RLP English 12B — British and World Literature: The Divided Self

STUDENT WORKBOOK · UNIT 1 · WEEKS 1-5

A Mind at War with Itself — Hamlet

Anchor text: William Shakespeare, Hamlet (c. 1600), read complete in a public-domain text drawing on the Second Quarto (1604-05) and First Folio (1623); the silent films Hamlet (Hepworth, 1913) and Hamlet (1921, with Asta Nielsen); public-domain audio recordings (LibriVox)

Full-length work: Hamlet — William Shakespeare, unabridged tragedy

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 1.1** — Act 1 character and plot web with two foils and one annotated soliloquy (workbook p. 9)
2. **Lesson 1.2** — Two-column evidence chart (performed or real) for Act 2 and a paragraph on the second soliloquy (workbook p. 10)
3. **Lesson 1.3** — Word-meaning log of ten multiple-meaning words and a textual-variant note (workbook p. 11)
4. **Lesson 1.4** — Interpretation comparison chart and a recorded two-minute evaluation with replies (workbook p. 12)
5. **Lesson 1.5** — Turning-point chart for Act 3, scenes 2-4 and a paragraph on the prayer scene (workbook p. 13)
6. **Lesson 1.6** — Stage 1 plan: theme tracker, thesis, staged outline with evidence, and a transition map (workbook p. 14)
7. **Lesson 1.7** — Mirror chart for Fortinbras, Ophelia and Laertes and a paragraph on the fourth soliloquy (workbook p. 15)
8. **Lesson 1.8** — Irony log for Act 5 and a paragraph on the ending (workbook p. 16)
9. **Lesson 1.9** — Three-stage essay plus a two-minute recorded performance and defense (workbook pp. 17–19)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 14 is the Stage 1 organizer. Page 18 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

William Shakespeare, *Hamlet* (c. 1600), modern-spelling text, Project Gutenberg #1524, cited by act and scene; A. C. Bradley, *Shakespearean Tragedy* (London: Macmillan, 1904), Project Gutenberg #16966; Samuel Taylor Coleridge, *Literary Remains*, vol. 2 (1836), Project Gutenberg #8533; the silent films *Hamlet* (Hepworth, 1913) and *Hamlet* (1921, with Asta Nielsen); LibriVox public-domain recordings. Public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 1 at a glance

#	Lesson	You produce	Workbook page	Standards
1.1	**Delay as Drama — Act 1 and the Ghost's Command** Anchor Text & Close Reading	Act 1 character and plot web with two foils and one annotated soliloquy	p. 9	11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.1.B, 11-12.RI.1.B
1.2	**An Antic Disposition: Polonius's Spies and the Players** Anchor Text & Close Reading	Two-column evidence chart (performed or real) for Act 2 and a paragraph on the second soliloquy	p. 10	11-12.RL.1.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.3.D
1.3	**Language Lab — Puns, Paradox and Double Meanings in Hamlet** Rhetoric & Language Lab	Word-meaning log of ten multiple-meaning words and a textual-variant note	p. 11	11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B, 11-12.W.3.A.c
1.4	**Listening Lab — Hamlet in Performance: Comparing Interpretations of the Nunnery Scene** Socratic Dialogue & Listening Lab	Interpretation comparison chart and a recorded two-minute evaluation with replies	p. 12	11-12.RL.3.A, 11-12.RL.1.C, 11-12.SL.1.C, 11-12.SL.1.B
1.5	**The Mousetrap, the Prayer and the Closet: Act 3, Scenes 2-4** Anchor Text & Close Reading	Turning-point chart for Act 3, scenes 2-4 and a paragraph on the prayer scene	p. 13	11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D
1.6	**Writing Workshop — Tracing Two Themes and Linking Them with Transitions** Recursive Writing Workshop	Stage 1 plan: theme tracker, thesis, staged outline with evidence, and a transition map	p. 14	11-12.RL.1.A, 11-12.W.2.A, 11-12.W.3.A.d, 11-12.W.3.A
1.7	**Ophelia, Laertes and Fortinbras: Act 4** Anchor Text & Close Reading	Mirror chart for Fortinbras, Ophelia and Laertes and a paragraph on the fourth soliloquy	p. 15	11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D
1.8	**The Graveyard and the Duel: Act 5** Anchor Text & Close Reading	Irony log for Act 5 and a paragraph on the ending	p. 16	11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.A, 11-12.RL.1.D, 11-12.RL.3.D
1.9	**Key Assignment — Literary Analysis Essay on Hamlet** Culminating Unit Assessment	Three-stage essay plus a two-minute recorded performance and defense	pp. 17–19	11-12.W.2.A, 11-12.RL.1.D, 11-12.RL.2.D, 11-12.W.3.A.d, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c

The key assignment

Literary Analysis Essay on Hamlet, 1,300-1,600 words.

Unit 1 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
1	Hamlet, Act 1; Act 2 (Lessons 1.1-1.2)	Your Act 1 character and plot web with one annotated soliloquy; your performed-or-real evidence chart	
2	Acts 1-2 reread for the mentor lines; Act 3, Scene 1 with the two silent films and a recorded reading (Lessons 1.3-1.4)	Your ten-word meaning log and variant note; your interpretation comparison chart and two-minute evaluation	
3	Act 3, Scenes 2-4; Acts 1-3 reread for two themes (Lessons 1.5-1.6)	Your turning-point chart; your Stage 1 organizer	
4-5	Act 4; Act 5; the whole play, with the key assignment packet (Lessons 1.7-1.9)	Your mirror chart; your Act 5 irony log; your completed theme tracker and essay and defense planner	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 7. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
soliloquy	1.1	
foil	1.1	
revenge tragedy	1.1	
parallel plot	1.1	
precept	1.1	
antic disposition	1.2	
arras	1.2	
aside	1.2	
Pyrrhus	1.2	
Hecuba	1.2	
pun	1.3	
aside	1.3	
quarto	1.3	
First Folio	1.3	
textual crux	1.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
interpretation	1.4	
adaptation	1.4	
blocking	1.4	
intertitle	1.4	
dumb show	1.5	
the play within the play	1.5	
closet	1.5	
recorder	1.5	
turning point	1.5	
theme	1.6	
thematic interaction	1.6	
theme tracker	1.6	
act-scene-line citation	1.6	
transition	1.6	
mirror character	1.7	

Vocabulary in context (continued)

Term	Lesson	In my own words
unbated	1.7	
hugger-mugger	1.7	
ballad	1.7	
Second Quarto	1.7	
equivocation	1.8	
memento mori	1.8	
providence	1.8	
dramatic irony	1.8	
catastrophe	1.8	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

soliloquy 1.1 — A speech in which a character alone on stage speaks thoughts aloud.

foil 1.1 — A character whose similarities to another highlight their differences.

revenge tragedy 1.1 — A kind of drama, popular in Shakespeare's time, driven by a quest for vengeance.

parallel plot 1.1 — A secondary plot that mirrors the main plot and comments on it.

precept 1.1 — A rule of conduct; Polonius sends Laertes to France with a string of them in Act 1, scene 3.

antic disposition 1.2 — The strange, mad-seeming manner Hamlet says in Act 1 that he may put on; Act 2 shows him wearing it.

arras 1.2 — A wall hanging of heavy tapestry; Polonius plans to hide behind one to overhear Hamlet.

aside 1.2 — A remark spoken to the audience or to oneself, unheard by others on stage, such as Polonius's comment on Hamlet's "method."

Pyrrhus 1.2 — In the Trojan legend, the son of Achilles who kills old King Priam; in the Player's speech he pauses before he strikes.

Hecuba 1.2 — Priam's queen, whose grief at his death makes the Player weep.

pun 1.3 — A play on words that exploits multiple meanings or similar sounds.

aside 1.3 — A remark spoken to the audience or to oneself, unheard by others on stage.

quarto 1.3 — A small early printed edition of a single play; Hamlet has two early quartos (1603 and 1604-05).

First Folio 1.3 — The 1623 collected edition of Shakespeare's plays.

textual crux 1.3 — A passage where the original texts differ or are unclear and editors must choose.

interpretation 1.4 — A performer's or director's reading of a text, shown in choices the text leaves open.

adaptation 1.4 — A version that changes the source's story, setting or characters.

blocking 1.4 — The planned positions and movements of actors on stage.

intertitle 1.4 — Printed text shown between scenes in a silent film.

dumb show 1.5 — A wordless, mimed performance; the players act out the whole murder in silence before the spoken play begins.

The definitions (continued)

the play within the play 1.5 — The Mousetrap, staged by Hamlet in Act 3, scene 2 to test Claudius's guilt.

closet 1.5 — In Shakespeare's English, a private room, here Gertrude's own chamber, not a cupboard.

recorder 1.5 — A wooden flute-like instrument; Hamlet uses one to accuse Guildenstern of trying to "play upon" him.

turning point 1.5 — The moment in a plot after which events move toward the ending; many readers place Hamlet's in Act 3.

theme 1.6 — A central idea a work explores, stated as a claim rather than a topic.

thematic interaction 1.6 — The way two themes complicate, reinforce or transform each other across a work.

theme tracker 1.6 — A chart following each theme through the acts with moments and quotations.

act-scene-line citation 1.6 — The convention of citing plays by act, scene and line, e.g. 3.1.56.

transition 1.6 — A word, phrase or sentence that links ideas or sections and names the relationship between them, such as because, yet or only when.

mirror character 1.7 — Another term for a foil: a character whose situation reflects the protagonist's so that likenesses and differences stand out.

unbated 1.7 — Of a fencing sword: without the protective button on its point, so that it can wound; Claudius proposes one for the match.

hugger-mugger 1.7 — In secret and in haste; Claudius admits that Polonius was buried this way.

ballad 1.7 — A short narrative song; Ophelia's mad speech is made of ballad fragments.

Second Quarto 1.7 — The 1604-05 printing of Hamlet, the only early text that includes the soliloquy "How all occasions do inform against me."

equivocation 1.8 — Speech that uses double meanings to mislead or evade; Hamlet says the gravedigger's equivocation will undo him.

memento mori 1.8 — Latin for "remember that you must die"; an object, like Yorick's skull, that reminds the viewer of death.

providence 1.8 — The belief that God guides events; Hamlet speaks of "a special providence in the fall of a sparrow."

dramatic irony 1.8 — A situation in which the audience knows something a character does not, as the audience knows of the poisoned sword and cup.

catastrophe 1.8 — In tragedy, the final turn of events that brings about the deaths at the close.

Character and plot web — foils and fathers in Act 1

Lesson 1.1 — Delay as Drama — Act 1 and the Ghost's Command · `11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.1.B, 11-12.RI.1.B`

A foil is a character whose situation mirrors another's so that the differences stand out. Act 1 sets two sons beside Hamlet and three scenes in which a parent gives a child an order. Map both, then annotate one soliloquy for the steps in Hamlet's reasoning. Cite by act and scene.

Foil	What he does with a father's loss or a wish	Quotation (act.scene)	What the contrast shows about Hamlet

Rows: Fortinbras · Laertes.

Scene	Parent and child	What the parent demands	The child's answer (quoted)

Rows: 1.2 Claudius and Gertrude with Hamlet · 1.3 Polonius with Laertes and Ophelia · 1.5 the Ghost with Hamlet.

MY SOLILOQUY: "O THAT THIS TOO TOO SOLID FLESH" (1.2) OR "O ALL YOU HOST OF HEAVEN" (1.5)

Step in Hamlet's reasoning	The words that make the step (quoted)

WHAT THE SOLILOQUY SUGGESTS ABOUT HOW HE WILL CARRY OUT THE GHOST'S COMMAND

Performed or real? — the evidence of Act 2

Lesson 1.2 — An Antic Disposition: Polonius's Spies and the Players · `11-12.RL.1.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.3.D`

Hamlet warned his friends he might "put an antic disposition on." Act 2 is full of watchers, and every sign of madness is seen by someone with a reason to report it. Chart the evidence on both sides before you decide, then trace the second soliloquy from self-accusation to a plan.

Moment (act.scene)	Suggests a performance (quoted)	Suggests something really breaking (quoted)

> Include Ophelia's report (2.1), the fishmonger exchange, the speech to Rosencrantz and Guildenstern, and "mad north-north-west," plus two moments of your own.

WHO IS WATCHING OR REPORTING IN EACH MOMENT, AND WHAT THEY WANT TO FIND

THE SECOND SOLILOQUY (END OF 2.2): THE STEPS FROM SELF-ACCUSATION TO A PLAN

HAMLET'S DOUBT ABOUT THE GHOST: A GENUINE REASON, OR A REASON TO WAIT?

My judgment, with two quotations.

Word-meaning log — puns, paradoxes and a famous crux

Lesson 1.3 — Language Lab — Puns, Paradox and Double Meanings in Hamlet · `11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B, 11-12.W.3.A.c`

Shakespeare's words often mean two things at once, and some meant something different in 1600. Use context first, then check each word in a glossed edition or historical dictionary. Then weigh the solid / sallied / sullied variant in the first soliloquy: even the words of the play are sometimes an editor's choice.

Word (act.scene)	Meanings, and where I checked them	Effect in the scene

> "Honest" (1.5) is a good first entry: genuine in the Ghost scene, chaste when used of women later.

ONE PUN OR PARADOX, BOTH OF ITS MEANINGS, AND WHAT THE DOUBLE MEANING DOES

SOLID, SALLIED OR SULLIED (1.2): THE READING I PREFER, AND HOW IT CHANGES THE SOLILOQUY

Interpretation comparison — the nunnery scene in performance

Lesson 1.4 — Listening Lab — Hamlet in Performance: Comparing Interpretations of the Nunnery Scene · 11-12.RL.3.A, 11-12.RL.1.C, 11-12.SL.1.C, 11-12.SL.1.B

A performance is an interpretation: every cut, gesture and pause is a claim about the text. Compare how each version plays Act 3, Scene 1 and the scenes around it, then evaluate which best illuminates the play. Judge each against the words, not against your taste.

	Hepworth film (1913)	Nielsen film (1921)	Recorded or live reading

Rows: cuts and changes · how madness is played · key relationships · what the version makes the play mean.

BRADLEY OR COLERIDGE ON HAMLET'S CHARACTER: THE CLAIM, AND WHICH VERSION AGREES WITH IT

MY TWO-MINUTE EVALUATION: WHICH INTERPRETATION BEST ILLUMINATES ONE SCENE?

Name the scene and the line of the play that supports your judgment.

TWO REPLIES: A QUESTION THAT PROBES EACH CLASSMATE'S EVIDENCE, AND A LINE THAT SUPPORTS OR CHALLENGES THEIR JUDGMENT

Turning-point chart — the Mousetrap, the prayer and the closet

Lesson 1.5 — The Mousetrap, the Prayer and the Closet: Act 3, Scenes 2-4 · `11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D`

At the center of the play Hamlet's proof and his chance to act arrive together, and the act ends in the wrong deed. For each scene, record what he now knows, what chance he has, and what he does instead.

Scene	What Hamlet now knows	His chance to act	What he actually does (quoted)

> Rows: the Mousetrap (3.2) · the prayer (3.3) · the closet (3.4).

CLAUDIUS ALONE AT PRAYER: WHAT HE ADMITS, AND WHAT HAMLET CANNOT KNOW AS HE WATCHES

POLONIUS BEHIND THE ARRAS: WHY HAMLET STRIKES HERE WHEN HE WOULD NOT STRIKE IN 3.3

HOW PLACING THE PRAYER SCENE BETWEEN THE MOUSETRAP AND THE KILLING OF POLONIUS CHANGES WHAT HAMLET'S REASONS FOR WAITING MEAN

Stage 1 — theme tracker, thesis, outline and transitions

Lesson 1.6 — Writing Workshop — Tracing Two Themes and Linking Them with Transitions · `11-12.RL.1.A, 11-12.W.2.A, 11-12.W.3.A.d, 11-12.W.3.A`

This page is **submitted and scored**. A theme is a sentence, not a word: "revenge" is a topic; "revenge requires a certainty the world will not give" is a theme. Fill Acts 1-3 now and Acts 4-5 after Lessons 1.7 and 1.8. Cite by act, scene and line.

THEME 1 AND THEME 2, EACH STATED AS A SENTENCE

Act	Theme 1 (quoted)	Theme 2 (quoted)	How they interact here

THESIS: BOTH THEMES, AND HOW THEY INTERACT

Section	Stage of the argument	Evidence (one soliloquy; one uncertain passage)

Move	Bridging sentence (relationship word underlined)

THE AUTHOR'S CHOICE I WILL ANALYZE: A FOIL, OR THE PLAY WITHIN THE PLAY

Mirror chart — Fortinbras, Ophelia and Laertes in Act 4

Lesson 1.7 — Ophelia, Laertes and Fortinbras: Act 4 · 11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D

Hamlet is offstage for most of Act 4, and three characters act out versions of his story: a prince who marches, a daughter who breaks, a son who rushes to revenge. Chart what each does with a loss or a cause, and add the Act 4 row to your theme tracker on the Stage 1 page.

Character	What he or she does with a loss or a cause	Quotation (act.scene)	What the contrast shows about Hamlet

"HOW ALL OCCASIONS DO INFORM AGAINST ME" (4.4): THE TWO EXPLANATIONS HAMLET GIVES FOR HIS DELAY

CLAUDIUS AND LAERTES PLOTTING (4.7): HOW THIS REVENGE DIFFERS FROM THE ONE HAMLET HAS DELAYED

THE VOW AT THE END OF THE SOLILOQUY: A TURNING POINT, OR ONE MORE SPEECH IN PLACE OF ACTION?

Argue it, with one quotation from Act 4 and one from Act 5.

Irony log — the graveyard and the duel

Lesson 1.8 — The Graveyard and the Duel: Act 5 · 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.A, 11-12.RL.1.D, 11-12.RL.3.D

Act 5 sets clowns, a mocking courtier and a fencing match before the deaths. Irony can be spoken (what is said differs from what is meant) or dramatic (the audience knows what a character does not). Log both, then add the Act 5 row to your theme tracker.

Moment (act.scene)	What is said (quoted)	What is meant, or what the audience knows	Effect

> For example: the gravediggers' legal reasoning, Hamlet and the gravedigger, Osric's speech, the poisoned cup.

WHAT SHAKESPEARE GAINS BY PLACING THE COMIC GRAVEYARD SCENE JUST BEFORE THE TRAGIC DUEL

"THE READINESS IS ALL": WISDOM OR SURRENDER AT THE END OF THE PLAY? MY READING, WITH ONE QUOTATION

Essay and defense planner — two themes across five acts

Lesson 1.9 — Key Assignment — Literary Analysis Essay on Hamlet · 11-12.W.2.A, 11-12.RL.1.D, 11-12.RL.2.D, 11-12.W.3.A.d.f, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c

Organize by the stages of your argument, not by the order of the acts: each section should build on the one before. The soliloquy must be analyzed for how its reasoning moves, not just quoted, and the uncertain passage engaged rather than explained away.

MY THESIS: TWO THEMES AND HOW THEY INTERACT

Section	Stage of the argument	Acts drawn on	Key quotation (act.scene.line)

THE UNCERTAIN PASSAGE: WHAT IT LEAVES OPEN, AND HOW MY THESIS HANDLES IT

MY CONCLUSION: THE SIGNIFICANCE OF THE INTERACTION, NOT THE THESIS REPEATED

BEFORE I SUBMIT

- [ ] Evidence from at least four acts, including one soliloquy analyzed closely
- [ ] One passage that leaves the matter uncertain, engaged honestly
- [ ] One choice about developing or relating characters or plots analyzed
- [ ] 1,300-1,600 words, and I counted; MLA, act-scene-line citations, edition named

TWO-MINUTE PERFORMED DEFENSE: THE SIX TO TEN LINES I WILL PERFORM, AND HOW MY DELIVERY EXPRESSES THE THESIS

Peer review sheet

Lesson 1.9 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Thesis (11-12.W.2.A)		
Theme development (11-12.RL.1.D)		
Author's choices (11-12.RL.2.D)		
Close reading		
Cohesion and conclusion (11-12.W.3.A.d, 11-12.W.2.A.f)		
Conventions and defense (11-12.W.3.A.c, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 1.9

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Thesis (11-12.W.2.A)	Names two themes and states how they interact; sustained across the essay.		
Theme development (11-12.RL.1.D)	Themes traced across at least four acts; interaction shown to develop.		
Author's choices (11-12.RL.2.D)	At least one choice about developing or relating characters or plots analyzed.		
Close reading	One soliloquy analyzed for the movement of its reasoning; uncertain passage engaged.		
Cohesion and conclusion (11-12.W.3.A.d, 11-12.W.2.A.f)	Sections build; transitions show relationships; conclusion states significance.		
Conventions and defense (11-12.W.3.A.c, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C)	Verse quoted and cited correctly; performance choices explained in light of the thesis.		

Submission stages

1. **Stage 1 — Plan.** Theme tracker, thesis, staged outline and transition map (from Lesson 1.6, with the rows for Acts 4 and 5 completed after Lessons 1.7 and 1.8).
2. **Stage 2 — Peer-reviewed draft.** A partner tests whether each section builds on the one before and whether the soliloquy is analyzed rather than quoted; submit a revision note naming one change and the feedback behind it.
3. **Stage 3 — Final essay.** 1,300-1,600 words, MLA, act-scene-line citations, edition named.
4. **Stage 4 — Two-minute performed defense.** Perform six to ten lines and explain how the performance expresses the thesis. Live, recorded or one-to-one options carry equal credit.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it