.

Success Criteria (Evidence):

Students will be able to analyze and interpret Shakespeare's writing style and his use of language to develop a complicated plot structure, to develop characterization and/or reveal a character's internal musings or struggle with conflict, and to establish a definite tone.

To show mastery, students will demonstrate their skills in completing one of the following:

- Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop the plot.
- Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop characterization.
- Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop the tone.

<p>the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>CCSS.ELA-LITERACY.L.11-12.4.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>CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>CCSS.ELA-LITERACY.SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>CCSS.ELA-LITERACY.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (for example textual, graphical, audio, visual, and</p>	<p>ongoing investigation, discovery, further inquiry, and discourse so students can interact with the text, make personal connections, and learn how to approach any piece of text analytically.</p>	<ul style="list-style-type: none"> ● Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop character motives and reveal their effect on the human conscience. <p>Formative Assessments</p> <ol style="list-style-type: none"> 1. Analyze the deliberate and intricate usage of language in a piece of text. 2. Analyze a character's point-of-view and the factors that impact that point-of-view. 3. Analyze how word choice establishes tone in a literary piece. 4. Analyze how the use of literary devices such as figurative language enhances meaning. 5. Draw inferences from a piece of text.
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interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence, and to add interest.		
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Summative Assessment: Literary Analysis Assessment

Summative Assessment Description:

In *The Understanding by Design Guide to Creating High-Quality Units*, authors Grant Wiggins and Jay McTighe explain that “understanding is revealed through six different facets of understanding: explanation, interpretation, application, perspective, empathy, and self-knowledge” (89). They also argue that assessments are not valid if students can do well by making clever guesses or parroting back information due to accurate recall yet have limited or no understanding of the concepts being presented (91.) Too often, assessments ask for accurate recall and don’t require any kind of application or transference. Yet, it is important that students be allowed or even expected to autonomously transfer prior learning to new contexts.

For this unit, I include an assessment that requires students to think analytically, make interpretations, and consider differing viewpoints when examining a piece of literature. I include opportunities for students to transfer learning by making real-world applications. For instance, I have students analyze the use of word choice, literary devices, and sound devices to establish tone and develop the plot structure and characterization in Shakespeare’s writing.

Rubric or Assessment Guidelines:

Students will create a literary analysis piece that meets the following standards:

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-LITERACY.W.11-12.2

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.

CCSS.ELA-LITERACY.L.11-12.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferentially.

CCSS.ELA-LITERACY.W.11-12.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-LITERACY.SL.11-12.5

Make strategic use of digital media (for example textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence, and to add interest.

Central Text: Act 1 of *The Tragedy of Hamlet* by William Shakespeare

Text Complexity Analysis:

Qualitative Dimensions of *The Tragedy of Hamlet*

According to *The Challenge of Challenging Texts*, complex text should contain challenging vocabulary, complex sentence structure, textual coherence, and an appropriate organizational structure (Shanahan, Fisher, and Frey). *The Tragedy of Hamlet* fulfills all of these. *The Tragedy of Hamlet's* organizational structure is an allegorical play that is written in lines of blank verse and prose. It includes a complex plot structure that is developed solely through dialogue. *The Tragedy of Hamlet* is considered a revenge tragedy with a somewhat tortured tone, and it focuses on the internal struggles and conflicts of a single individual rather than an external conflict between characters. In addition, it contains various themes such as madness, deceit, and revenge that should be engaging to students. *The Tragedy of Hamlet* is rich in Elizabethan language and implements both figurative language and irony, which provides challenging vocabulary and creates textual coherence. It also challenges students to gain background knowledge through research and investigation so they can construct meaning from the text.

Source: Shanahan, Timothy. "Membership." *Educational Leadership:Reading: The Core Skill:The Challenge of Challenging Text*. Volume 69 Number 6, Mar. 2012. Web. 18 Sept. 2015. <<http://www.ascd.org/publications/educational-leadership/mar12/vol69/num06/The-Challenge-of-Challenging-Text.aspx>>.

Quantitative Dimensions of *The Tragedy of Hamlet*

From a quantitative perspective, the play is written at a Lexile level of 1390. According to "Lexile-to-Grade Correspondence," a typical text measure by grade level indicates that a student in 11th or 12th grade should be reading between a 1070L to 1220L, and the 2012 CCSS text measures indicate that they should be reading between a 1185 Lexile and a 1385 Lexile. Therefore, I believe *The Tragedy of Hamlet* is written at an appropriate Lexile level for my students.

Source: "Lexile-to-Grade Correspondence." *Lexile-to-Grade Correspondence*. The Lexile Framework for Reading, n.d. Web. 18 Sept. 2015. <<https://lexile.com/about-lexile/grade-equivalent/grade-equivalent-chart/>>.

Reader and Task Considerations of *The Tragedy of Hamlet*

My students are seniors in high school who are on the college-and-career readiness track. They have experienced reading *Romeo and Juliet* so they should already be familiar with Shakespeare's writing style, his intricate use of language, and his organizational structures. They have studied other examples of prose and blank verse at lower Lexile levels and text complexity, and they have been exposed to the examination of figurative language to deepen meaning. They have also studied the development of plot structures and characterization and used context clues to decipher meaning. Therefore, I believe the students have the necessary background knowledge and skills to approach this piece of text.

Other materials/resources (including images and videos):

A fully dramatized audio production of *The Tragedy of Hamlet* by Folger Shakespeare Theater.

A printed copy of the play by Folger Shakespeare Library.

A Sample Haiku. (**Appendix 1**)

List of Words and Phrases Coined by Shakespeare (**Appendix 2**)

Ted Talk – Why Shakespeare Loved Iambic Pentameter: https://www.youtube.com/watch?v=I5lsuyUNu_4

Ted Talk Hip-Hop & Shakespeare? Akala at TEDxAldeburgh from site: <https://www.youtube.com/watch?v=DSbtkLA3GrY>

Shakespearean Sonnet 130 (**Appendix 4**)

A Poem called *Myself* by Edgar Albert Guest.

A Quote by E. H. Chapin.

An Excerpt from *The Waste Land* by T.S Eliot

Informational Articles:

- <http://www.nytimes.com/2004/07/27/science/payback-time-why-revenge-tastes-so-sweet.html>
- <http://www.scientificamerican.com/article/revenge-evolution/>

Three Versions of Shakespeare's *To Be or Not To Be* Soliloquy:

- <https://www.youtube.com/watch?v=ei0fnP9s0KA>
- <https://www.youtube.com/watch?v=muLAzfQDS3M>
- https://www.youtube.com/watch?v=7Fd3_IVNJE0

A movie version of the play: <https://www.youtube.com/watch?v=YkAmMq3i3Hc>

A live production performed by Idaho Shakespeare Festival (Shakespeareance) from Boise, Idaho: <http://idahoshakespeare.org/shakespeareance/>

Vocabulary Instruction

Targeted Academic Vocabulary

Sound Devices

- iambic pentameter
- blank verse (unrhymed iambic pentameter)
- enjambed lines
- elision
- accented syllables
- repetition
- sonnet (little song)
- quatrain
- couplet
- Volta
- lyric

Literary Devices

- allusion
- metaphor
- simile
- figurative language
- soliloquy
- antithesis
- synecdoche
- symbolism
- tone
- point-of-view
- satire

Academic Terms

- context
- connotations
- inferences
- plot structure
- characterization

Students are assessed on a daily basis as they identify and analyze the play for each different device or academic term.

Targeted Content Area Vocabulary

Act 1.2

- sullied
- Hyperion
- Satyr
- Niobe
- Hercules
- dexterity
- incestuous

Act 1.3

1. thews (line 15)
2. cautel (line 18)
3. besmirch (line 18)
4. circumscribed (line 25)
5. chaste (line 35)
6. importunity (line 36)
7. chariest (line 40)
8. prodigal (line 40)
9. calumnious (line 42)
10. canker (line 43)
11. blastments (line 46)
12. libertine (line 53)
13. dalliance (line 54)
14. reck (line 55)
15. rede (line 55)
16. bethought (line 98)
17. bounteous (line 101)
18. behooves (line 106)
19. entreatment (line 131)
20. parle (line 132)
21. implorators (line 138)
22. pious (line 139)
23. bawd (line 139)
24. beguile (line 140)

Act 3.1

1. consummation (line 71)

2. mortal coil (line 75)
3. calamity (line 77)
4. oppressor (line 79)
5. contumely (line 79)
6. insolence (line 81)
7. quietus (line 83)
8. bodkin (line 84)
9. fardels (line 84)
10. bourn (line 87)
11. enterprise (line 94)
12. awry (line 95)
13. nymph (line 97)
14. orisons (line 97)

Students are assessed the completion of a vocabulary worksheet that requires students to interpret a passage in the context of Shakespeare's word choice.

Instructional Sequence

Activity/Strategy	Texts and Resources	Instructional Notes
<p>Main Strategy: Frontloading Class Periods: 1 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Introduction</p> <p><u>Preteach Vocabulary on Word Wall</u> sonnet (little song) iambic pentameter quatrain couplet Volta lyric</p> <p><u>Review Vocabulary</u> Satire</p>	<ul style="list-style-type: none"> • Sample Haiku (• • <p>Appendix 1</p> <ul style="list-style-type: none"> •) • Picture of Nature • Document Camera • List of Words and Phrases Coined by Shakespeare (Appendix 2) • Characteristics of a Sonnet handout (Appendix 3) • Sonnet 130 (Appendix 4) 	<p><u>Rationale</u> The unit plan starts by introducing Shakespeare’s writing style so students learn how to look beyond the surface level to construct meaning from the writing. Since Shakespeare is pretty complex for senior students to understand, they will tackle sonnets before moving to the play. Since Haiku is another form of poetry that is easily manageable for students, students will start with Haiku so they can start thinking about sound structures, criteria, etc. in different types of poetry. Haiku focuses on syllables, which easily transfers to focusing on units or syllables of sound in iambic pentameter so this is a nice kick-off to studying the sonnets. Then students will transition to reading and analyzing sonnets.</p> <p><u>Introduction/Modeling/Guided Practice</u></p> <ol style="list-style-type: none"> 1. Introduce students to writing a Haiku. 2. Provide sample Haiku for students to see and discuss the criteria of a Haiku (3 lines; 5 syllables in first line, 7 syllables in second line, 5 syllables in third line; describes nature; creates imagery.) (see Appendix 1) 3. Display a picture of nature on the overhead and assign students to write a Haiku about the picture. (I display an image from the Internet using my overhead projector.) 4. Have students share their Haiku and discuss the challenges they faced in writing it. 5. Use their experience of writing the Haiku to springboard into Shakespearean Sonnets. 6. Explain that students will be reading Shakespearean sonnets and distribute a list of words and phrases coined by Shakespeare so students can see how Shakespeare has impacted the English language today and why it’s fun/important to read Shakespeare’s writing. (see Appendix 2) 7. Preteach the vocabulary using a Word Wall (sonnet, iambic pentameter, quatrain, couplet, Volta, and lyric.) 8. Distribute the <u>Characteristics of a Sonnet</u> handout and discuss the characteristics of a sonnet (14 lines, rhyme scheme abab cdcd efef gg; 3 quatrains and a couplet; iambic pentameter; lyrical in nature; contains a Volta.) (see Appendix 3) 9. Provide students with a copy of Sonnet 130. Have students identify quatrains and draw lines between them. (see Appendix 4)

		<p>10. Have students identify and label the rhyme scheme (at end of each line.)</p> <p>11. Read sonnet together and discuss Shakespeare’s purpose in writing it. (It’s a satire about love poems.)</p> <p>12. Direct students to focus on two features:</p> <ol style="list-style-type: none"> the use of iambic pentameter to establish the rhythmic flow of spoken language the use of introspection via the lyric to reveal a character’s conscience <p>13. Help students identify the Volta or turn at the end of the sonnet.</p> <p>14. Display a copy on a document camera and show students how to mark the iambic pentameter in the first line.</p> <p>15. Have students identify the iambic pentameter independently in line 2 and then discuss it.</p> <p>16. Demonstrate on the document camera (after they finish) so they can see how the iambic pentameter should be marked.</p>
<p>Main Strategy: Modeling</p> <p>Class Periods: 2 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Model how to analyze a sonnet and provide guided practice</p> <p><u>Review Vocabulary:</u> sonnet (little song) iambic pentameter quatrain couplet Volta lyric</p>	<p>Resources:</p> <ul style="list-style-type: none"> Sonnet 130 (Appendix 4) Ted Talk – <u>Why Shakespeare Loved Iambic Pentameter</u> https://www.youtube.com/watch?v=I51suyUNu_4 Ted Talk <u>Hip-Hop & Shakespeare? Akala at TEDxAldeburgh from site:</u> https://www.youtube.com/watch?v=D5btKLA3GrY 	<p>Rationale Students have been introduced to the sonnet form, and to strengthen their analytical skills, they will apply what they have learned by writing their own sonnet.</p> <p>Modeling & Guided Practice Teacher will help students to set up a Reader’s Notebook, either electronically or manually. Students can create a folder on the Google drive (if available) and share it with the teacher. Students will then create a Google document within the folder and title it Reader’s Notebook. Students will create a table in the Google document where they can record vocabulary words and definitions. Students can also add a box below the vocabulary section for journal responses.</p> <p>Note: If the teacher doesn’t feel comfortable with using an electronic Reader’s Notebook, he/she can use a spelling composition notebook and have students create sections for <i>Vocabulary</i> and <i>Journal Responses</i> where they will write entries manually.</p> <p>Teacher will review vocabulary and guide students to add the vocabulary words with definitions (and relevant drawings, images, or icons if desirable) to the Reader’s Notebook.</p> <p>Teacher will explain how iambic pentameter creates the rhythm or sound structure of the sonnet. To emphasize the sound structure, teacher will play Ted Talk – Why Shakespeare Loved Iambic Pentameter .</p> <p>After discussing this video clip, teacher will follow up by playing the first 7:14 minutes of the video clip Hip-Hop & Shakespeare? Akala at TEDxAldeburgh.</p>

	<ul style="list-style-type: none"> ● Graphing the Sonnet handout (Appendix 5) ● Reader's Notebook ● Word Wall 	<p>After viewing the video clip and discussing the rhythm, teacher will hand out the <u>Graphing the Sonnet</u> chart (see Appendix 5) and help students decode the sound structure by placing units of sound on the graphing chart from line 1 of Sonnet 130. (see Appendix 4) Students will continue placing the units of sound from each additional line on the graphing chart while teacher circulates to offer guidance or feedback.</p> <p>After students have completed the graphing chart, they will form collaborative groups and each group will write a personal sonnet. They will also use an additional graph to decode the sound structures of the group's sonnet.</p>
<p>Main Strategy: Mentoring</p> <p>Class Periods: 1 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Read/analyze a sonnet independently.</p>	<p>Resources:</p> <ul style="list-style-type: none"> ● Reader's Notebook 	<p><u>Rationale</u> Students will verbally share and explain their sonnets to help them solidify their understanding, and to help them internalize how Shakespeare uses sound structures, word choice, etc. to express himself. Students will also share their experiences of manipulating the sound structure and word choice to fit the sonnet form, describe any challenges or insights, and relate their own experience to what Shakespeare may have experienced.</p> <p><u>Independent Practice</u> Students will share their sonnets with the class and discuss their experiences of manipulating the sound structure and word choice to fit the sonnet form and still come across as meaningful. (formative assessment)</p> <p>Teacher will discuss the lyrical nature of the sonnet with students and ask what it reveals about Shakespeare's conscience. Students will write a response in their Reader's Notebook. (Students can add a box for journal responses to the table in their reader's notebook, or create a journal response section in the composition notebook.)</p>
<p>Main Strategy: Frontloading</p> <p>Class Periods: 1 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Present essential question</p>	<p>Essential Question: To what extent is the human conscience reliable?</p> <ul style="list-style-type: none"> ● Quote ● Poem ● Reader's Notebook 	<p><u>Rationale</u> To engage students in reading <i>The Tragedy of Hamlet</i>, teacher will use a quote and poem that focus on the central idea of the essential question: To what extent is the human conscience reliable?</p> <p><u>Frontloading</u></p> <ol style="list-style-type: none"> 1. Teacher writes the following quote on board and has students interpret the quote and write a response to it in the Reader's Notebook: <ol style="list-style-type: none"> a. If one's conscience be dead as a stone, it is as heavy too. by E. H. CHAPIN, <i>Living Words</i> 2. Students discuss responses, first in a pair share and then in a whole class discussion, before reading the poem called <i>Myself</i> by Edgar Albert Guest.

		<p>Myself I have to live with myself and so I want to be fit for myself to know. I want to be able as days go by, always to look myself straight in the eye; I don't want to stand with the setting sun and hate myself for the things I have done. I don't want to keep on a closet shelf a lot of secrets about myself and fool myself as I come and go into thinking no one else will ever know the kind of person I really am, I don't want to dress up myself in sham. I want to go out with my head erect I want to deserve all men's respect; but here in the struggle for fame and wealth I want to be able to like myself. I don't want to look at myself and know that I am bluster and bluff and empty show. I never can hide myself from me; I see what others may never see; I know what others may never know, I never can fool myself and so, whatever happens I want to be self-respecting and conscience free. <i>Edgar Albert Guest</i></p> <p>3. Students complete an opening journal <i>quick write</i> in the Reader's Notebook that expresses their beliefs about the reliability of the human conscience. When finished writing, students may voluntarily share their ideas. (journal write)</p> <p>4. Teacher directs students to think about the conscience and decide whether or not it is reliable as they read <i>The Tragedy of Hamlet</i>.</p>
<p>Main Strategies: Modeling/Mentoring</p> <p>Class Periods: 2</p>	<p>Act 1 Scene 1 Resources:</p> <ul style="list-style-type: none"> • Copy of Act 1.1(from Folger's 	<p>Rationale</p> <p>Once students are familiar with Shakespeare's writing style in his sonnets, students should be ready to read one of his plays. Since the language and writing of Shakespeare's time period is different than modern day language and writing styles, teacher will start by introducing some of the different writing</p>

<p>(1 class period = a 50 minute block)</p> <p>Activities/Strategies: Preteach vocabulary with a Word Wall:</p> <p><u>Sound Devices</u></p> <ul style="list-style-type: none"> ● blank verse (unrhymed iambic pentameter) ● enjambed lines ● elision ● accented syllables ● repetition 	<p>Library) http://www.folgerdigitaltexts.org/html/Ham.html</p> <ul style="list-style-type: none"> ● Audio Version of the Play (from Folger’s Library) ● Document Camera ● Who What Where When Chart (Appendix 6) ● Reader’s Notebook 	<p>strategies used by Shakespeare: the use of sound devices and the use of inverted order sentence structure in the writing. This should build their comprehension so the rest of the play is easy to read.</p> <p>Modeling & Guided Practice</p> <ol style="list-style-type: none"> 1. Teacher will explain Shakespeare’s use of inverted sentence order and show an example from the text (Act 1.1.50 - “Looks he not like the King?”) 2. Teacher will also preteach sound devices using a Word Wall. 3. Teacher will use the following example to teach enjambed lines: <ul style="list-style-type: none"> April is the cruelest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain. Winter kept us warm, covering Earth in forgetful snow, feeding A little life with dried tubers. (<i>The Waste Land</i> by T.S Eliot) 4. Students will add words to the vocabulary section in their Reader’s Notebook and include definitions (with optional drawings/images) to help them remember the words. 5. Students will silent read Act 1.1 and complete a <i>Who What Where When Chart</i> on the scene. (see Appendix 6) 6. Students will listen to an audio recording of Act 1.1, discuss the passage with the teacher/whole class for comprehension, and revise the <i>Who What Where When Chart</i> to demonstrate any new or increased understanding. (scaffolding) 7. Teacher will display a copy of Act 1.1 on a document camera. (scaffolding) 8. Teacher will read Act 1.1 aloud to the students and model how to recognize blank verse (lines 28-34), enjambed lines (lines 31-32), elision (lines 35 & 44), accented syllables (line 103), and the use of repetition (lines 35 & 61) in the writing (scaffolding.) <ol style="list-style-type: none"> a. Teacher will also ask students to participate in identifying and annotating examples. (scaffolding) b. For future reference, students may write additional notes about vocabulary in the Reader’s Notebook.
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<p>Main Strategy: Monitoring</p> <p>Class Periods: 2 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Independent Practice</p> <p><u>Literary Devices:</u></p> <ul style="list-style-type: none"> • plot structure <ul style="list-style-type: none"> -exposition -rising action -climax -falling action -resolution • characterization • tone • allusion • metaphor • simile • personification 	<p>Act 1 Scene 1 Resources:</p> <ul style="list-style-type: none"> • Copy of Act 1.1 http://www.folgerdigitaltexts.org/html/Ham.html • Audio Version of the Play • Reader's Notebook • Word Wall • 4 Square Chart Assignment (Appendix 7) 	<p>Rationale</p> <p>Once students are familiar with the sound devices and sentence structure, teacher will ask them to apply their learning to the next section of text. Teacher will review literary devices (allusion, metaphor, simile, and personification) that students are already familiar with and ask students to identify examples in the text. This will develop their skills in literary analysis and build their comprehension of the text. It will also scaffold them to the next step of answering text dependent questions that require critical thinking and analysis.</p> <p>Independent Practice</p> <ol style="list-style-type: none"> 1. Teacher will review literary devices students are already familiar with and have identified in other literary texts. Teacher will add these words to the Word Wall. 2. Teacher will discuss how the use of allusion, metaphor, simile, and personification develops a tone, plot structure, and/or characterization. (scaffolding) Teacher will demonstrate how to use a <u>4 Square Chart</u> to gather evidence and analyze how the use of a literary device develops tone, plot, and/or characterization. (See Appendix 7 for a demonstration of how to use the <u>4 Square Chart</u>.) 3. Students will add literary devices with literary definitions to the vocabulary section in the Reader's Notebook. 4. Students will reread Act 1.1 and annotate examples of allusion (line 56 buried Denmark, line 72 Norway, line 74 Pollacks), metaphor (line 149 womb of earth, 165 the cock, that is the trumpet to the morn, 167 the god of day), simile (line 48 like the King that's dead, 159 it is as the air, 163 - 164 like a guilty thing upon a fearful summons), and personification (line 180-181 the morn in russet mantle clad walks o'er the dew of yon high eastward hill) in the text. 5. Students will work in groups to answer the following text-dependent questions using the <u>4 Square Chart</u> in Appendix 7: (scaffolding) <p>Text-Dependent Questions (Teacher will explain that the different literary devices may accomplish all three of the choices, but students only need to analyze one choice for each and they must vary what they choose to analyze. For instance, if they show that allusion establishes tone, then they must show how metaphor develops characterization or develops plot, etc.)</p> <ul style="list-style-type: none"> ➤ How does the use of allusion do one of the following: establish a tone, develop characterization, or develop the plot? ➤ How does the use of metaphor do one of the following: establish a tone, develop characterization, or develop the plot?
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		<ul style="list-style-type: none"> ➤ How does the use of simile do one of the following: establish a tone, develop characterization, or develop the plot? ➤ How does the use of personification do one of the following: establish a tone, develop characterization, or develop the plot? <p>6. Students will discuss their findings and share their answers and <u>4 Square Charts</u> with the class. (formative assessment)</p>
<p>Main Strategies: Modeling/Mentoring</p> <p>Class Periods: 3 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Review Vocabulary:</p> <p><u>Literary Terms</u> context connotation tone infer/inference</p> <p>Preteach Vocabulary:</p> <p><u>Literary Devices</u></p> <ul style="list-style-type: none"> ● soliloquy ● antithesis ● synecdoche ● symbolism 	<p>Act 1 Scene 2 Resources:</p> <ul style="list-style-type: none"> ● Copy of Act 1.2 http://www.folgerdigitexts.org/html/Ham.html ● Audio Version of the Play ● Who What Where When Chart (Appendix 6) ● Document Camera ● Reader's Notebook 	<p><u>Rationale</u></p> <p>Once students can annotate the text for sound devices and literary devices that are already familiar to them, and they can explain their understanding, teacher will move them to a deeper level of analysis by asking them to identify and analyze more complex literary devices. This will scaffold learning so they know how to read a piece of text more closely and how to use literary analysis skills.</p> <p><u>Frontloading</u></p> <p>Teacher will review literary devices or concepts students are already familiar with, such as context, connotations, and infer/inferences. Then teacher will pre-teach literary devices students may not be familiar with: soliloquy, antithesis, synecdoche, and symbolism. Words will be added to Word Wall and students will add words to vocabulary section in the Reader's Notebook.</p> <p><u>Modeling</u></p> <ol style="list-style-type: none"> 1. Students will silent read Act 1.2 and complete a <i>Who What Where When Chart</i>. (see Appendix 6) 2. Students will then listen to an audio recording of Act 1.2, discuss the passage with the teacher/whole class for comprehension, and subsequently revise <i>Who What Where When Chart</i> if needed to demonstrate new or increased understanding. (scaffolding) 3. Teacher will display a copy of Act 1.2 on a document camera and read the passage aloud. As teacher reads the passage, he/she will model how to recognize soliloquy (lines 1-38 - King), antithesis (line 12 -with mirth in funeral, with dirge in marriage, line 13 - delight and dole; line 67 - more than kin, less than kind), synecdoche (line 70 - nighted color = mourning; line 72 - veiled lids = grief; line 73 - in the dust = grave), metaphors (line 68 – the clouds still hang on you; line 139 - ‘tis an unweeded garden), similes (line 143-144 - So excellent a king, that was to this Hyperion to a satyr [also includes an allusion]), and symbolism (lines 3-4 – our whole kingdom to be contracted in one brow of woe, lines 80-83 inky cloak, customary suits of solemn black, windy suspiration of forced breath, fruitful river in the eye – symbolizes mourning; Hamlet also symbolizes a person who has been betrayed by a loved one, etc.) by conducting a think-aloud and annotating examples in the text. (scaffolding)

		<p>4. Teacher will also demonstrate how to identify connotations (line 22 – pester; line 97 – unmanly; line 104 - peevish) and explain how they help create tone. (scaffolding)</p> <p>5. Teacher will demonstrate how to use context to infer meaning (soliloquy by Hamlet lines 133 – 163.) (scaffolding)</p> <p>6. Students will work in teams to reread Act 1.2 and annotate further examples of soliloquy, antithesis, synecdoche, connotations, metaphor, simile, and symbolism.</p>
<p>Main Strategy: Monitoring</p> <p>Class Periods: 3 to 4 (1 class period = a 50 minute block)</p> <p><u>Review Vocabulary</u></p> <ul style="list-style-type: none"> ● allusion ● metaphor ● simile ● figurative language ● soliloquy ● antithesis ● synecdoche ● symbolism ● context ● connotations ● inference ● tone ● point-of-view ● plot ● characterization <p><u>Unfamiliar Vocabulary</u></p> <ul style="list-style-type: none"> ● sullied ● dexterity ● incestuous ● Hyperion ● Satyr 	<p>Act 1 Scene 2 Resources:</p> <ul style="list-style-type: none"> ● Close Reading Activity #1 ● Reader’s Notebook 	<p><u>Rationale</u> Students should be gaining viable skills for reading a piece of text closely and analytically. Therefore, teacher will incorporate a Close Reading Activity #1 to help students apply and solidify their understanding and skills.</p> <p><u>Frontloading</u> Teacher reviews with students the literary devices and concepts. These words will already be on Word Wall and in the vocabulary section of the Reader’s Notebooks.</p> <p>Teacher will direct students to pay close attention to the unfamiliar vocabulary words and define them in the Reader’s Notebook before reading to aid in their understanding of the text:</p> <ul style="list-style-type: none"> ● Sullied ● Dexterity ● Incestuous ● Hyperion ● Satyr ● Niobe ● Hercules <p><u>Independent Practice</u> Students complete the Close Reading Activity #1</p> <p>Students will reread Act 1.2 and answer text-dependent questions regarding the passage to help them develop a deeper understanding of the text and Shakespeare’s use of language. (scaffolding/formative assessment)</p>

- Niobe
- Hercules

Close Reading Activity #1

The close reading activity will occur when students read the first Act of *The Tragedy of Hamlet* to introduce Hamlet’s inner turmoil and struggle with his own conscience. It will address the essential question: To what extent is a person’s conscience reliable?

UNIT SUMMARY

This unit has been developed to guide students in a close reading of *The Tragedy of Hamlet*. The *Close Reading Activity* described below will assist students in increasing their familiarity and understanding of Shakespeare’s use of language to develop the meaning and tone in a piece of literature.

Students have read Act 1 Scene 2 in a previous class and completed the *Who What Where When Chart*. Then students listened to an audio recording of the passage and discussed the scene with the teacher. Students also annotated the scene for different literary devices. To follow up, students will work collaboratively to reread the text and answer text-dependent questions that will allow them to suck the marrow out of the text. In an article titled *Closing in on Close Reading* written by Nancy Boyle, it states, “Essentially, close reading means reading to uncover layers of meaning that lead to deep comprehension.” When students are required to dig into a text and pull out deep meaning, they comprehend the text on a deeper level. The article also provides a definition from The Partnership for Assessment of Readiness for College and Careers (PARCC):

Close, analytic reading stresses engaging with a text of sufficient complexity directly and examining meaning thoroughly and methodically, encouraging students to read and reread deliberately. Directing student attention on the text itself empowers students to understand the central ideas and key supporting details. It also enables students to reflect on the meanings of individual words and sentences; the order in which sentences unfold; and the development of ideas over the course of the text, which ultimately leads students to arrive at an understanding of the text as a whole. (PARCC, 2011, p. 7)

This lesson on close reading directs students’ attention to the creative use of language, the play on subtleties of meaning, and the author’s use of intentional strategies so students will not only learn how to read the play analytically and thoroughly, but they will have strategies for approaching any piece of text in the same manner.

Source: Boyle, Nancy. "Closing in on Close Reading." *ASCD. Educational Leadership* Volume 70 Number 4, Dec. 2012. Web.

Content-Specific Vocabulary

sullied, dexterity, incestuous, Hyperion, satyr, Niobe, Hercules

Act 1.2.133-164

1. Students work collaboratively to answer text-dependent questions regarding the passage to help them develop a deeper understanding of the text and Shakespeare’s use of literary devices and intentional word choice.
2. When finished, students will share and discuss answers in class.

Text Excerpt Act 1.2.133-164	Text-Dependent Questions (formative assessment)
<p>HAMLET O, that this too, too sullied flesh would melt, Thaw, and resolve itself into a dew, Or that the Everlasting had not fixed 135 His canon 'gainst self-slaughter! O God, God, How weary, stale, flat, and unprofitable Seem to me all the uses of this world! Fie on't, ah fie! 'Tis an unweeded garden That grows to seed. Things rank and gross in nature 140 Possess it merely. That it should come to this: But two months dead—nay, not so much, not two. So excellent a king, that was to this Hyperion to a satyr; so loving to my mother That he might not betem the winds of heaven 145 Visit her face too roughly. Heaven and Earth, Must I remember? Why, she would hang on him As if increase of appetite had grown By what it fed on. And yet, within a month (Let me not think on't; frailty, thy name is woman!), 150 A little month, or ere those shoes were old With which she followed my poor father's body, Like Niobe, all tears—why she, even she (O God, a beast that wants discourse of reason Would have mourned longer!), married with my uncle, 155 My father's brother, but no more like my father Than I to Hercules. Within a month, Ere yet the salt of most unrighteous tears Had left the flushing in her gallèd eyes, She married. O, most wicked speed, to post 160 With such dexterity to incestuous sheets! It is not, nor it cannot come to good. But break, my heart, for I must hold my tongue.</p>	<p>Text-Dependent Questions (formative assessment)</p> <ol style="list-style-type: none"> 1. In lines 133-136, what connotations does Shakespeare use? 2. What do lines 133-136 reveal about Prince Hamlet's mental state? 3. In lines 137-141, what type of figurative language does Shakespeare use? <ol style="list-style-type: none"> a. What 2 things are being compared in the passage? b. Why does Shakespeare/Hamlet make this comparison? c. What tone is developed in this passage? Cite specific evidence from the text. (Think about the connotations.) 4. In lines 143-144, Shakespeare uses an allusion to create a simile. <ol style="list-style-type: none"> a. What do Hyperion and satyr symbolize? b. To whom are Hyperion and satyr compared? c. Why does Shakespeare make this comparison? d. What does Shakespeare want the reader/audience to understand about Prince Hamlet? 5. In lines 152-153, Shakespeare uses an allusion to Niobe. <ol style="list-style-type: none"> a. What does Niobe symbolize in the passage? b. To whom is Niobe compared? c. In light of this, what does this allusion reveal about Prince Hamlet's view of his mother? 6. In lines 156-157, why does Prince Hamlet compare himself to Hercules? <ol style="list-style-type: none"> a. Whom is he really comparing in this selection?

	<p>7. In lines 160 – 161, Shakespeare uses a synecdoche when he refers to <i>sheets</i>. What do the sheets represent?</p> <p>8. After reading lines 147-162, what can you infer about Queen Gertrude’s conscience?</p> <p>9. Based on the entire soliloquy (lines 133 – 164), what can you infer about the situation between King Hamlet, Queen Gertrude, and King Claudius?</p> <p>10. Based on the entire soliloquy (lines 133 – 164), what can you infer about Prince Hamlet’s conscience?</p> <p>11. What is the tone of the soliloquy (lines 122 – 164)?</p>	
Activity/Strategy	Texts and Resources	Instructional Notes
<p>Main Strategies: Modeling/Mentoring</p> <p>Class Periods: 2 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Teach students how to use the context to determine meaning of unfamiliar vocabulary and to deepen their own understanding of the text.</p>	<p>Act 1 Scene 3 Resources:</p> <ul style="list-style-type: none"> ● Copy of Act 1.3 http://www.folgerdigitaltexts.org/html/Ham.html ● Audio Version of the Play ● Who What Where When Chart (Appendix 6) ● Vocabulary Assignment (Appendix 8) 	<p><u>Rationale</u> Once students finish Close Reading Activity #1, teacher will prompt them to continue reading and applying their learning to the text. Students will encounter many unfamiliar vocabulary words in the text. Rather than focusing on memorizing a list of vocabulary words, this lesson will provide students with the skills for exploring vocabulary while reading a piece of text so students understand that word choice can impact the overall meaning of a piece of text in subtle ways, and students must take the time to realize the true intent of such word choice and to determine the truest meaning of the word as used in the text. Therefore, students will focus on using context to decipher meaning of unfamiliar or archaic vocabulary.</p> <p><u>Modeling</u> Students will silent read Act 1.3 and complete a <i>Who What Where When Chart</i>. (see Appendix 6)</p> <p>Students will then listen to an audio recording of Act 1.3, discuss the passage with the teacher/whole class for comprehension, and subsequently revise <i>Who What Where When Chart</i> if needed to demonstrate new or increased understanding. (scaffolding)</p> <p><u>Guided Practice</u> Teacher will model for students how to fully explore the meaning of vocabulary by deciphering the meaning of a passage based on the vocabulary usage in a particular context.</p> <p><u>Independent Practice</u> Students will define vocabulary and use its meaning to interpret passages in the play: (see Appendix 8)</p>

		<ol style="list-style-type: none"> 1. thews (line 15) 2. cautel (line 18) 3. besmirch (line 18) 4. circumscribed (line 25) 5. chaste (line 35) 6. importunity (line 36) 7. chariest (line 40) 8. prodigal (line 40) 9. calumnious (line 42) 10. canker (line 43) 11. blastments (line 46) 12. libertine (line 53) 13. dalliance (line 54) 14. reck (line 55) 15. rede (line 55) 16. bethought (line 98) 17. bounteous (line 101) 18. behooves (line 106) 19. entreatment (line 131) 20. parle (line 132) 21. implorators (line 138) 22. pious (line 139) 23. bawd (line 139) 24. beguile (line 140)
<p>Main Strategy: Mentoring</p> <p>Class Periods: 4 (1 class period = a 50 minute block)</p> <p>Activities/Strategies: Allow students time for independent practice.</p>	<p>Act 1 Scenes 4 & 5 Resources:</p> <ul style="list-style-type: none"> ● Copy of Act 1.4-5 http://www.folgerdigitaltxts.org/html/Ham.html ● Audio Version of the Play ● Who What Where When Chart (Appendix 6) 	<p><u>Rationale</u> Students should now understand how to read a piece of literary text closely to discover and interpret the usage of sound devices, literary devices, and word choice to deepen their own understanding of a piece of literary text and to enhance their own reading experience. Therefore, students will continue to practice and apply their close reading skills.</p> <p><u>Independent Practice</u> Students silent read Act 1.4-5 and complete the <i>Who What Where When Chart</i>. (see Appendix 6)</p> <ol style="list-style-type: none"> 1. Students will then listen to an audio recording of Act 1.4-5, discuss the passage with the teacher/whole class for comprehension, and subsequently revise <i>Who What Where When Chart</i> if needed to demonstrate new or increased understanding. (scaffolding) 2. When finished, students will work in small groups to analyze selections of text from the 2 scenes. (see Appendix 9)

	<ul style="list-style-type: none"> ● Act 1.4-5 Assignment (● Appendix 9 <p style="text-align: center;">Act 1 Scenes 4 – 5</p> <ul style="list-style-type: none"> ● Pie Chart (Appendix 10) ● Reader’s Notebook 	<p style="text-align: center;">Act 1 Scenes 4 – 5</p> <ol style="list-style-type: none"> 3. Teacher and students will then review characteristics of the plot structure, characterization, and tone. 4. Teacher will hand out a pie chart that is labeled with plot development, character development, and tone development. (see Appendix 10) Students will discuss each quote and decide where it fits on the pie chart. 5. When finished, groups will justify their placements on the pie chart. 6. As a culminating activity, students will answer the following text dependent questions (based on the text excerpt from Act1.5.99-118) in their reader’s notebook:
<p>Text Excerpt Act 1.5.99-118</p> <p>HAMLET O all you host of heaven! O Earth! What else? And shall I couple hell? O fie! Hold, hold, my heart, And you, my sinews, grow not instant old, But bear me stiffly up. Remember thee? Ay, thou poor ghost, whiles memory holds a seat In this distracted globe. Remember thee? Yea, from the table of my memory I’ll wipe away all trivial, fond records, All saws of books, all forms, all pressures past, That youth and observation copied there, And thy commandment all alone shall live Within the book and volume of my brain, Unmixed with baser matter. Yes, by heaven! O most pernicious woman! O villain, villain, smiling, damnèd villain! My tables—meet it is I set it down That one may smile and smile and be a villain. At least I am sure it may be so in Denmark. So, uncle, there you are. Now to my word. It is “adieu, adieu, remember me.” I have sworn’t.</p>	<p>Text-Dependent Questions Act 1.4-5 (formative assessment)</p> <ol style="list-style-type: none"> 1. What can you <i>infer</i> about the relationship between King Hamlet and King Claudius in Act 1.4-5? Explain your reasoning and cite specific evidence from the text to support your answer. 2. After reading Act 1.4-5, what can you <i>infer</i> about King Hamlet’s conscience? Explain your reasoning and cite specific evidence to support your claim. 3. After reading the soliloquy in lines 99-118, what can you <i>infer</i> about Prince Hamlet’s conscience? Explain your reasoning and cite specific evidence from the text to support your answer. 	

<p>Main Strategies: Guided/Independent Practice</p> <p>Class Period: 2 (1 class period = a 50 minute block)</p> <p>Activities & Strategies Continue reading and discussing the play. Reinforce literary analysis skills with guided practice/ verbal discussion.</p>	<p>Act 2 Scenes 1-2 Resources:</p> <ul style="list-style-type: none"> • Copy of the Act 2 http://www.folgerdigitaltexts.org/html/Ham.html • Audio Version of the Play • Who What Where When Chart (Appendix 6) • SWOT Analysis Chart (Appendix 12) • 3-2-1 Chart (Appendix 13) • Informational Articles: http://www.nytimes.com/2004/07/27/science/payback-time-why-revenge-tastes-so-sweet.html http://www.scientificamerican.com/article/revenge-evolution/ 	<p>Independent Practice</p> <ol style="list-style-type: none"> 1. Students silent read Act 2.1-2 and complete the <i>Who What Where When Chart</i>. (see Appendix 6) 2. Students will then listen to an audio recording of Act 2.1-2, discuss the passage with the teacher/whole class for comprehension, and subsequently revise <i>Who What Where When Chart</i> if needed to demonstrate new or increased understanding (scaffolding.) 3. Read and analyze informational text. <ul style="list-style-type: none"> ➤ Article 1: http://www.nytimes.com/2004/07/27/science/payback-time-why-revenge-tastes-so-sweet.html ➤ Article 2: http://www.scientificamerican.com/article/revenge-evolution/ 4. Complete and discuss the SWOT analysis chart on article 1. (see Appendix 12) 5. Complete and discuss the 3-2-1 Chart on article 2. (see Appendix 13)
<p>Main Strategy: Independent Practice</p> <p>Class Period: 2 (1 class period = a 50 minute block)</p> <p>Vocabulary Words consummation mortal coil calamity oppressor</p>	<p>Act 3 Scene 1 Resources:</p> <ul style="list-style-type: none"> • Copy of the Act 3.1 http://www.folgerdigitaltexts.org/html/Ham.html • Audio Version of the Play • Who What Where When Chart (Appendix 6) 	<p>Act 3 Scene 1</p> <ol style="list-style-type: none"> 1. Students silent read Act 3.1 and complete the <i>Who What Where When Chart</i>. (see Appendix 6) 2. Students will then listen to an audio recording of Act 3.1, discuss the passage with the teacher/whole class for comprehension, and subsequently revise <i>Who What Where When Chart</i> if needed to demonstrate new or increased understanding. (scaffolding) 3. Students will define vocabulary words and use the meaning to help them interpret the soliloquy. (see Appendix 11)

<p>contumely insolence quietus bodkin fardels bourn enterprise awry nymph orisons</p>	<ul style="list-style-type: none"> • Vocabulary Assignment (Appendix 11) • 2 or 3 Video Clips of the Soliloquy: <ol style="list-style-type: none"> 1. https://www.youtube.com/watch?v=ei0fnP9s0KA 2. https://www.youtube.com/watch?v=muLAzfQDS3M 3. https://www.youtube.com/watch?v=7Fd3_IVNJE0 	<p><u>Vocabulary Words</u></p> <ol style="list-style-type: none"> 1. consummation 2. mortal coil 3. calamity 4. oppressor 5. Contumely 6. insolence 7. quietus 8. bodkin 9. fardels 10. bourn 11. enterprise 12. awry 13. nymph 14. orisons <p>4. Teacher will show 2 or 3 versions of the <i>To Be or Not to Be</i> soliloquy and discuss.</p> <ul style="list-style-type: none"> ➤ https://www.youtube.com/watch?v=ei0fnP9s0KA ➤ https://www.youtube.com/watch?v=muLAzfQDS3M ➤ https://www.youtube.com/watch?v=7Fd3_IVNJE0
<p>Hamlet With Mel Gibson</p> <p>Class Period: 3 (1 class period = a 50 minute block)</p>	<p>Video of play Resources:</p> <p><u>Hamlet</u> with Mel Gibson</p>	<p>Watch the movie of <i>Hamlet</i> for remainder of the play. https://www.youtube.com/watch?v=YkAmMq3i3Hc</p> <p>Mel Gibson plays the title role of a young Danish prince coming to terms with his adulthood in this film of Shakespeare's classic play.</p> <p>Partner rating - PG Release date - 1990 Running time - 2:14:28 Language - English Director - Franco Zeffirelli Producers - Bruce Davey and Dyson Lovell Writer - Franco Zeffirelli</p>
<p>Idaho Shakespeare Festival</p>	<p>Optional (if available)</p>	<p>Watch a live performance of the play presented by Idaho Shakespeare Festival. http://idahoshakespeare.org/shakespeare/</p>

<p>Socratic Discussion</p> <p>Class Period: 2-3 (1 class period = a 50 minute block)</p> <p>Resource for setting up a Socratic discussion: https://docs.google.com/presentation/d/13BdFS3RhxZYAyKg33ZTqoGvqtssIRZosE7BDAqc28M4/edit?usp=sharing</p>	<p>Optional (can be used as an assessment)</p> <p>See Appendix 12 for a rubric to grade the discussion</p> <p>See Appendix 13 for the guidelines to writing a reflective essay on the discussion</p>	<p>Socratic Discussion</p> <p>To demonstrate your understanding of the <i>Tragedy of Hamlet</i>, you will be required to participate in a Socratic discussion. You must demonstrate that you can effectively participate in a collegial discussion by actively participating in the discussion 3 or more times. You must cite textual evidence and provide a well-reasoned explanation of that evidence 3 or more times. Therefore, it is important that you are prepared for each question if you want to pass the assessment.</p> <p>Opening Questions (focused on main ideas):</p> <ol style="list-style-type: none"> 1. What would be another good title for this play? Explain. 2. What is the most surprising event in the play? Explain. 3. Is Queen Gertrude a victim or a villain in the play? Explain. 4. Is Prince Hamlet struggling with his conscience or struggling with cowardice in the play? Explain. <p>Core Questions (analytical):</p> <ol style="list-style-type: none"> 1. It is said that Shakespeare forces us to stare at that which we do not want to see. What does Shakespeare make us stare at in this play? 2. How does Prince Hamlet represent humanity in general? Explain your reasoning. 3. Why does Hamlet talk so much about suicide? Is he really suicidal or is he obsessed with mortality (the state of being subject to death)? 4. Analyze and explain how revenge impacts justice in the play. 5. Is Hamlet a weak or a strong character? What makes you think so? 6. What does the play reveal about human character in general? And, how has human character changed or not changed since Shakespeare's time? 7. Analyze and explain Hamlet's state of sanity. 8. What is Shakespeare saying about women in the play? 9. What are the moral lessons of the play? Think about issues of revenge, betrayal, and deception. 10. Why does Shakespeare include so much uncertainty in the play? <p>Closing Questions (evaluative):</p> <ol style="list-style-type: none"> 1. Which character can you relate to the most? Explain. 2. Does this play depict a true reflection of human nature today? Why or why not? 3. If you could rewrite this play, how would you end it? Why? 4. Why do you think William Shakespeare wrote the play as a tragedy?
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<p>Summative Assessment</p> <p>Class Periods: 3 - 5 (1 class period = a 50 minute block)</p>		<p style="text-align: center;">Final Assessment</p> <p style="text-align: center;"><i>The Tragedy of Hamlet</i> by William Shakespeare</p> <p>Write a 2-3 page literary analysis essay answering one of the following prompts:</p> <ol style="list-style-type: none"> 1. Analyze and explain how Shakespeare’s use of figurative language (metaphor, simile, personification, allusion, synecdoche, antithesis, and/or symbolism) affects one of the following: the plot, the tone, or the characterization in the play. In the essay, state a claim, cite specific evidence from the text to support your claim, include citations for your evidence, and provide warrants for the evidence. Then provide a concluding thought. (Follow the 4 Square format.) 2. Analyze the development of one of the characters in play. Be sure to examine the character’s actions, thoughts, feelings, appearance, and interactions with other characters. In the essay, state a claim, cite specific evidence from the text to support your claim, include citations for your evidence, and provide warrants for the evidence. Then provide a concluding thought. (Follow the 4 Square format.) 3. Analyze and explain one of the following: Prince Hamlet’s conscience, Queen Gertrude’s conscience, or King Claudius’s conscience. In the essay, state a claim, cite specific evidence from the text to support your claim, include citations for your evidence, and provide warrants for the evidence. Then provide a concluding thought. (Follow the 4 Square format.) 4. Analyze and explain Prince Hamlet’s state of sanity. In the essay, state a claim, cite specific evidence from the text to support your claim, include citations for your evidence, and provide warrants for the evidence. Then provide a concluding thought. (Follow the 4 Square format.) 5. Analyze and explain how revenge impacts justice in the play. In the essay, state a claim, cite specific evidence from the text to support your claim, include citations for your evidence, and provide warrants for the evidence. Then provide a concluding thought. (Follow the 4 Square format.)
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		6. Analyze and explain to what extent the human conscience is reliable. In the essay, state a claim, cite specific evidence from the text to support your claim, include citations for your evidence, and provide warrants for the evidence. Then provide a concluding thought. (Follow the 4 Square format.)
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The essay must demonstrate the student's ability to read a piece of text closely and analytically to construct meaning from the text.

Optional Final Assessment – Guidelines and Rubric

To show mastery, students will work with a team of 4-6 members on a group project in which they design a website that analyzes different aspects of the Shakespeare's writing, cites textual evidence, provides parenthetical citation, provides warrants for the textual evidence, and cites all sources on a Works Cited page. They will also be expected to present the website to the class and provide explanation of their analysis. (See assessment guidelines below.)

The Tragedy of Hamlet Website

You have recently been hired by Tragedy Investigations as a literary investigator. To successfully perform your duties as an investigator, you must demonstrate three qualifications:

- 1) You must demonstrate that you can work effectively with a team of colleagues by collaborating and contributing your fair share to an investigative project.
- 2) You must show that you have both analytical and investigative skills by asking critical questions, looking closely at evidence, and coming to reasonable and well-justified conclusions.
- 3) You must showcase your skills by designing a website that meets the following standards:

CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-LITERACY.W.11-12.2 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.

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferentially.

CCSS.ELA-LITERACY.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (for example textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence, and to add interest.

Google Sites

Please use Google sites to work collaboratively with your team to design a website. Each person on your team should be responsible for designing one page (other than the title page) of the website, but all members should contribute to the overall content of each page. The whole team should proofread each page and provide feedback to the team, make team-approved revisions, etc. to demonstrate your ability to work together effectively.

Your website should include visually appealing graphics, colorful backgrounds, and interesting font styles & sizes, etc.

The website must include the following components:

- 1) An interesting title page that provides a team name, member names, and a short bio for each member of your investigative team. (You are representing Muñoz Publications and need to showcase your investigative and analytical skills. Be creative!)

This page should also introduce the subject of your website (stated as a claim about the subject) based on one of the following prompts:

- a. Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop the plot.
 - b. Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop characterization.
 - c. Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop the tone.
 - d. Analyze and explain how Shakespeare uses sound devices, literary devices, and/or word choice to develop character motives and reveal their effect on the human conscience.
- 2) A separate page for each member that provides his/her own literary analysis of the subject and includes textual evidence (with appropriate warrants and citations) that supports or justifies the team's claim.

Possibilities

- a. Each member could discuss a different literary device used to develop the plot, character, or tone: synecdoche, allusion, connotation, metaphor, etc.
- b. Each member could analyze the development of a different character: King Hamlet, Queen Gertrude, King Claudius, and Prince Hamlet.
- c. Each member could analyze how Shakespeare develops character motive and its impact on the human conscience of each different character.

NOTE: Individual member pages must include more than one example from the text and include a thorough explanation of how each example is developed. In addition, the website needs to demonstrate your team’s unity so all pages work together to develop the team’s main claim about the subject.

Literary Analysis Rubric for *The Tragedy of Hamlet* Website

Criteria	INAD 0 pts	BELOW 4 pts	BASIC 6 pts	PROF 8 pts	ADV 10 pts
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.					
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.					
Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.					
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferentially.					
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.					
Make strategic use of digital media (for example textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence, and to add interest.					
Final Grade: _____					

Scaffolds and Extensions (Module 5)

UDL Components:	<p>Support for students who are ELL, have disabilities, or read well below grade level text band:</p> <ul style="list-style-type: none"> ● Provide a text copy of the play. ● Provide an audio version of the play. ● Use video clips of scenes in the play. ● Allow students to act out the play. ● Allow students to paraphrase scenes. ● Allow students to create and/or act out modern-day versions of scenes. ● Allow students to create presentations of different Acts or Scenes in the play. ● Watch a live performance of the play by Idaho Shakespeare. ● Allow students to work collaboratively to analyze the play. ● Allow choice in creating projects that demonstrate learning (Web Page; podcasts; character interviews; investigative report; essay; video clip; movie trailer; etc.) ● Read and make connections to informational texts. ● Identify and discuss current events that are similar to <i>Hamlet</i>. ● Hold Socratic discussions. 	<p>Extensions for advanced students:</p> <ul style="list-style-type: none"> ● Read <i>The Cask of Amontillado</i> and compare the incidence of madness between the two pieces of text. ● View different film clips of Hamlet's <i>To Be or Not to Be</i> soliloquy and use a graphic organizer to evaluate how each version interprets the source text. ● Read an excerpt from <i>The Essays of Arthur Schopenhauer</i> and view the mousetrap scene in Act II. Then analyze how Shakespeare further develops the central ideas of envy and revenge. ● Pair a scene from <i>Hamlet</i> with informational texts (<i>Hamlet and His Problems</i> by T. S. Eliot and <i>The Real or Assumed Madness of Hamlet</i> by Simon Blackmore) and determine two or more central ideas. Then analyze how they build on one another and evaluate the different perspectives of the authors. ● Read <i>The Love Song of J. Alfred Prufrock</i> and discuss the allusion, imagery, and theme. Then read <i>Hamlet</i> Act IV and discuss the causes of inaction for both Hamlet and Prufrock. ● Look at different paintings of Ophelia and analyze the different interpretations. ● Read <i>The Lady of Shalott</i> by John William Waterhouse. Both the Lady of Shalott and Ophelia from <i>Hamlet</i> represent women who are bound to and reminded of their social duty, but choose to pursue love. Compare how the 2 authors develop character motive.
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Appendix 1

Sample Haiku

An afternoon breeze
expels cold air, along with
the fallen brown leaves.

Cherry blossoms bloom,
softly falling from the tree,
explode into night.

A winter blanket
covers the Earth in repose
but only a dream

<http://www.wikihow.com/Sample/Nature-Haiku>

Appendix 2

Words and Phrases Coined by William Shakespeare

On Wednesday, April 23, 2016 renowned poet and playwright, William Shakespeare, will turn 452 years old. Whether you're a fan or not, you may use many of his words and phrases without even knowing that you are speaking "Shakespeare."

1. Green-eyed monster
2. In a pickle
3. The world is your oyster
4. Catch a cold
5. It's all Greek to me.
6. Love is blind
7. Wild goose chase
8. A heart of gold
9. Break the ice
10. Laughing stock
11. Wear your heart on your sleeve
12. Method to his madness
13. A sorry sight
14. As dead as a doornail
15. Eaten out of house and home
16. Fair play
17. Good riddance
18. In stitches
19. Neither here nor there
20. Send him packing
21. Set your teeth on edge
22. Too much of a good thing
23. Vanish into thin air
24. For goodness sake
25. Neither here nor there
26. Knock Knock! Who's There?
27. All's well that ends well
28. Too much of a good thing
29. Naked truth
30. Faint-hearted
31. Send him packing
32. All of a sudden

Denham, Jess. "William Shakespeare's 450th Birthday: 50 Everyday Phrases That Came from the Bard." The Independent. Independent Digital News and Media, 23 Apr. 2014. Web. 07 Jan. 2016.

academe	accused	addiction	advertising	amazement
arouse	assassination	backing	bandit	bedroom
beached	besmirch	birthplace	blanket	bloodstained
barefaced	blushing	bet	bump	buzzer
caked	cater	champion	circumstantial	cold-blooded
compromise	courtship	countless	critic	dauntless
dawn	deafening	discontent	dishearten	drugged
dwindle	epileptic	equivocal	elbow	excitement
exposure	eyeball	fashionable	fixture	flawed
frugal	generous	gloomy	gossip	green-eyed
gust	hint	hobnob	hurried	impede
impartial	invulnerable	jaded	label	lackluster
laughable	lonely	lower	luggage	lustrous
madcap	majestic	marketable	metamorphize	mimic
monumental	moonbeam	mountaineer	negotiate	noiseless
obscene	obsequiously	ode	Olympian	outbreak
panders	pedant	premeditated	puking	radiance
rant	remorseless	savagery	scuffle	secure
skim milk	submerge	summit	swagger	torture
tranquil	undress	unreal	varied	vaulting
worthless	zany	gnarled	grovel	

Mabillard, Amanda. Words Shakespeare Invented. Shakespeare Online. 20 Aug. 2000. <http://www.shakespeare-online.com/biography/wordsinvented.html>

Appendix 3

CHARACTERISTICS of a SONNET

Sonnet: "little song"

	SHAKESPEAREAN SONNETS
Origin	Shakespeare wrote his sonnets in London in the 1590's during an outbreak of plague that closed theaters and prevented playwrights from staging their dramas.
Number of Lines	14
Form	3 quatrains (group of 4 lines) 1 rhyming couplet (group of two lines)
Rhyme Scheme	ABAB CDCD EFEF GG
Meter	iambic pentameter = 5 sets of an unstressed stressed syllable followed by a stressed syllable penta = 5 sets or units of sound iambs = 2 beats per line ~ /
Subject	Lyric – a form of poetry that expresses emotion
Format	1 st Quatrain: introduces the situation 2 nd Quatrain: develops or explores the situation 3 rd Quatrain: develops or explores the situation; usually there is a change in thought here (Volta) Couplet: resolves the situation; almost like a punch line; sometimes there is a change in thought (Volta)

Roses. The York and Lancaster rose is red and white streaked, symbolic of the union of the Red Rose of Lancaster and the White Rose of York. Compare *The Taming of the Shrew*: "Such war of white and red within her cheeks!" (4.5.32). Shakespeare mentions the damask rose often in his plays. Compare also *Twelfth Night*:

She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek. (2.4.118)

than the breath...reeks (8): i.e., than in the breath that comes out of (reeks from) my mistress. As the whole sonnet is a parody of the conventional love sonnets written by Shakespeare's contemporaries, one should think of the most common meaning of *reeks*, i.e., *stinks*. Shakespeare uses reeks often in his serious work, which illustrates the modern meaning of the word was common. Compare *Macbeth*:

Except they meant to bathe in reeking wounds
Or memorise another Golgotha,
I cannot tell. (1.2.44)

rare (13): special.

she (14): woman.

belied (14): misrepresented.

with false compare (14): i.e., by unbelievable, ridiculous comparisons.

<http://www.shakespeare-online.com/sonnets/130.html>

Appendix 5**Graphing the Sonnet**

Write one syllable in each of the boxes to show the iambic pentameter of each line.
In the last box, place the rhyme scheme letter for each line.

Line #	˘	/	˘	/	˘	/	˘	/	˘	/	Rhyme Letter
1											
2											
3											
4											
5											
6											
7											
8											

9												
10												
11												
12												
13												
14												

Appendix 6

Who What Where When Chart

Act ___ Scene ___ Student Name: _____ Class Period: _____

<i>Who</i> are the characters in the scene?	
<i>What</i> conflict takes place in the scene? <i>What</i> action takes place in the scene and is it rising action or falling action? <i>What</i> are the characters' main goals in the scene?	
<i>Where</i> does the scene take place?	
<i>When</i> does the scene take place?	

Write a 140 character tweet that summarizes the scene: _____

Appendix 7

4 Square Chart

1. Read Act 1 Scene 1 with your team and annotate as many examples as possible of each of the following: **allusion, metaphor, simile, and personification**.
2. When finished annotating the text, answer the questions below by using the 4 Square format (see example below) to organize the evidence and then follow the claims, evidence, warrant format when writing the answers:
 - You must state your answer as a claim.
 - You must support your claim by citing specific evidence from the text. This means you must include line numbers and quote the text.
 - You must also provide a warrant for your evidence. In other words, you must explain how your textual evidence proves your claim.
 - You must provide a closing thought that summarizes your evidence.

QUESTIONS (Please vary your responses so you are analyzing different aspects of each literary device. For instance, if you choose to show how allusion develops the plot, then you should show how metaphor develops the tone, etc.)

- 1) How does the use of **allusion** do one of the following: establish a tone, develop characterization, or develop the plot?
- 2) How does the use of **metaphor** do one of the following: establish a tone, develop characterization, or develop the plot?
- 3) How does the use of **simile** do one of the following: establish a tone, develop characterization, or develop the plot?
- 4) How does the use of **personification** do one of the following: establish a tone, develop characterization, or develop the plot?

4 Square Example:

First: Gather your evidence on the 4 Square Chart. **Hint:** All of your evidence should prove one (not all three) of the choices in a question.

<p>Example 1: In line 48, it says, “In the same figure like the King that’s dead.”</p> <p>Warrant 1: This compares the ghost to the king and scares the guards, which increases tension and creates rising action.</p>	<p>Example 2: In line 50, it says, “Looks he not like the King? Mark it, Horatio.”</p> <p>Warrant 2: The guards are trying to figure out why the ghost looks like the former king, which adds to the suspense.</p>
<p>Example 3: In lines 69 - 72, it says, “Is it not like the King? As thou art to thyself. Such was the very armor he had on when he the ambitious Norway combated.”</p> <p>Warrant 3: The guards are terrified by the thought that it is the king’s ghost.</p>	<p>Summary: Each time the ghost is compared to the king, it increases the tension and creates rising action.</p>

Second: Use the evidence from your 4 Square Chart to answer the question:

Example: The use of simile develops the plot (claim). The first piece of evidence is found in line 48 where the ghost is compared to the deceased king. This strikes fear in the guards and builds tension or suspense in the story, which creates rising action. The second piece of evidence is found in line 50 (etc.)...

#1 - Allusion

Example 1: Warrant 1:	Example: Warrant 2:
Example 3: Warrant 3:	Summary:

How does the use of **allusion** do one of the following: establish a tone, develop characterization, or develop the plot?

#2 - Metaphor

Example 1: Warrant 1:	Example: Warrant 2:
Example 3: Warrant 3:	Summary:

How does the use of **metaphor** do one of the following: establish a tone, develop characterization, or develop the plot?

#3 - Simile

Example 1: Warrant 1:	Example: Warrant 2:
Example 3: Warrant 3:	Summary:

How does the use of **simile** do one of the following: establish a tone, develop characterization, or develop the plot?

#4 - Personification

Example 1: Warrant 1:	Example: Warrant 2:
Example 3: Warrant 3:	Summary:

How does the use of **personification** do one of the following: establish a tone, develop characterization, or develop the plot?

Act 1.3.33-48

LAERTES

Then weigh what loss your honor may sustain
If with too credent ear you list his songs
Or lose your heart or your **chaste** treasure open
To his unmastered **importunity**.
Fear it, Ophelia; fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The **chariest** maid is **prodigal** enough
If she unmask her beauty to the moon.
Virtue itself 'scapes not **calumnious** strokes.
The **canker** galls the infants of the spring
Too oft before their buttons be disclosed,
And, in the morn and liquid dew of youth,
Contagious **blastments** are most imminent.
Be wary, then; best safety lies in fear.
Youth to itself rebels, though none else near.

Vocabulary – please jot down a definition and the tone that each word creates.

1. Chaste
2. Importunity
3. Chariest
4. Prodigal
5. Calumnious
6. Canker
7. Blastments

Interpretation of Act 1.3.33-48

<p>Act 1.3.49-55</p> <p>OPHELIA I shall the effect of this good lesson keep As watchman to my heart. But, good my brother, Do not, as some ungracious pastors do, Show me the steep and thorny way to heaven, Whiles, like a puffed and reckless libertine, Himself the primrose path of dalliance treads And recks not his own rede.</p>	<p>Vocabulary – please jot down a definition and the tone that each word creates.</p> <ol style="list-style-type: none"> 1. Libertine 2. Dalliance 3. Recks 4. Rede
<p>Interpretation of Act 1.3.49-55</p>	
<p>ACT 1.3.129-143</p> <p>POLONIUS Marry, well bethought. 'Tis told me he hath very oft of late Given private time to you, and you yourself Have of your audience been most free and bounteous. If it be so (as so 'tis put on me, And that in way of caution), I must tell you You do not understand yourself so clearly As it behooves my daughter and your honor.</p>	<p>Vocabulary – please jot down a definition and the tone that each word creates.</p> <ol style="list-style-type: none"> 1. Bethought 2. Bounteous 3. Behooves

Interpretation of Act 1.3.49-55

ACT 1.3.129-143

POLONIUS

From this time

Be something scater of your maiden presence.

Set your **entreatments** at a higher rate

Than a command to **parle**. For Lord Hamlet,

Believe so much in him that he is young,

And with a larger tether may he walk

Than may be given you. In few, Ophelia,

Do not believe his vows, for they are brokers,

Not of that dye which their investments show,

But mere **implorators** of unholy suits,

Breathing like sanctified and **pious bawds**

The better to **beguile**. This is for all:

I would not, in plain terms, from this time forth

Have you so slander any moment leisure

As to give words or talk with the Lord Hamlet.

Vocabulary – please jot down a definition and the tone that each word creates.

1. Entreatments

2. Parle

3. Implorators

4. Pious

5. Bawds

6. Beguile

Interpretation of Act 1.3.49-55

Student Name: _____ Class Period: _____

Directions

1. Identify the **figurative language** used in each selection (personification, simile, metaphor, allusion, synecdoche, antithesis, or symbolism.)
2. Identify and explain any **connotations** in each selection.
3. Identify and define any **unfamiliar or archaic language** in each selection.
4. Make inferences and interpret the **message** in the selection.

ACT 1 SCENE 4

1. HAMLET (lines 1-2)

The air bites shrewdly; it is very cold.

HORATIO

It is a nipping and an eager air.

2. HAMLET (lines 9-13)

The King doth wake tonight and takes his rouse,
Keeps wassail, and the swagg'ring upspring reels [dances];
And, as he drains his draughts of Rhenish down,
The kettledrum and trumpet thus bray out
The triumph of his pledge.

3. HAMLET (lines 50-56)

“King,” “Father,” “Royal Dane,” O, answer me!
Let me not burst in ignorance, but tell
Why thy canonized bones, hearséd in death,
Have burst their cerements; why the sepulcher,
Wherein we saw thee quietly interred,
Hath oped his ponderous and marble jaws
To cast thee up again.

4. HAMLET (lines 91-95)

My fate cries out

And makes each petty arture [artery] in this body

As hardy as the Nemean lion's nerve.

Still am I called. Unhand me, gentlemen.

By heaven, I'll make a ghost of him that lets me!

ACT 1 SCENE 5

5. GHOST (lines 5-7)

My hour is almost come

When I to sulf'rous and tormenting flames

Must render up myself.

6. GHOST (lines 17 – 29)

But that I am forbid

To tell the secrets of my prison house

I could a tale unfold whose lightest word

Would harrow up thy soul, freeze thy young blood,

Make thy two eyes, like stars, start from their spheres,

Thy knotted and combinéd locks to part,

And each particular hair to stand an end,

Like quills upon the fearful porpentine [porcupine],

But this eternal blazon must not be to ears of flesh and blood.

7. GHOST (lines 38 – 41)

I find thee apt;

And duller shouldst thou be than the fat weed

That roots itself in ease on Lethe wharf,

Wouldst thou not stir in this. Now, Hamlet, hear.

8. GHOST (lines 42 – 47)

'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forged process of my death
Rankly abused. But know, thou nobly youth,
The serpent that did sting thy father's life
Now wears his crown.

9. GHOST (lines 49 – 53)

Ay, that incestuous, that adulterate beast,
With witchcraft of his wits, with traitorous gifts—
O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust
The will of my most seeming-virtuous queen.

10. GHOST (lines 81 – 82)

Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen at once dispatched,
Cut off, even in the blossoms of my sin.

11. GHOST (lines 88 – 90)

If thou has nature in thee, bear it not.
Let not the **royal bed of Denmark** be
A couch for luxury and damnéd incest.

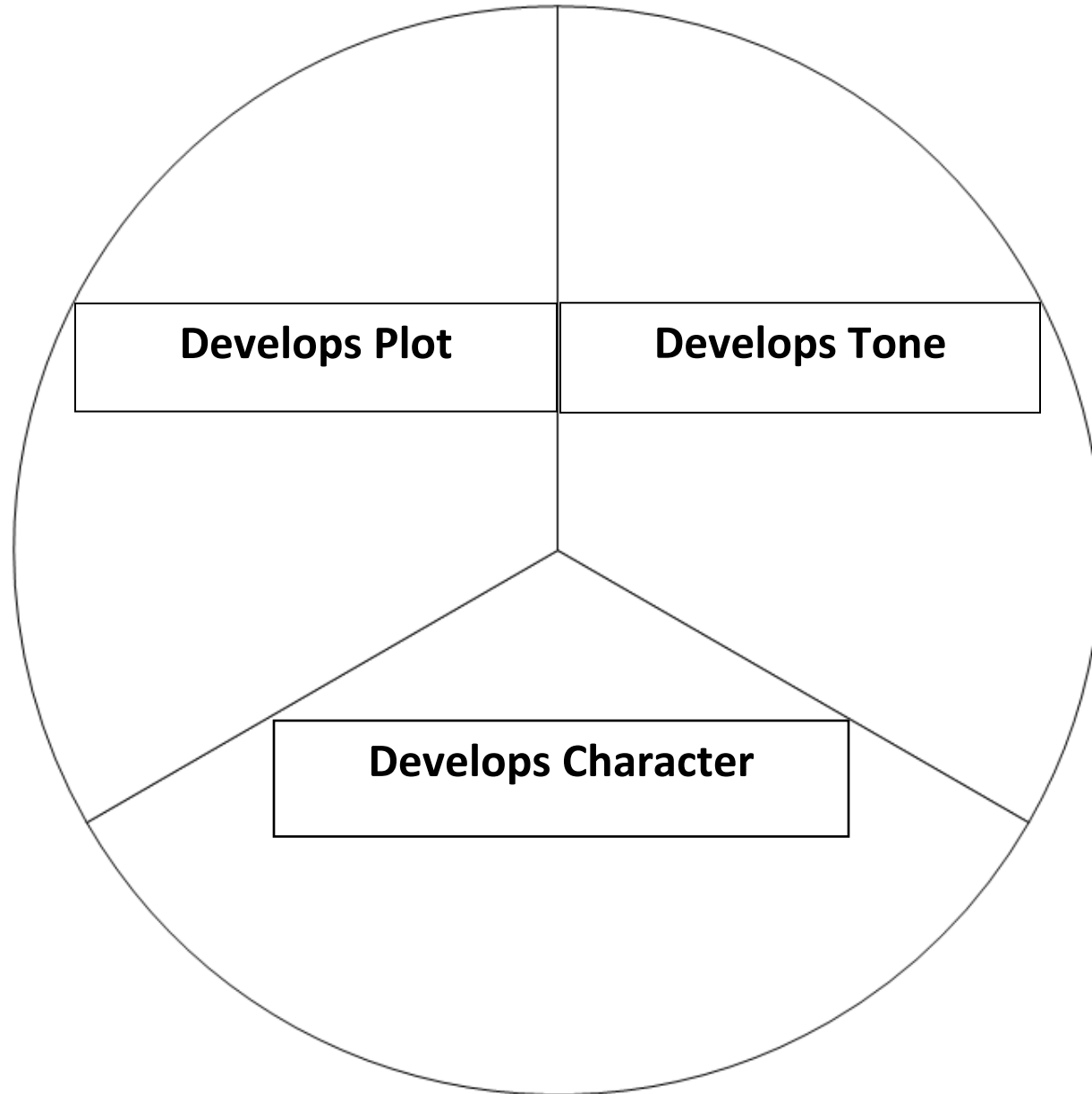
12. GHOST (lines 91 – 95)

But, howsoever thou pursues this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
And to those thorns that in her bosom lodge
To prick and sting her.

Appendix 10

The Tragedy of Hamlet

Write the number of each quote in the box where you believe it fits.
Then prepared to explain your thinking.



Appendix 11

Act 3.1 Vocabulary

Student Name: _____ Class Period: _____

Directions: Define each vocabulary word that is underlined in the passage. Then identify the tone that each word creates. When finished, write an interpretation of the whole passage, using your knowledge of the vocabulary to help you determine its meaning.

<p>Act 3.1.64-112</p> <p>HAMLET To be or not to be—that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles And, by opposing, end them. To die, to sleep— No more—and by a sleep to say we end The heartache and the thousand natural shocks That flesh is heir to—'tis a <u>consummation</u> Devoutly to be wished. To die, to sleep— To sleep, perchance to dream. Ay, there's the rub, For in that sleep of death what dreams may come, When we have shuffled off this <u>mortal coil</u>, Must give us pause. There's the respect That makes <u>calamity</u> of so long life. For who would bear the whips and scorns of time, Th' <u>oppressor</u>'s wrong, the proud man's <u>contumely</u>, The pangs of despised love, the law's delay, The <u>insolence</u> of office, and the spurns That patient merit of th' unworthy takes, When he himself might his <u>quietus</u> make With a bare <u>bodkin</u>? Who would <u>fardels</u> bear, To grunt and sweat under a weary life, But that the dread of something after death, The undiscovered country from whose <u>bourn</u> No traveler returns, puzzles the will And makes us rather bear those ills we have Than fly to others that we know not of?</p>	<p>Vocabulary – please jot down a definition and the tone that each word creates.</p> <p>Consummation</p> <p>Mortal coil</p> <p>Calamity</p> <p>Oppressor</p> <p>Contumely</p> <p>Insolence</p> <p>Quietus</p> <p>Bodkin</p> <p>Fardels</p> <p>Bourn</p> <p>Enterprise</p> <p>Awry</p> <p>Nymph</p> <p>Orisons</p>
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Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And **enterprises** of great pitch and moment
With this regard their currents turn **awry**
And lose the name of action.—Soft you now,
The fair Ophelia.—**Nymph**, in thy **orisons**
Be all my sins remembered.

Interpretation of Act 3.1.64-112

Appendix 12

SWOT Analysis

Student Name: _____ Class Period: _____ Date: _____

Read the article at <http://www.nytimes.com/2004/07/27/science/payback-time-why-revenge-tastes-so-sweet.html> and complete the following chart. Be prepared to discuss this with the class.

<p>Why is revenge such a predominant factor in people's lives?</p>	<p>Summarize 3 of the author's main arguments in the article?</p> <ol style="list-style-type: none"> 1. 2. 3. 	<p><u>S</u>trengths of the argument for revenge:</p> <ol style="list-style-type: none"> 1. 2.
<p><u>W</u>eaknesses of the argument for revenge:</p> <ol style="list-style-type: none"> 1. 2. 	<p><u>O</u>pportunities the argument presents for those who avoid revenge:</p> <ol style="list-style-type: none"> 1. 2. 	<p><u>T</u>hreats the argument presents that impact or damage people's lives:</p> <ol style="list-style-type: none"> 1. 2.

What is your response to the article?

Appendix 13

3-2-1 Response

Student Name: _____ Class Period: _____ Date: _____

Read the article at <http://www.scientificamerican.com/article/vengeance-evolution/> and complete the following chart. Be prepared to discuss this with the class.

Three	Things I found interesting: 1. 2. 3.
Two	Lingering questions or things I want to know more about (after reading this article.) 1. 2.
One	Thing in the article that was really shocking or surprising to me: 1.

	Proficient	Partially Proficient	Developing	Comments
Participation Skills	<p>Fully prepared for discussion.</p> <p>Effectively used textual evidence to support ideas.</p> <p>Shared personal opinion and experiences to contribute to the discussion.</p> <p>Showed deep understanding of the texts.</p> <p>Varied types of comments.</p> <p>Brought a different perspective to the discussion.</p> <p>Moved the discussion to a deeper level</p>	<p>Somewhat prepared for discussion.</p> <p>Used more opinion and/or personal experience than textual evidence to support ideas.</p> <p>Comments showed limited or shallow understanding.</p> <p>Stuck with a few of the same types of comments.</p> <p>Contributed to the discussion, but offered the same perspective.</p>	<p>Partially or not prepared for discussion.</p> <p>Stated opinions and experiences, but used very little/no textual evidence to support ideas.</p> <p>Demonstrated awareness of the topic, but comments showed little reflection or understanding.</p> <p>Did not comment more than once and/or had to be prompted to comment.</p>	
Discussion Skills	<p>Spoke clearly & loudly.</p> <p>Easily joined the discussion.</p> <p>Talked directly to students, not the teacher.</p> <p>Stayed on topic & attentive to discussion.</p> <p>Didn't monopolize discussion.</p> <p>Drew others into the discussion.</p>	<p>Spoke clearly & loudly.</p> <p>Hesitated to join the discussion.</p> <p>Talked directly to students, not the teacher.</p> <p>Stayed on topic & attentive to discussion most of the time.</p> <p>Made comments but didn't encourage others to participate.</p>	<p>Spoke softly and/or quietly.</p> <p>Didn't join discussion until prompted OR monopolized the discussion.</p> <p>Talked to teacher most of the time.</p> <p>Only participated once after being prompted OR couldn't wait for others to stop speaking so he/she could talk.</p>	

	Proficient	Partially Proficient	Developing	Comments
Civility	<p>Entered the discussion in a polite manner.</p> <p>Used appropriate sentence stems to frame comments.</p> <p>Used various sentence stems to frame comments.</p> <p>Maintained a civil manner at all times.</p> <p>Stimulated a thoughtful, well-reasoned exchange of ideas.</p> <p>Listened to others respectfully and/or attentively to understand their points of view.</p> <p>Responded thoughtfully to diverse perspectives.</p> <p>Promoted a civil, democratic discussion.</p>	<p>Entered the discussion in a polite manner.</p> <p>Used appropriate sentence stems to frame comments.</p> <p>Didn't vary sentence stems to frame comments.</p> <p>Maintained a civil manner most of the time.</p> <p>Listened to others but didn't always try to understand their points of view.</p> <p>Rejected differing opinions and/or perspectives.</p>	<p>Entered the discussion in an argumentative manner & tried to debate rather than discuss.</p> <p>Didn't use appropriate sentence stems to frame comments.</p> <p>Didn't maintain a civil manner.</p> <p>Didn't listen to others and rejected differing points of view.</p> <p>Interrupted others.</p> <p>More interested in expressing own opinions than listening.</p> <p>Made hostile comments.</p>	

Write a **reflective essay** on your experience of preparing for and participating in a Socratic discussion using the following guidelines:

1. Explain the assignment and briefly describe your experience (including the preparation and the participation.)
2. Discuss the standards and explain which standards were easy to meet and which were more challenging.
3. Discuss the expectations for a collegial discussion and explain which expectations were easy to meet and which were more challenging.
4. Explain what you learned through the process.
5. Describe any skills that you feel you either improved or could still improve.
6. Give an overall evaluation of your own performance.

STANDARDS ADDRESSED**CCSS.ELA-LITERACY.SL.11-12.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.1.B

Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

CCSS.ELA-LITERACY.SL.11-12.1.C

Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.SL.11-12.6

Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.