

Megan Griffin
EDU 421
Dr. Tufte

To Think or Not to Think? (That is the Question)

Hamlet by William Shakespeare

Essential Question

What is the right balance between thinking too much and too little?

Other Focused Discussion Topics

How much do we think through our actions?

What does true friendship look like?

Why do we take out our frustration on people we care about?

How do we determine a sincere relationship?

Existentialism: What is the value of life?

Where should loyalties lie within a family?

Standards¹

CCSS.ELA-LITERACY.RL.11-12.2 *Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.*

CCSS.ELA-LITERACY.RL.11-12.3 *Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).*

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. (Include Shakespeare as well as other authors.)*

CCSS.ELA-LITERACY.RL.11-12.5 *Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.*

¹ For days 1-10. Writing and Speaking & Listening standards will be practiced in the second half of the unit with the process of writing the final paper, the Socratic seminar, and the Collect a Character project.

CCSS.ELA-LITERACY.RL.11-12.10 *By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.*

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.*

Text Edition

Shakespeare, William. *Hamlet*. Barnes & Noble., 2007.

Unit Plan Outline (Full)²

Introduction

Day 1 (Friday): Introduction to Shakespeare and drama

Week 1: Act 1

Day 2: Ghosts and the Supernatural: Act 1, Scene 1

Day 3: Sensible Mourning: Act 1, Scene 2

Day 4: Advisement and Priorities: Act 1, Scenes 3-4

Day 5: Murder and Missions: Act 1, Scene 5

Day 6: Act I Quiz: “A Wedding, an Advisement, and a Ghost”; Beauty in Language;
Interpreting Quotes activity

Week 2: Act 2-3.1

Day 7: Introduction to Tragedy; Begin character notes

Day 8: Spies: Act 2, Scenes 1-2

Day 9: It’s a Trap!: Act 2, Scenes 1-2 cont.

Day 10: Act II Midpoint Quiz: “Spies and Madness”; Character sheets; **Checkpoint**
discussion

Day 11: Act 3, Scene 1

Week 3: Act 3.2-4.4

Day 12: Act 3, Scene 2

Day 13: Act 3, Scenes 3-4: (What is the importance of prayer? How did Hamlet treat his mother? What are the consequences of acting without thinking? Is that better than not acting at all?)

Day 14: Act III Quiz, discussion; checkpoint: add to character sheets: what do we know for sure? (**Introduce project: Collect a Character**)³

Day 15: Act 4, Scenes 1-2

Day 16: Act 4, Scenes 3-4

² The full unit will be allotted 24 days, as shown in the following plan. This document includes in-depth lesson plans for only the first 10 days, which cover the first half (Acts I and II) of *Hamlet*.

³ Collect a character: see “4.8.20 Hamlet Create a Character final project (OR **Appendix H**)” and “4.8.20 Hamlet Collect a Character rubric (OR **Appendix I**)” for this summative assessment

Week 4: Act 4.5-5.2

Day 17: Act 4, Scenes 5-7

Day 18: Act IV Quiz; add to Character Notes; summarize events so far; predict: how will this end?

Day 19: Act 5, Scene 1

Day 20: Act 5, Scene 2; Introduce final paper⁴

Day 21: **Collect a Character project due at the end of the period**; Work day: finish
Create a Character project; update Character Notes; and start final paper

Week 5

Day 22: Paper-Editing Workshop⁵

Day 23: Socratic Seminar

Day 24: Unit Final Exam⁶ (Final paper due)

⁴ See: *4.8.20 Hamlet Final Paper Idea List* (OR **Appendix J**) for optional prompts for the final paper. Students will be allowed to **choose their final paper topic** with minimal restrictions.

⁵ Students will use either Google Doc editing tools or Microsoft word editing tools to leave comments on 2-3 peers' papers over the course of this workshop day. The editing/writing process adheres to standard CCSS.ELA-LITERACY.W.11-12.5.

⁶ See *4.8.20 Hamlet Unit Test* (OR **Appendix K**) for a sample unit test with standards and Bloom's Taxonomy levels

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Hamlet Unit Plan

Day 1: Introduction to Shakespeare and Shakespeare Therapy Session

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, Introduction PowerPoint (“4.8.20 Day 1 Introduction to Shakespeare” OR **Appendix A**), Figurative Language PowerPoint (“4.8.20 Figurative Language Bell-Ringer”), Projector, Sticky notes

Reading Assignment due today: None

Standards:

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Objectives:

- TLW gain background knowledge about Shakespeare and how Shakespearean plays were originally performed.

Learning Activities:

1. Bell ringer activity: literary term of the day⁷. (For each literary term of the day, students will know they are expected to copy the term and the definition into a running glossary of lit terms in their notebooks. This is a bell-ringer activity they will be used to outside of this unit as the typical start to the class.)
2. Pass out copies of *Hamlet*. Give students time to flip through the book and learn how it works (text on the right, notes on the left). Allow students to turn-and-talk about what they know about Shakespeare already. (Call it “Shakespeare Therapy Session” for those who have already decided to hate Shakespeare because of Romeo and Juliet.) On a sticky

⁷ Use Figurative Language PowerPoint. With the exception of Day 2 (motif), it does not matter which term is used each day. This PowerPoint will be used as a bell ringer activity before and after the unit. Not all terms will be studied during this unit.

note, students will write one thing they know about Shakespeare or how plays were performed or one thing they hate about Shakespeare. They will place the sticky note off to the side.

3. Instruct students to set books aside and take out their notebooks. They won't have to take notes on every part of the PowerPoint today, but it includes essential knowledge to understanding the play.
4. Go through Introduction PowerPoint.
 - a. Discuss the Globe Theater and indoor theaters as we go through the PowerPoint. There is a video about how plays were performed. Talk about the 4th wall. Then, talk about how to overcome initial hatred of Shakespeare.
 - b. Take notes on basic dramatic terms.
5. On their sticky notes, students will write one thing that they learned or that they think will be important in our reading of Shakespeare. This will be their exit slip.
6. If time is left over, students start reading Act 1.1.
7. Homework: Read Act 1.1

Assessment:

- Students will be informally assessed through their participation in discussions.
- Students will be assessed on their understanding from their exit slips.

Reflection:

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Hamlet Unit Plan

Day 2: Ghosts and the Supernatural

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, marker board, markers, Figurative Language PowerPoint, Sticky notes

Reading Assignment due today: Act 1.1

S standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

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.

Objectives:

- TLW begin to identify themes and motifs in the text.
- TLW analyze how characters are introduced and why Shakespeare may have started the drama this way.
- TLW provide an objective summary of Act 1.1.

- TLW interpret Shakespearean language in order to comprehend what action is happening in the drama.

Learning Activities:

1. Bell ringer activity: literary term of the day. (Today's lit term is specifically *Motif*. We will spend a couple extra minutes discussing motifs after completing the bell-ringer since we will reference motifs repeatedly throughout this unit.)
2. Instruct students to take out their copies of *Hamlet*. Turn-and-talk: Students will discuss one thing they know happened for sure in this first scene and one thing that they are confused about. Students will write their question on a sticky note and leave it out of the way on their desk.
3. Ask students to volunteer to read the characters in Scene 1: Barnardo, Francisco, Horatio, Marcellus, and Ghost. (If not enough students volunteer, I will take one of the roles and I will select students who I know will be comfortable reading in front of the class.)
 - a. Explain: this is how we will sort through confusing parts of the drama. Everyone will participate by keeping their pens out, ready to take notes.
 - b. Start with *Barnardo* and *Francisco* up front reading their lines and acting as much as they can. (A costume box is up front if they feel like they'd like to grab something to help them out.) I will be very encouraging to help break down any nerves students may have about reading in front of the class.
4. As we read Act 1.1, we will pause to take note of important motifs that are surfacing and to clarify the meaning of some of the passages.
 - a. Specifics: entrance of the Ghost comes at a time viewers wouldn't expect. It catches them off guard even as they expect it.
 - b. Speaking: this is a motif that will surface. Why might speech be important?
 - c. Horatio needs to see with his own eyes: *seeing* is another motif.
 - d. Religion motif
 - e. What do we know about the dead King Hamlet based on Horatio's monologue on line 82?
 - i. King Hamlet is valiant, conquered Fortinbras of Norway
 - ii. Young Fortinbras wants land back; he hires criminals to fight...he's willing to do anything
 - f. Food: motif
 - g. What do we know about Horatio? (Scholarly, needs to see things with his own eyes)
 - h. Advice: pay attention to the advice characters give each other throughout the drama
 - i. What do we know about these friends? (They love Hamlet)
5. Discussion: What did you notice about reading Shakespeare? Was it easier than you expected? Students will look at their sticky note questions. If their question was answered, they can put a star on the sticky note. If their question was not answered, they can ask it.
6. Exit slip: all students will hand in their sticky notes. I will review them. If there are any questions that didn't get answered, we will address them the next day.

7. Homework: Pre-Read Act 1.2

Assessment:

1. Students will be assessed on their participation in class discussions and their exit slip. I will modify my teaching as necessary based on these assessments.

Reflection:

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Hamlet Unit Plan

Day 3: Sensible Mourning

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, Writing prompt (on the board or read out loud); Figurative Language PowerPoint

Reading Assignment due today: Act 1:2

S standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

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. (Include Shakespeare as well as other authors.)

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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.

Objectives:

- TLW apply themes from the text to their own lives.
- TLW continue identifying themes and motifs in the text.
- TLW analyze how characters are introduced and why.

- TLW provide an objective summary of Act 1.2.
- TLW interpret Shakespearean language in order to comprehend what action is happening in the drama.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. Students take out their writing notebooks. Today's prompt: In this scene of the play, Hamlet is mourning the loss of his father. He hides his thoughts. Write a narrative about a time you hid your feelings (grief or otherwise). How did concealing these thoughts affect your relationships? **OR** Write a short story about a character who hides his/her internal feelings towards something. How does this affect his/her relationships/friendships? (8 minutes to write, 2 to edit.)
3. Ask students to volunteer to read the characters in Scene 2: Claudius, Gertrude, Polonius, Laertes, Hamlet, Horatio, Marcellus. (If not enough students volunteer, I will take one of the roles and I will select students who I know will be comfortable reading in front of the class.) Students may use costumes as they see fit.
 - a. Other students participate with a pen in hand, ready to take notes.
4. As we read Act 1:2, we will pause to take note of important motifs that are surfacing and to clarify the meaning of some of the passages.
 - a. The king died *recently*. The wedding just happened.
 - b. Foolish, thoughtless characters: Cornelius and Voltemand.
 - c. How do we meet Hamlet? –sarcastic (verbal irony), brooding
 - d. Gertrude: false face motif that Hamlet rejects
 - e. “Unmanly grief”: personal connection. Is it unmanly to grieve?
 - f. Hamlet already introducing desire for death
 - g. Growing motif
5. Discussion: Student will summarize what happened. Then, we will discuss what we've learned about characters so far. Who do we like/dislike? Why?
6. Homework: Read 1.3-4

Assessment:

- I will assess student learning through our discussion questions. If it seems like not everybody is engaged, we will do turn-and-talks. I will also assess their understanding of themes through their choice of writing prompt. (This will be given completion points, not graded like a formal writing assessment.) No formal assessment today.

Reflection:

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Hamlet Unit Plan

Day 4: Advisement and Priorities

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, Printed copies of “4.8.20 Hamlet Polonius’s Advice 1.3.54-80”; Figurative Language PowerPoint

Reading Assignment due today: Act 1:3-4

S standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

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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.

Objectives:

- TLW apply themes from the text to their own lives.
- TLW continue identifying themes and motifs in the text.
- TLW provide an objective summary of Act 1.3-4

- TLW rewrite Shakespearean language in order to comprehend what is being said in the drama.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. Clarification: Draw family trees on the board: Polonius, Laertes, and Ophelia; Claudius, Gertrude, King Hamlet, Hamlet.
3. Ask students to volunteer to read the characters in Scenes 3-4: Laertes, Ophelia, Polonius, (scene 4) Hamlet, Horatio, Marcellus, Ghost. (If not enough students volunteer, I will take one of the roles and I will select students who I know will be comfortable reading in front of the class.) Students may use costumes as they see fit.
 - a. Other students participate with a pen in hand, ready to take notes.
4. As we read Act 1:3-4, we will pause to take note of important motifs that are surfacing and to clarify the meaning of some of the passages.
 - a. How do other characters (esp. Laertes and Polonius) see Hamlet? What do we learn about him?
 - b. Lots of advice is given in scene 3. What advice does Laertes give his sister?
 - c. Hand out Polonius's speech after reading Scene 3: Let's figure out what he said to his son. Why? What does this reveal about Polonius's priorities? (Students will work in groups to sort out some lines, but then we will cover it as a class before we continue reading.)⁸
 - d. What advice does Polonius give his daughter?
 - e. Ophelia: Obedient
 - f. Alcohol: motif. What are Hamlet's thoughts on drinking? Why?
 - g. What does Hamlet think his life is worth now? (Pin's fee)
5. Discussion: Student will summarize what happened. Discuss Hamlet's and Ophelia's relationship and Ophelia's family's reaction to it. Which characters feel qualified to give advice? Who listens to advice?
6. Homework: Read 1.5

Assessment:

- Students will be assessed during class discussions and turn-and-talk discussions as I walk around the room. No formal assessment will take place.

Reflection:

⁸ If we have extra time for our unit, we can take more time for this activity. Different groups of students can be assigned different personalities. (For example, one group can translate the speech in "gangster" talk. Another can be "stereotype teenagers." Another, "Midwestern." etc.) Then they will present their new monologues to each other.

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Hamlet Unit Plan

Day 5: Murder and Missions

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, white board, markers; Figurative Language PowerPoint

Reading Assignment due today: Act 1:5

S standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

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. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Objectives:

- TLW continue tracing the development of themes through the text.
- TLW provide an objective summary of Act 1.5.
- TLW continue determining the meaning of words and phrases in the text.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. Ask students to volunteer to read the characters in Scene 5 (Hamlet, Ghost, Horatio, Marcellus). (If not enough students volunteer, I will take one of the roles and I will select students who I know will be comfortable reading in front of the class.) Students may use costumes as they see fit.
 - a. Other students participate with a pen in hand, ready to take notes.

3. As we read Act 1:5, we will pause to take note of important motifs that are surfacing and to clarify the meaning of some of the passages.
 - a. Murder! Revenge!
 - b. Rotten/foul motif
 - c. What does the ghost request? (leave queen alone, kill Claudius)
 - d. What advice does the ghost give? (“taint not thy mind” 1.5.85) Advice motif
 - e. False face, false faces everywhere...(re-emphasize this motif!)
 - f. Hidden ghost’s cries: why? How does this work with the staging you saw on day 1?
 - g. What is Hamlet’s plan? What is his decision at the end of this act?
4. Discussion: Student will summarize what happened. What have we learned about characters? How do you feel about Claudius *now*? Do you believe the ghost? What would you do? (Turn-and-talk possibilities: How do you feel about vigilantism? Would you support Hamlet? Do you think the ghost is lying? Is it a good spirit or a demon?)
5. Review motifs, dramatic terms from introduction, important quotes; cover any leftover questions from Act 1.
6. Homework: Study for Quiz

Assessment:

- Students will be assessed during class discussions and turn-and-talk discussions. No formal assessment will take place.

Reflection:

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Hamlet Unit Plan

Day 6: The Beauty of Language

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, Act I Quiz: *A Wedding, an Advisement, and a Ghost* (“4.8.20 Hamlet Act 1 Quiz” OR **Appendix B**), “4.8.20 Hamlet Day 6 Beauty of Language” PowerPoint (OR **Appendix C**), projector, “4.8.20 Hamlet Interpreting Quotes Activity” (OR **Appendix D**) print-outs, Notecards, glue/tape; Figurative Language PowerPoint

Reading Assignment due today: None

Standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

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. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

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.

Objectives:

- TLW define dramatic terms.
- TLW demonstrate an understanding of the events in Act 1 of *Hamlet*.
- TLW apply knowledge of characters to make judgements about why they acted a particular way in the text.
- TLW identify important passages from the text.

- TLW analyze language and apply knowledge of language in order to comprehend and “translate” quotes into modern English.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. Students will take Act I Quiz (15mins).
3. Students will take notes on “the beauty of language” (PowerPoint). We will briefly practice scansion on lines from Act 1.
4. Interpreting Quotes activity: Students will get into groups of 4-5 to interpret quotes from *Hamlet* that they may or may not have encountered yet. (See further instructions on document: *4.8.20 Hamlet Interpreting Quotes Activity*)
 - a. After a few minutes of deciphering quotes, students may volunteer to share their translations with the class. If nobody volunteers, I will ask for specific quotes.
5. Reading assignment: Act 2.1-2 is due Tuesday

Assessment:

- Students will be assessed through the quiz, which covers a basic but essential understanding of Act I. (This is a summative assessment of Act I, but a formative assessment for the overall unit.)
- Students will be assessed through their ability to uncover meanings of the quotes, whether the meanings are relevant to the play or not. (Even if students do not determine the meaning of the quote from the context of the play, they will learn how to think outside the box and make relevant judgements about the language.)

Reflection:

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Hamlet Unit Plan

Day 7: Introduction to Tragedy

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, “4.8.20 Hamlet Day 7 Introduction to Tragedy” PowerPoint (OR **Appendix E**), Projector, copies of “4.8.20 Hamlet Character Notes Template” (OR **Appendix F**), digital copy of “4.8.20 Hamlet Character Notes Template” (**Appendix F**), white board, markers, Figurative Language PowerPoint, Sticky notes

Reading Assignment due today: None

Standards:

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Objectives:

- TLW understand the structure of tragedy and apply it to *Hamlet* so far.
- TLW analyze Hamlet as a tragic hero so far and make judgements about his *noble trait* and *hamartia*.
- TLW analyze characters and make judgements about characters based on what they know so far.
- TLW identify important quotes from the text.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. On a sticky note, students will answer an initial question: What is one thing you know about tragedy? Then they will leave the note off to the side.

3. Students will take notes on “Tragedy” (PowerPoint).
 - a. As we study tragedy, students will make judgements about *Hamlet* as a tragedy and Hamlet as a tragic hero at this point in the text.
4. I will pass out the *Hamlet* Character Notes template. Students will work together in groups of 2-3 to determine what we know about characters so far. When discussion slows down, we will project the template on the board and give the opportunity to share notes about the characters.
5. On the same sticky note from the beginning of class, students will answer the question: Based on what you now know about tragedy, how do you predict *Hamlet* will end?
 - a. Students will hand in their sticky note at the end of class as their exit slip.
6. Reading assignment: Act 2.1-2 is due Tuesday

Assessment:

- Students will be pre-assessed on their basic knowledge of tragedy with the first question on the exit slip (sticky note) and on their takeaway from our discussion based on the second question of the exit slip.
- Students will be assessed on their knowledge of the play and characters by how completely they fill out their Character Notes template and how much they participate in the discussion. I will also assess them as I walk around the classroom as they work.

Reflection:

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Hamlet Unit Plan

Day 8: Spies

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*; Figurative Language PowerPoint, sticky notes

Reading Assignment due today: Act 2:1-2

S standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

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. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

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.

Objectives:

- TLW continue identifying themes and motifs in the text.
- TLW provide an objective summary of Act 2.1.
- TLW make judgements about the characters' plans in the text using knowledge of the characters and the tragic structure to predict what will be effective and what will not.

- TLW identify moments of dramatic irony within the text.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. On a sticky note: Write one thing that you know for sure happened in today's reading. What is one thing you're confused about? This will be the exit slip.
3. Ask students to volunteer to read the characters in Act 2.1: Polonius, Reynaldo, Ophelia. (If not enough students volunteer, I will take one of the roles and I will select students who I know will be comfortable reading in front of the class.) Students may use costumes as they see fit.
 - a. Other students participate with a pen in hand, ready to take notes.
4. As we read Act II, we will pause to take note of important motifs that are surfacing and to clarify the meaning of some of the passages.
 - a. Objective summary: What exactly is Polonius asking Reynaldo to do? Why? (Spread rumors to try to figure out how Laertes is doing. He's nosy and doesn't trust his son.)
 - b. Laertes has been involved in a scandal before
 - c. Fishing motif—"your bait of falsehood take this carp of truth"
 - d. Ophelia enters: what do we learn about Hamlet?
 - i. Dramatic irony: we know he's faking it...right?
 - ii. Is Hamlet's "false face" effective so far?
 - e. Demonstrate 2.1.84-97
 - f. Irony of Polonius's comment about old people vs young people: old people misinterpret, young people aren't discrete
5. Assign characters for 2.2: Claudius, Gertrude, Rosencrantz, Guildenstern, Polonius, Voltmand.
 - a. Identify elements of dramatic irony
 - b. Spying motif
 - c. Gertrude doesn't know about the murder (2.2.56-7); recall what the ghost requested of Hamlet.
 - d. Explain Fortinbras's plan: going to use troops to attack Poland instead of Denmark *if* allowed to cross through land. Claudius: "I'll think about it."
 - e. Polonius: irony "brevity is the soul of wit"
 - f. (If time) Polonius's "discoveries" about Hamlet
6. Discussion: Student will summarize what happened. So many spies...clarify who is spying on whom for whom.
7. Homework: none (as long as they have finished 2.2)

Assessment:

- Students will be assessed during class discussions and turn-and-talk discussions.
- I will review exit slips to see what questions to address.

Reflection:

University of Mary Division of Education

Ms. Megan Griffin

To Think or Not to Think? (That is the Question)

Hamlet Unit Plan

Day 9: It's a Trap!

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*; Figurative Language PowerPoint

Reading Assignment due today: (continuing Act 2:1-2)

S standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

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. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

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.

Objectives:

- TLW apply themes from the text to their own lives in order to better understand the text.
- TLW continue identifying themes and motifs in the text.
- TLW provide an objective summary of Act 2.2.

- TLW make judgements about the characters' plans in the text using knowledge of the characters and the tragic structure to predict what will be effective and what will not.
- TLW review scansion and elements of "beautiful"/intentional language.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. Ask students to volunteer to read the characters in Act 2.2 (cont.): Gertrude, Polonius, Claudius, Hamlet, Rosencrantz, Guildenstern, Player. (If not enough students volunteer, I will take one of the roles and I will select students who I know will be comfortable reading in front of the class.) Students may use costumes as they see fit.
 - a. Other students participate with a pen in hand, ready to take notes.
3. As we continue Act II, we will pause to take note of important motifs that are surfacing and to clarify the meaning of some of the passages.
 - a. Pick up from the day before: review briefly where we were at
 - b. What is Polonius convinced of as the cause for Hamlet's madness? What is his plan?
 - c. What are we learning about Polonius? (Uses a lot of words...tries to be fancy but fails in meaning)
 - d. Polonius brings up theme of *action* again
 - e. More fishing motifs
 - f. Hamlet: concise with language; *foil character* to Polonius
 - g. Method in Hamlet's madness
 - h. Does Hamlet fall for any of Polonius's tricks?
 - i. Purpose of friendships: Hamlet knows Rosencrantz and Guildenstern from school. Is it better for them to help Polonius or defend Hamlet?
 - j. Hamlet makes a plan: Decipher his monologue (2.2.365-96) (2.2.475-531)
4. Discussion: False face motif; Is Hamlet crazy? How can we tell? (textual evidence!); Turn-and-Talk: Will Hamlet's plan work?; Should Hamlet have taken action already?
5. If time: Review scansion and elements of beautiful language.
6. Homework: Study for tomorrow's midpoint quiz.

Assessment:

- Students will be assessed during class discussions and turn-and-talk discussions. No formal assessment will take place.

Reflection:

University of Mary Division of Education

Ms. Megan Griffin

To Think or Not to Think? (That is the Question)

Hamlet Unit Plan

Day 10: Midpoint Checkup

Grade Level: 12th Grade

Subject(s) Area: English

Materials Needed: Copies of *Hamlet*, midpoint quiz: *Spies and Madness* (“4.8.20 Hamlet Act 2 Quiz” OR **Appendix G**); Figurative Language PowerPoint

Reading Assignment due today: None

S standards:

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

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. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Objectives:

- TLW define literary terms.
- TLW demonstrate an understanding of the events in Act II of *Hamlet*.
- TLW apply knowledge of characters to make judgements about why they acted a particular way in the text.
- TLW describe character motivations in writing.
- TLW analyze character development and how Shakespeare goes about developing characters.

Learning Activities:

1. Bell ringer activity: literary term of the day.
2. If we are behind, we will catch up with any final readings and/or discussions before taking the quiz.
3. Students will take Act II Quiz (15-20mins).
4. When finished, students will work on updating their Character Notes. We will discuss these when all quizzes are turned in.
5. Midpoint check-up: What are students struggling with? Do they have any questions? Any predictions? Anything we should cover again?
6. Reading assignment: Act 3.1 due tomorrow.

Assessment:

- Students will be assessed through the quiz, which covers basic but essential understanding of Act II. (This is a summative assessment of Act II, but a formative assessment for the unit as a whole.)
- Students will be assessed during the check-in through their questions so I can tell where they are at.

Reflection:

Resources used to figure out timing of units, quotes, and theme ideas:

http://artsalive.ca/pdf/eth/activities/hamlet_guide.pdf

https://thebirdscage.weebly.com/uploads/1/0/8/2/10829904/hamlet_unit.pdf

Abby Griffin from St. Mary's Catholic High School's approach to teaching Figurative Language

Appendix A

(See “4.8.20 Hamlet All PPTS”)

Appendix B

Name _____

A Wedding, an Advisement, and a Ghost

Hamlet Act I Quiz

Match the literary term to its definition. Write the letter of the definition on the line.

- | | |
|-----------------------|--|
| ___ 1. Soliloquy | A. a situation where the reader knows something that the characters do not know |
| ___ 2. Monologue | B. long, uninterrupted speech that is spoken while other characters are on stage |
| ___ 3. Dialogue | C. speech that a character gives when alone on stage |
| ___ 4. Dramatic Irony | D. a character’s dialogue is spoken but not heard by other actors on stage |
| ___ 5. Aside | E. two or more characters engaged in a conversation with one another |

Write T if the statement is *True*. Write F if the statement is *False*.

- ___ 6. Laertes and Polonius both advise Ophelia not to pursue a relationship with Hamlet.
- ___ 7. The ghost speaks to Horatio and Marcellus and tells them he has been murdered.
- ___ 8. Hamlet is against drinking.
- ___ 9. Hamlet is afraid of following the ghost because he might risk his life.
- ___ 10. The ghost wants Hamlet to avenge his death by taking revenge on both Claudius and Gertrude.

Write the letter of the best answer in the blank.

___11. Why does Hamlet *originally* dislike Claudius in the beginning of the drama?

- A. He is bitter against uncles.
- B. He believes Claudius has killed his father.
- C. Claudius doesn't want him to date Ophelia.
- D. Claudius marries Gertrude so soon after his father's death.

___12. This character says, "This above all: to thine own self be true."

- A. Polonius
- B. Claudius
- C. Laertes
- D. Hamlet

___13. This character says, "A little more than kin and less than kind."

- A. Gertrude
- B. Claudius
- C. Hamlet
- D. Horatio

___14. This character becomes Hamlet's stepfather as well as his uncle.

- A. Polonius
- B. Claudius
- C. Horatio
- D. Marcellus

___15. This character likes to talk. He is also the father of both Ophelia and Laertes.

- A. Polonius
- B. Claudius
- C. Horatio
- D. Marcellus

Teacher notes: *Hamlet* Act I Quiz

Unit Name: "To Think or Not to Think? (That is the Question)"

Answer Key

1. C
2. B
3. E
4. A
5. D
6. T
7. F
8. T
9. F
10. F
11. D
12. A
13. C
14. B
15. A

Appendix C

(See “4.8.20 Hamlet All PPTS”)

Appendix D

Interpreting Quotes:

So you *do* understand Shakespeare!

Students work in groups of 4-5 to interpret quotes from a Shakespearean play. This activity will help them think outside the box and guide them in gaining confidence for reading Shakespearean language.

Each student receives one quote without context from the play and a notecard. The student will either attach the quote to one side of the notecard or write it on the notecard. Then, within their groups, students will discuss possible meanings for their quotes. When they feel like they have a confident answer in what the “modern translation” of the quote could be, they will write their translation on the opposite side of the notecard.

Examples:

Front

Back

Front	Back
“Neither a borrower nor a lender be, for loan oft loses both itself and friend.”	Don't borrow money from anyone or give money to anyone because you'll most likely lose the money and your friendship.
“Give thy thoughts no tongue.”	Don't speak your thoughts out loud.

After a few minutes when all students have deciphered their quotes, they may volunteer to share their translations with the class. If no students volunteer, ask for specific quotes.

Finish the activity by encouraging students: they translated Shakespeare quotes without any context! They can do this! Sometimes all it takes is some critical thinking and discussion with friends.

“A little more than kin and less
than kind!”

“O that this too, too solid flesh
would melt”

“Frailty, thy name is woman!”

“This above all else: to thine own
self be true.”

“Something is rotten in the state of
Denmark.”

“The time is out of joint.”

“Brevity is the soul of wit.”

“This be madness, yet there is
method in’t.”

“There is nothing either good or bad but thinking makes it so.”

“What a piece of work is a man!”

“O, what a rogue and peasant slave am I!”

“The play’s the thing wherein I’ll catch the conscience of the King.”

“To be or not to be, that is the question.”

“Speak the speech, I pray you.”

“O, my offense is rank, it smells to heaven.”

“The lady doth protest too much methinks.”

“How all occasions do inform
against me and spur my dull
revenge!”

“There’s a divinity that shapes our
ends, Rough-hew them how we
will.”

“Now cracks a noble heart.”

“I do not set my life at a pin’s fee.”

“See you now, your bait of
falsehood takes this carp of truth.”

“Thy commandment all alone shall
live within the book and volume of
my brain.”

“More matter with less art.”

“Let’s further think of this, weigh
what convenience both of time
and means may fit us to our
shape.”

“Give thy thoughts no tongue.”

“Give every man thy ear but few
thy voice.”

“Neither a borrower nor a lender
be, for loan oft loses both itself
and friend.”

“These words like daggers enter in
my ears.”

“He that is not guilty of his own
death shortens not his own life.”

“For murder, though it have no
tongue, will speak with most
miraculous organ.”

Appendix E

(See “4.8.20 Hamlet All PPTS”)

Appendix F

(See next page)

Name _____

Hamlet Character Notes

Let's keep all these characters straight.

Keep track of important quotes, character traits, relationships, and anything else that may be important.

Hamlet	Horatio
Claudius	Gertrude

Polonius

Ophelia

Laertes

Rosencrantz and Guildenstern

Appendix G

(See next page)

Name: _____

Spies and Madness

Hamlet Act II Quiz

Match the literary term to its definition. Write the letter of the definition on the line.

- | | |
|---------------------------|---|
| ____ 1. Hamartia | A. intended to teach a moral lesson |
| ____ 2. Didactic | B. a repeated idea or image throughout the |
| ____ 3. Motif | work that contributes to the development |
| ____ 4. Heroic Couplet | of the theme |
| ____ 5. Iambic Pentameter | C. five feet consisting of one unstressed |
| | syllable followed by one stressed syllable |
| | D. two lines of rhyming iambic pentameter |
| | E. a fatal flaw that leads to the downfall of |
| | the tragic hero |

Write T if the statement is *True*. Write F if the statement is *False*.

- ____ 6. Polonius trusts Laertes on his own in Paris.
- ____ 7. Hamlet knows for sure by the end of Act II that Claudius is guilty.
- ____ 8. Ophelia is strong-willed and thinks for herself.

Write the letter of the best answer in the blank.

- ____ 9. Which of the following is NOT an example of a *motif* in the play so far?
- | | |
|---------------|---------|
| A. fishing | C. food |
| B. false face | D. fire |
- ____ 10. Why does Polonius believe Hamlet has gone mad?
- | | |
|--|--------------------|
| A. Hamlet is upset at Claudius. | D. Hamlet is sick. |
| B. Hamlet is in love with Ophelia. | |
| C. Hamlet is wanting to cause a scene. | |

___11. When speaking to Polonius, Gertrude impatiently requests that he speak “more matter, with less _____.”

- A. blabbering
- B. art
- C. science
- D. hesitation

Answer the questions using 1-2 complete sentences. Be as specific as possible. (2 points each)

12. What does Polonius instruct Reynaldo to do in Paris?

13. What is Hamlet’s plan to prove Claudius’s guilt?

Teacher notes: *Hamlet* Act II Quiz

Unit Name: "To Think or Not to Think? (That is the Question)"

Answer Key

16. E
17. A
18. B
19. D
20. C
21. F
22. F
23. F
24. D
25. B
26. B
27. Spy on Laertes by spreading rumors about him to see if any of them are true
28. Put on a play for Claudius and watch his reaction to see if he is guilty

Appendix H

Name: _____

Due Date: _____

Collect a Character

To Think or Not to Think (That is the Question)

For your final project for our *Hamlet* unit, you get to be creative! Your first choice is which character you would like to represent. You may choose any character from *Hamlet*. (Since we have been combining Rosencrantz and Guildenstern in our discussions, you may choose to represent both in your project. Otherwise, stick to one character.) Use your **Character Notes** for assistance if you don't know where to begin. Your next choice will be how you would like to present your information. Make sure that it is accessible and understandable for your peers.

- Content
 - Use songs, poems, instrumental music, still images (photos or drawings), books or articles, color scheme(s), abstract patterns, scent/smell, quotes, voice clips, etc. to put together into a collage to represent a character from *Hamlet*. You must include at least **4 different types** of materials with a **total of at least 10 artifacts**. Be creative! (For example, you may use 4 songs, 3 poems, 2 pictures, and 1 quote.)
- Explanation (choose 1)
 - For each artifact, you must write **one paragraph** explaining its significance to your character. Be sure to use textual evidence, citing specific passages when necessary. (Use owl.purdue.edu for reminders of how to cite plays.) As usual, these paragraphs must be *at least 4-5 sentences* each. These paragraphs can be included with your project OR submitted to me in a separate document.
 - For each artifact, you may present your explanation through a **voice clip**. Your verbal explanation must be *at least 4-5 sentences* each and must be easy to understand. Be sure to use textual evidence, citing specific passages when necessary. These clips can be submitted to me online OR attached somehow to an online final project.
- Presentation
 - Your presentation's platform is up to you. You may create a physical demonstration using a trifold or a poster board. You may also create something using an online platform like an infographic or **Padlet**. (I will give you a demonstration of Padlet in class. This could be a very easy way to present your variety of types of information.)

Keep in mind, this project's purpose is to help your peers **think outside the box** when thinking about the themes surrounding these different characters. Use quotes from historical figures or different texts! Create a playlist the character might listen to! Brainstorm what kinds of clothing the character might wear if s/he lived in the modern world! As long as you can defend your choices, you can branch out as far as you want! (Make sure that material is school-appropriate.)

Have fun with this! Be creative!

Collect a Character Assignment: Grade 12

Teacher Notes

This project works with the following standards:

Reading: Literature Standards

CCSS.ELA-LITERACY.RL.11-12.10

By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Writing Standards

CCSS.ELA-LITERACY.W.11-12.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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.W.11-12.9

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

Speaking and Listening Standards

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.11-12.5

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

See Rubric for specific breakdown of standards per category.

Appendix I

(See next page)

	5	4	3	2	1
Content (Basic)	Includes at least 10 artifacts of at least 4 different types. Explanations are at least 4-5 sentences.		The 10 artifacts cannot stand alone from each other and do not represent appropriate variety. OR Explanations are not quite extensive enough.		Does not include all required artifacts. Explanations are not long enough. Make sure to check directions!
Content (Complex) RL.11-12.10 SL.11-12.4	These artifacts represent a variety of different aspects about the character rather than summarizing the same information. Each is important to the final presentation.		Artifacts are vague and do not necessarily represent the specific character chosen. Artifacts may not represent a variety of information		Artifacts misrepresent the character and show misunderstanding of themes in the play. Make sure you study your character notes!
Explanation RL.11-12.10 W.11-12.1 W.11-12.9 SL.11-12.4	Every artifact is explained in detail with specific textual references. Explanations are easy to understand.		Some explanations are unclear or not specific. Some explanations do not connect with artifacts.		Explanations are unclear and not specific. Make sure you are intentional and practice effective communication.
Presentation W.11-12.6 SL.11-12.4 SL.11-12.5	An appropriate platform is chosen to present the information. It is clear and organized.		Platform is a little unorganized or difficult to read. It may not be the most appropriate platform for the information presented.		Presentation appears messy or rushed. Be sure to give yourself enough time and consider your audience when creating projects.
Conventions W.11-12.4	Project has almost no grammatical or spelling errors.		Project has several errors that could have been edited.		Projects has errors that distract from the overall presentation. Make sure you copyedit before publishing!

Appendix J

To Think or Not to Think (That is the Question)

Hamlet: Possible Final Paper Ideas

What is the difference between Hamlet's madness and Ophelia's madness? How does Shakespeare use madness in the play?

"To be or not to be?" How do Hamlet's views on suicide and the value of his own life change throughout the play?

"To thine own self be true." Which characters are true to themselves?

How does one of Hamlet's foil characters bring out important aspects of Hamlet's character? What is the effect of using so many foil characters to Hamlet throughout the play?

Hamlet asks Horatio to stay alive in order to tell his story. Is this a noble enough mission to justify staying alive? Is Horatio capable of telling Hamlet's true story?

What role(s) does corruption—Sexual, moral, and/or physical—play in this play?

"False face." Deception is a motif throughout the play. How does Shakespeare use the idea of a "false face" to add to the overall work?

*Any topic of your choice

Appendix K

(See next page)

Name _____

To Think or Not to Think? (That is the Question)

Hamlet Unit Test

Match the literary term to its definition. Write the letter of the definition on the line.

- | | |
|-----------------------|--|
| ___ 1. Soliloquy | A. a situation where the reader knows something that the characters do not know |
| ___ 2. Monologue | B. long, uninterrupted speech that is spoken while other characters are on stage |
| ___ 3. Dialogue | C. speech that a character gives when alone on stage |
| ___ 4. Dramatic Irony | D. a character's dialogue is spoken but not heard by other actors on stage |
| ___ 5. Aside | E. two or more characters engaged in a conversation with one another |

Write T if the statement is *True*. Write F if the statement is *False*.

- ___ 6. Hamlet does not kill Claudius while he is praying because he feels bad for Claudius.
- ___ 7. Hamlet is seen as a villain after his death.
- ___ 8. Ophelia sees through Hamlet's madness.
- ___ 9. Laertes's problem in the final scene is that he acts before thinking through his actions.
- ___ 10. *Poetic Justice*: All characters receive what they deserve according to poetic justice in the end of this drama.

Write the letter of the best answer in the blank.

- ___ 11. Which is NOT a *motif* that shows up many times throughout *Hamlet*?
- A. the pear tree
 - B. false face
 - C. fishing
 - D. youth/age

___12. When speaking to Polonius, Gertrude impatiently requests that he speak “more matter, with less _____.”

- A. blabbering
- B. art
- C. science
- D. hesitation

___13. Why does Hamlet *originally* dislike Claudius in the beginning of the drama?

- A. He is bitter against uncles.
- B. He believes Claudius has killed his father.
- C. Claudius doesn't want him to date Ophelia.
- D. Claudius marries Gertrude so soon after his father's death.

Fill in the blank with the best answer. (Answers will be limited to 1 or 2 words.)

14. A scene in the play *The Mousetrap* is rewritten by _____ to get a reaction from _____ in order to reveal if he is guilty.

15. In the beginning of the drama, _____ speaks to Hamlet and tells him that he has been murdered. (Be specific!)

16. The monologue beginning “To be or not to be” is given by _____ and reflects on whether suicide is a better alternative to life.

17. _____ is the character who talks too much. He is also the father of Ophelia and Laertes.

18. In the end of the drama, the character left alive to tell the story of Hamlet is _____.

Response. Answer the following questions on a separate sheet of paper using complete sentences. Be sure to address all parts of the question.

19. How does *Hamlet* fulfill aspects of a tragedy? What makes the main character noble? What is his *hamartia*? How does Shakespeare avoid making *Hamlet* a *didactic* story? (1-2 paragraphs; 6-10 sentences total.)

20. After reading *Hamlet*, what do you think is the right balance between thinking too much or thinking too little? Use characters from the drama to support your claim. (2-3 paragraphs; 9-12 sentences total.)

Teacher notes: *Hamlet* Unit Test

Unit Name: “To Think or Not to Think? (That is the Question)”

Essential question: What is the right balance between thinking too much and too little?

Standards:

1. CCSS.ELA-LITERACY.RL.11-12.2 *Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.*
2. CCSS.ELA-LITERACY.RL.11-12.3 *Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).*
3. 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. (Include Shakespeare as well as other authors.)*
4. CCSS.ELA-LITERACY.RL.11-12.5 *Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.*

Answer Key

Questions 1-5: **Standards:** CCSS.ELA-LITERACY.RL.11-12.3 & CCSS.ELA-LITERACY.RL.11-12.5; **Bloom’s Taxonomy Level:** Knowledge

29. C
30. B
31. E
32. A
33. D

Questions 6-10: **Standards:** CCSS.ELA-LITERACY.RL.11-12.2 & CCSS.ELA-LITERACY.RL.11-12.3 & CCSS.ELA-LITERACY.RL.11-12.5; **Bloom’s Taxonomy Level:** Comprehension

34. F
35. F
36. F
37. T
38. F

Questions 11-13: **Standards:** CCSS.ELA-LITERACY.RL.11-12.2 (Question 11) & CCSS.ELA-LITERACY.RL.11-12.4 (Question 12) & CCSS.ELA-LITERACY.RL.11-12.5 (Question 13); **Bloom’s Taxonomy Levels:** Analysis and Comprehension

39. A
40. B
41. D

Questions 14-18: **Standards:** CCSS.ELA-LITERACY.RL.11-12.2 & CCSS.ELA-LITERACY.RL.11-12.3 & CCSS.ELA-LITERACY.RL.11-12.4; **Bloom’s Taxonomy Levels:** Knowledge and Comprehension

42. Hamlet, Claudius
43. King Hamlet’s Ghost (Hamlet’s father’s ghost)

- 44. Hamlet
- 45. Polonius
- 46. Horatio

Question 19: **Standards:** CCSS.ELA-LITERACY.RL.11-12.3 & CCSS.ELA-

LITERACY.RL.11-12.5; **Bloom's Taxonomy Levels:** Application, Analysis, and Synthesis

- 47. Include noble trait and hamartia; ending poorly for the tragic hero; (optional: catharsis of pity and fear); **noble trait:** Hamlet thinks too much; **hamartia:** Hamlet thinks too much; **didacticism:** no simple solution to solve all the problems; uses characters of all types yet they all end in inevitable death

Question 20: **Standards:** CCSS.ELA-LITERACY.RL.11-12.2 & CCSS.ELA-

LITERACY.RL.11-12.5; **Bloom's Taxonomy Levels:** Analysis and Synthesis

- 48. May include: Hamlet thinks too much; Laertes thinks too little; Claudius thinks in the middle but is a villain